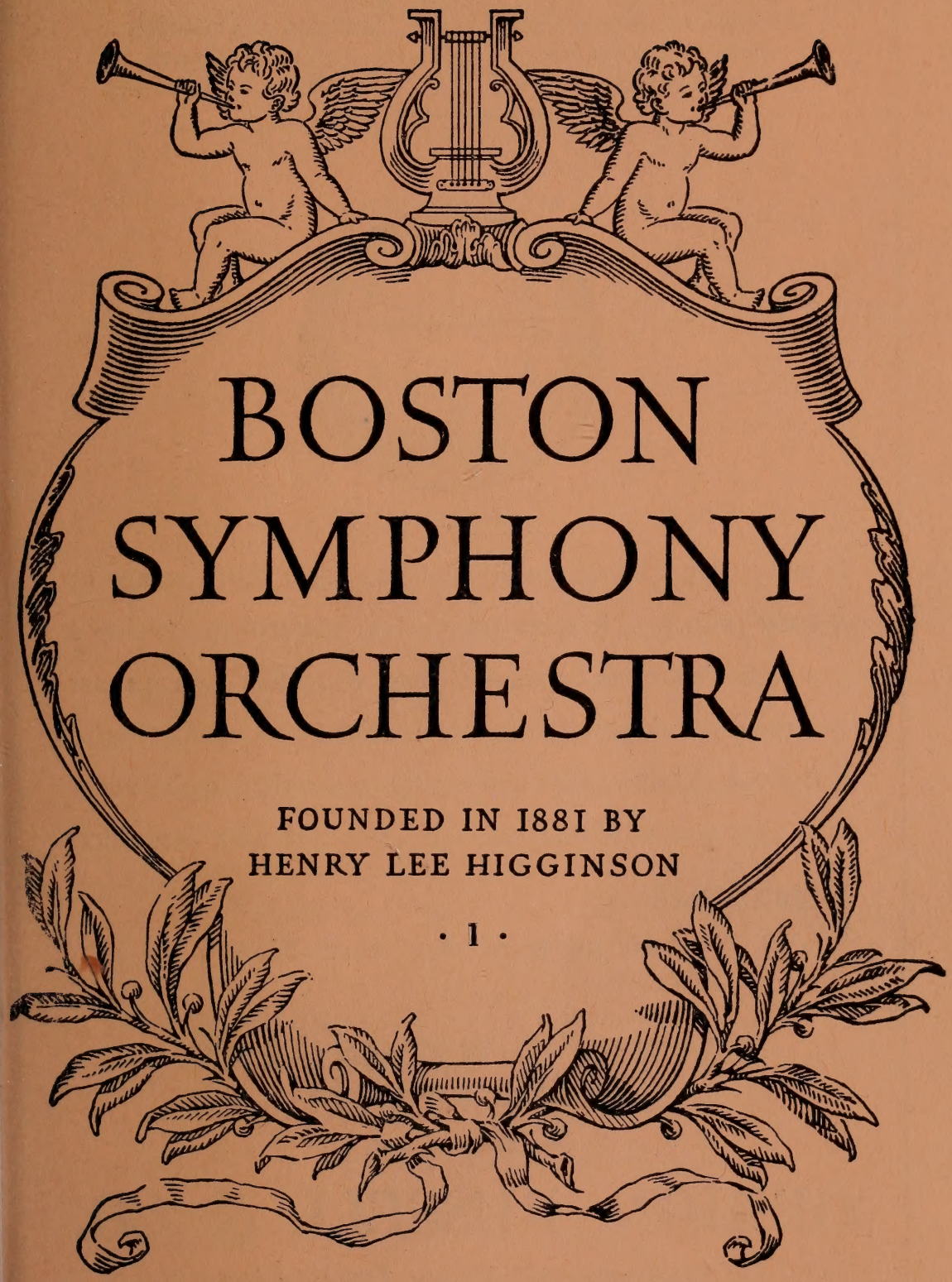
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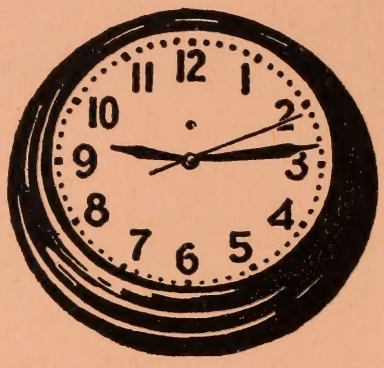
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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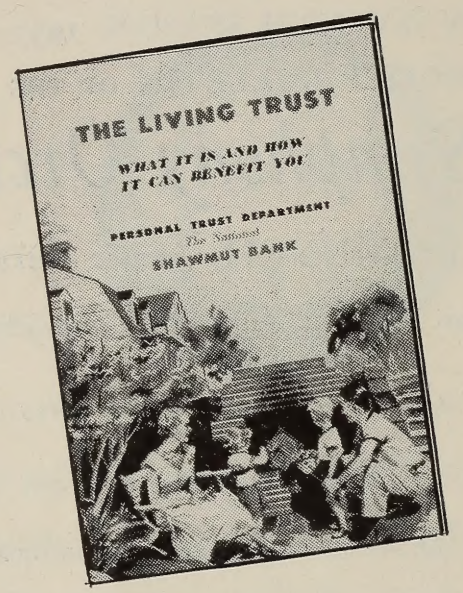
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MUNCH HONORED IN LEBANON

When Charles Munch conducted the Saint Cecilia Orchestra of Rome in the Republic of Lebanon on August 28, he was decorated as Commander in the Order of the Cedar by the President of the Republic Camille Chemoun.

SUNDAY AFTERNOON SERIES

A few seats are still available for the series of six Sunday Afternoon concerts in Symphony Hall (November 3, December 1, January 5, February 2, February 23, March 30). Guest conductors will be Pierre Monteux and Thomas Schippers; soloists: Claudio Arrau, Marcel Mule, William Primrose. The prices: $12, $16, $20.

OPEN REHEARSALS

The rehearsals last season opened to the public were in such demand that the series has been extended for the season to come to seven rehearsals. They will be given on the following evenings at 7:30: Thursdays, October 31 and December 5; Wednesdays, January 8 and 29; Thursdays, February 27, March 27 and April 24. The rehearsal on January 8 will have Pierre Monteux as guest conductor. The one on February 27 will be conducted by Mr. Burgin. The final rehearsal will be in preparation of Berlioz' Requiem with which the

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season will come to a close in the same week. Series tickets are now on sale at the Box Office at $9. After October 24 if any seats remain they will be sold singly at $2.

OUR SATURDAY CONCERTS BROADCAST IN NEW YORK

Station WQXR, the radio station of the *New York Times,* has arranged to broadcast complete the Saturday night concerts of the Boston Symphony Orchestra in Boston each week. The transmission will be made by a special line between the two cities and will be both AM and FM. New York will therefore have radio access to the Saturday concerts similar to the broadcasts by WGBH here.

NEW AUDITORIUM

Last Wednesday, October 2, the new Frederic R. Mann Auditorium was opened in Tel Aviv. The Auditorium was built for the Israel Philharmonic Orchestra and dedicated on its twentieth anniversary. Leonard Bernstein conducted and Artur Rubinstein, Gregor Piatigorsky and Isaac Stern appeared as soloists.

IN MEMORY OF SIBELIUS

To honor the memory of Jean Sibelius who died on September 20 in his 92nd year, Dr. Munch will conduct the Seventh Symphony, the last he is known to have written, in place of the Symphonic Scenes by Einem. The "Symphonic Scenes," composed for the 75th anniversary of this orchestra, will have its initial performance at the concerts of next week. The Eighth Symphony by Ralph Vaughan Williams which Dr. Munch had planned for the second pair of concerts will be postponed until a later date.

THE SOUTH AMERICAN TOUR

The Zimbler Sinfonietta returned last Sunday from a highly successful tour of cities of the Caribbean and South

(Continued on page 43)

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SATURDAY EVENING, October 5, *at* 8:30 *o'clock*

Mozart . . . . . Symphony in G minor, K. 550

I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

Symphony No. 7, in One Movement, *Op.* 105

JEAN SIBELIUS

December 8, 1865 — September 20, 1957

INTERMISSION

Brahms . . . . . Symphony No. 4, in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

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A SECRET REVEALED

UNTIL March 25, 1931, a secret about the support of the Boston Symphony Orchestra was closely kept within the Higginson family. On that date Bliss Perry, addressing the audience at a special Fiftieth Anniversary concert, made known what Henry Lee Higginson's brother, Francis, had told him:

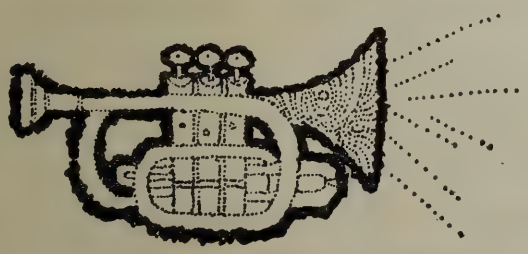
" 'I hope you understand,' said Francis Lee Higginson once, 'that my brother Henry was a gambler.' He had the quizzical Higginson smile as he said it, mingled of affection, pride, and reprehension. And indeed the founding of the Orchestra was a gambler's willingness to take a chance, and so was the gift of Soldiers Field, and the Harvard Union, and a hundred other benefactions of which the public knew nothing. It is proper to mention here that it was Francis Lee Higginson — always an expert in anonymous munificence — who in that anxious year of 1914, knowing the state of his brother's finances, quietly insisted upon assuming the entire burden of the Orchestra, refusing to let his name be known. Henry was not the only 'gambler' in that family."

Professor Perry's address was published in the Anniversary Edition of M. A. DeWolfe Howe's History of the Orchestra in 1931, at which

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time both men no doubt felt that the quiet generosity of Francis Lee Higginson, who had died in August 1925, six years after the death of his brother, should be publicly recognized. The revelation made in 1931 did not get the attention it plainly deserved. The story may now be told in more detail, thanks to a communication from Francis Lee Higginson, Jr. He writes of "two particular instances when my father was of assistance to his brother, my uncle Henry L. Higginson, in connection with the Boston Symphony Orchestra.

"The first instance was when Mr. Henry Higginson started the Orchestra in 1881. As I understand it, at that time he decided to buy the Old Music Hall at the end of Hamilton Place. This was too much of a financial strain on him at that time, so my father volunteered to buy half of it, which he did, and not very long thereafter, either on some Christmas or birthday, gave his half to his brother Henry. This was my father's story to me, I think in the autumn of 1914, and I have no legal or further proof of it. But I do not think there were many people, friendly or otherwise, here or elsewhere, who would have questioned his veracity on such a matter.

"The second instance came in the autumn of 1914. Up to that time my uncle had supported the Orchestra alone and unaided. That summer the World War broke out. In consequence, security prices



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DID YOU KNOW...

THAT, judging by numbers of performances, the favorite work of Boston Symphony audiences has been Wagner's Prelude to Die Meistersinger. Between 1881 and the present it has appeared on the program 62 times. Indeed, during the forty-five years through 1936 it was not absent more than two successive years. It may be losing its appeal, however, in view of the fact that the Symphony has played it only seven times in the last twenty years.

DID YOU KNOW that the next most-often-played work is Beethoven's Fifth, with 54 performances, including 12 in the last twenty years. Continuing the "top twenty tunes" of 75 years with the Boston Symphony discovers these works and their number of performances: Brahms's II (52), Beethoven's III (49), Brahms's IV (47), and I (46), Beethoven's VII (45) and his Leonore Overture #3 tied with Wagner's Tannhauser Overture (both 42), Schubert's VIII (40), Beethoven's VI and Tchaikovsky's VI (both 39), Beethoven's Egmont Overture and Schumann's I (both 38), Beethoven's VIII and Schubert's VII (both 36), Schumann's IV and Wagner's Flying Dutchman Overture (both 35), and Brahms's III and Beethoven's Violin Concerto (both 34).

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fell disastrously and the stock exchanges were closed for nearly five months. The result was that my uncle found himself quite unable to support the Orchestra at all. This was wholly unknown to anyone except to his partners in the firm of Lee, Higginson & Co. and to his wife and son and his youngest brother, my father. At this juncture my father, to protect and preserve his brother's reputation, arranged with his brother to take over the sole support of the Orchestra and to pay the very considerable annual deficit. The arrangements entailed giving me a large amount of securities which constituted a substantial proportion of his own property, to be held by me in an account marked C for the Orchestra. At the same time he had drawn up a legal paper which he placed before my sister, Juliet B. Higginson. I never saw that paper and my sister signed it after having been fully informed of its contents, its purpose, and reason. My father told me that he chose her as she was not married at that time, and therefore had no legal dependencies or obligation to mention the matter to anyone. Both my sister and I understood quite clearly that our father's action was not to be mentioned or disclosed to anyone else at all, and never was by either of us for many years. Also, so far as I can remember, the exact origin or purpose of the Account C which was held in Lee, Higginson & Co., was never disclosed, though I believe and indeed am



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pretty sure that Charles A. Ellis, the manager of the Orchestra, knew of its existence, though perhaps not of its origin. This arrangement continued for nearly four years, during which period Mr. Henry Higginson continued to act in the usual manner regarding the over-all management and policies of the Orchestra and, so far as the general public knew, continued to be the sole supporter.

"In May 1918, at the end of the regular season for the Symphony Concerts, Mr. Henry Higginson announced that he was retiring from any connection with the Orchestra, and that it and all its affairs were to be incorporated, and managed by a Board of Trustees, of which Judge Frederick P. Cabot was President.

"At the time I did not know how the Trustees planned to take care of the annual deficits, but I have no doubt that my father did; at any rate, some time that summer of 1918 or the early autumn, he said he would take back what was left of Account C. This was done, and he too retired from the support of the Orchestra except possibly such relatively small annual contribution as he may have chosen to make and about which I know nothing.

"At that time no one knew of my father's assumption of the financial support of the Orchestra except that I subsequently learned that at a later stage it became known to two of Mr. Henry Higginson's nieces by marriage.

"My father came to the rescue of the Orchestra in 1914 when it is highly doubtful that anyone else would have or could have and, if no one had, the Boston Symphony Orchestra would have died then and there."

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SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzbury, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1788, in Vienna. It was last performed at the Friday and Saturday concerts of the Boston Symphony Orchestra on October 7–8, 1955.

The original orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns and strings. Mozart subsequently added parts for 2 clarinets, and this version is used in the present performances.

THE G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.* The special coloring of the G minor Symphony

* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment within a limited orchestral plan. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of many passages and retaining the oboes principally for ensemble, as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fullness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."

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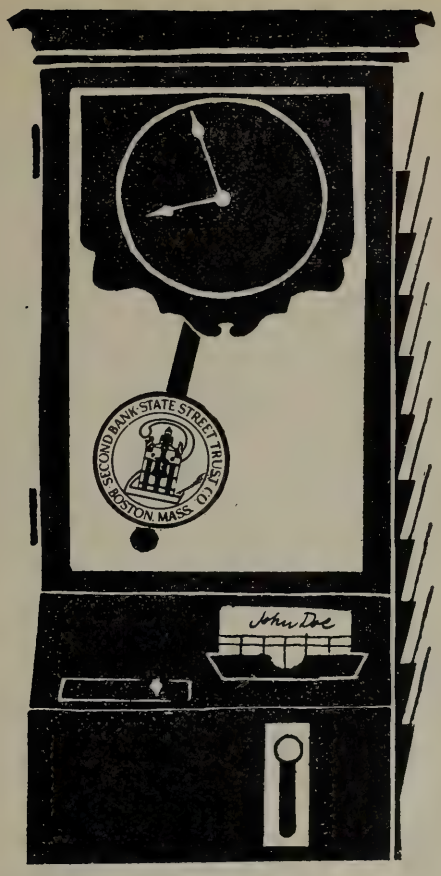
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is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartet, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling semi-tone to the dominant which for generations seems to have been the composers' convention for plaintive sadness. (In Tchaikovsky's Sixth Symphony it reaches a sort of peak.) The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short,



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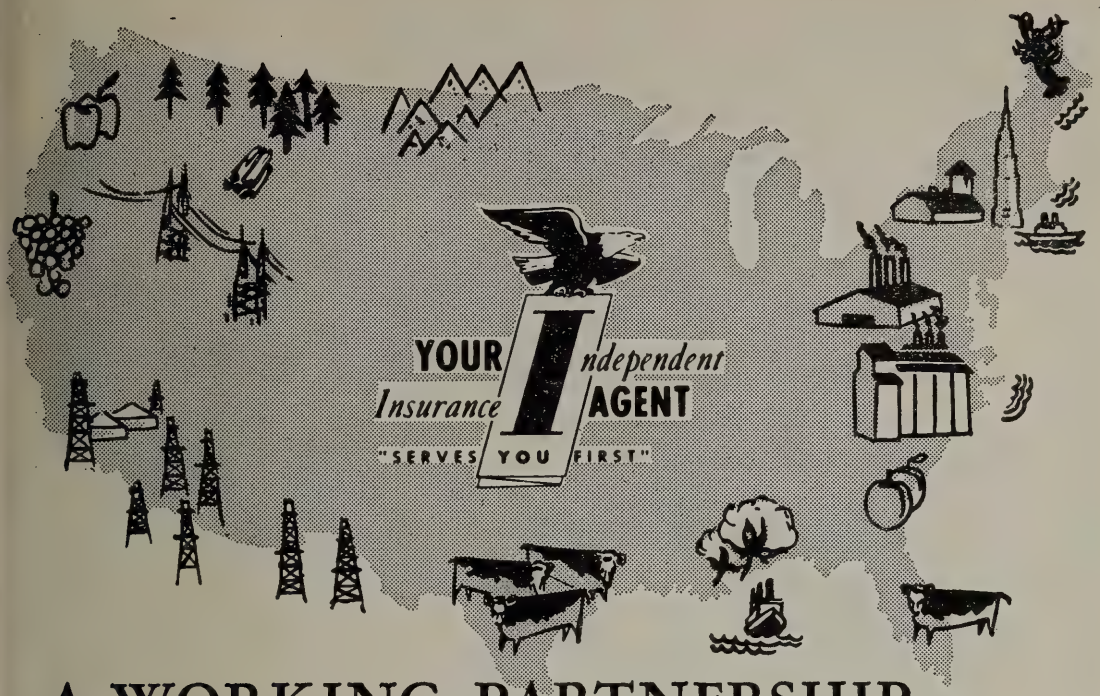
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arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet – all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

• •

The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of


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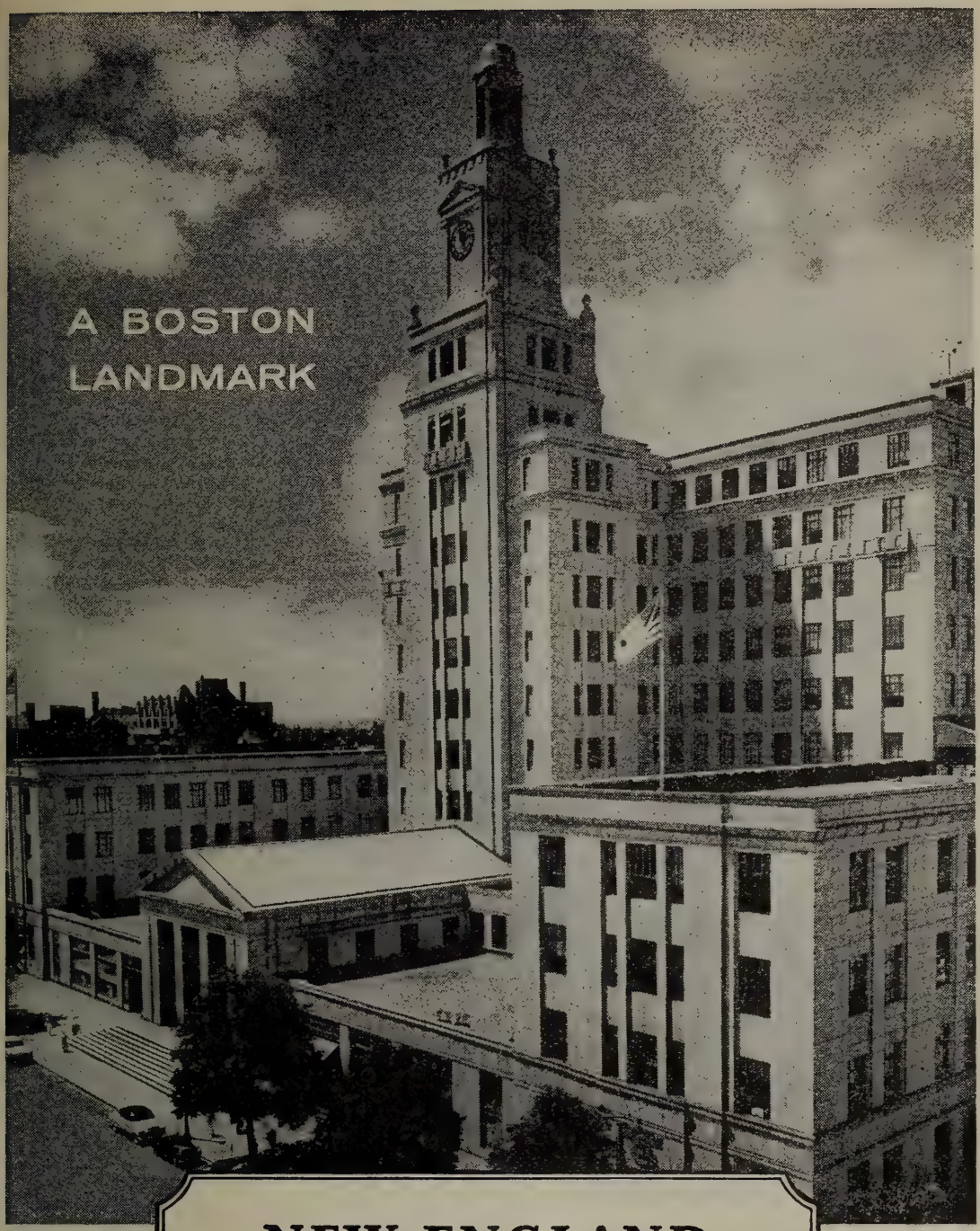
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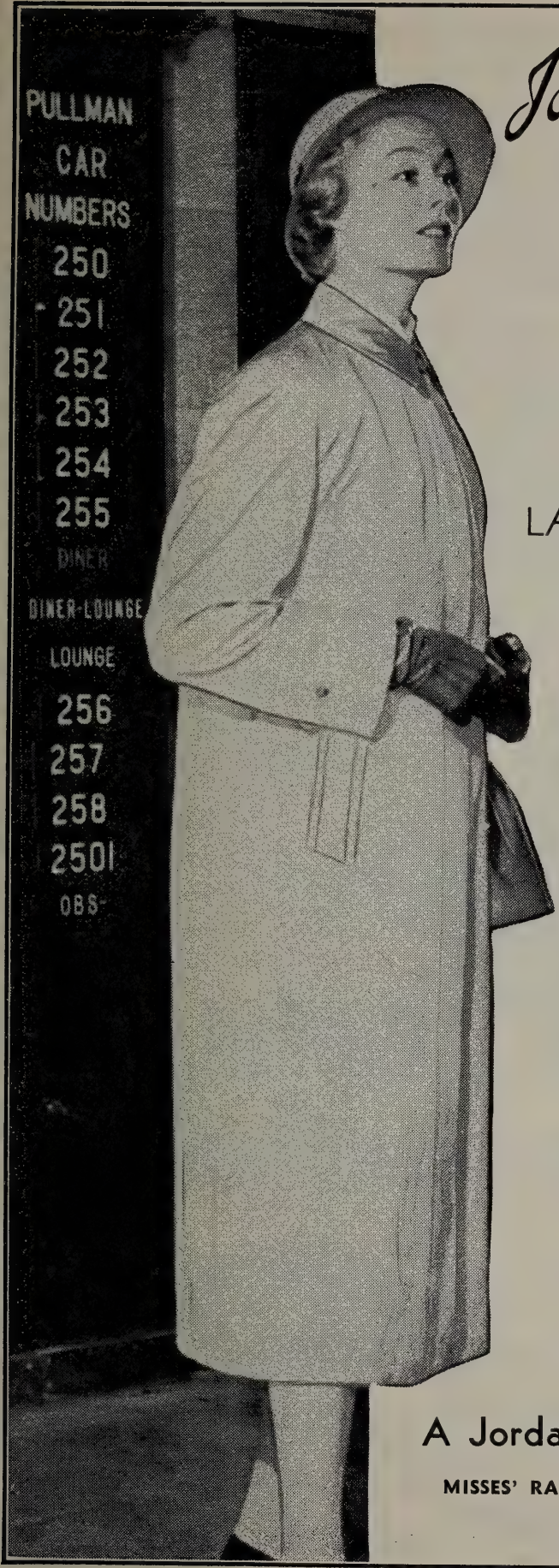
Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lusher music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with the style of Mozart's contemporaries that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting

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to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *Vorlesungen über Musik* (1826) took Mozart to task for his excessive melodiousness (*Cantabilität*) which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concertos undistorted by this quality.

F. J. Fétis, reviewing the Symphony in Paris (*Revue Musicale,* May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrievitch Oulibicheff in which this flowery writer of a flowery epoch wrote of



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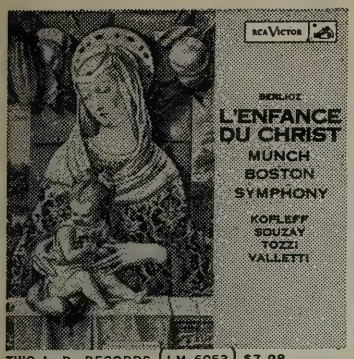
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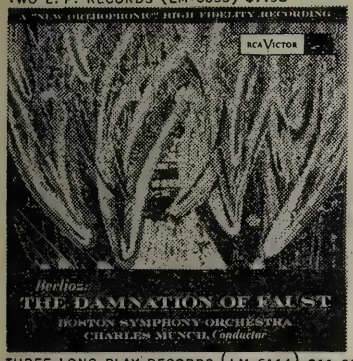
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the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

"The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardor which lies at the source of the human voice as the expression of the unfathomable depths of the heart."*

While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

* *Kunstwerk der Zukunft* (1860).

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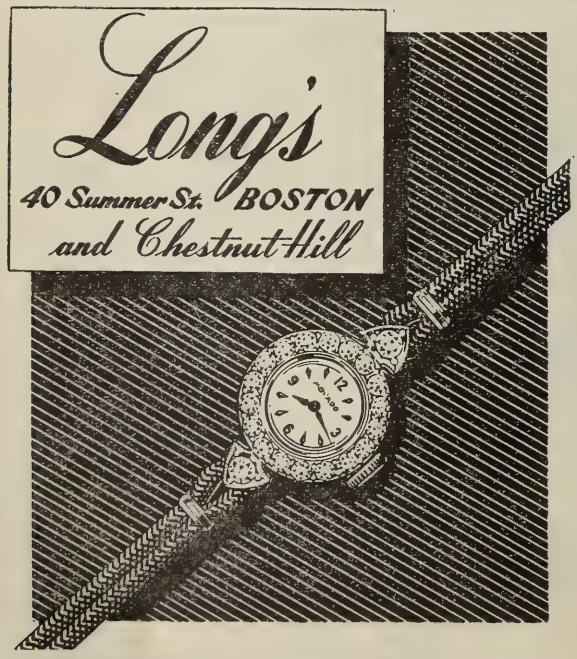
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MOZART'S LAST THREE SYMPHONIES

In the last four years of his life, Mozart, not called upon for symphonies, turned once to the form. In the summer 1788, within seven weeks, he wrote the three which have become famous above all that preceded. Mozart in that year was obliged to write nothing better than Court dances for his Emperor, to which he added small pot-boilers on commission, and the Piano Concerto in D minor. In that particular summer he was miserably oppressed by debt. His own world was hardly aware of the existence of these new symphonies, let alone their greatness. It cannot even be said with any certainty that they were performed in his lifetime. He did conduct concerts of his own music at Leipzig in 1789, and in Frankfort in 1790, but the programs did not identify the symphonies. One can reasonably suppose that when no one asked or expected further symphonies of him he turned back to his beloved form simply to please himself, and exercised the extent of his divergent powers in three distinct styles. The three, according to the late Donald Francis Tovey, "express the healthiest

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reactions on each other – the E-flat Symphony has always been known as the *locus classicus* for euphony; the G minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C major ('Jupiter') ends his symphonic career with the youthful majesty of a Greek god."

In this way certain great works of art have come down to us surrounded with mystery as to the how and why of their being. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries as these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan,* Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other

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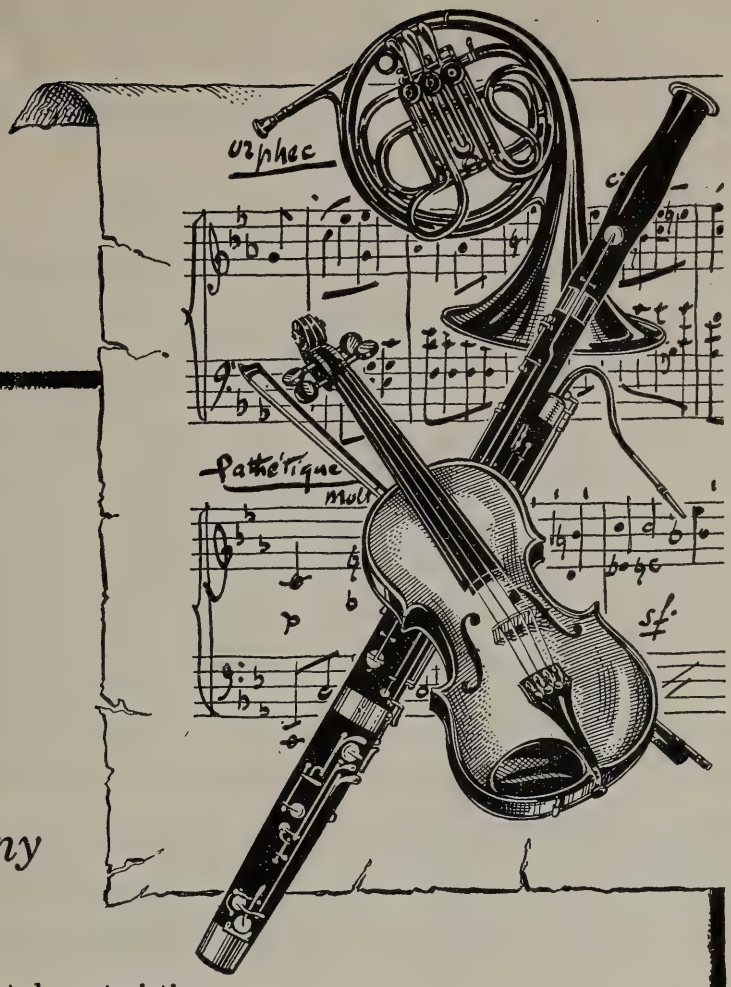
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Page from the *Pathétique* manuscript by Ludwig van Beethoven (1770-1827)

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choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers – arias, terzets, piano sonatas "for beginners," a march – various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart – a marvel even exceeding the incredible exploits of a later, "Romantic" century – is his success in not being limited by the strait-jacket of petty commissions. From the operas where, in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends who beheld the famous but impecunious young man of thirty-two adding three more to the numerous symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of *Don Giovanni* in Vienna in May, 1788, following its more



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highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. He was celebrated for his operas, much sought as a virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing

* Koechel lists only one other symphony by Mozart in a minor key—the early symphony in G minor, No. 183 (1773).

† Save four somewhat poignant dissonances at the climax of the introduction.

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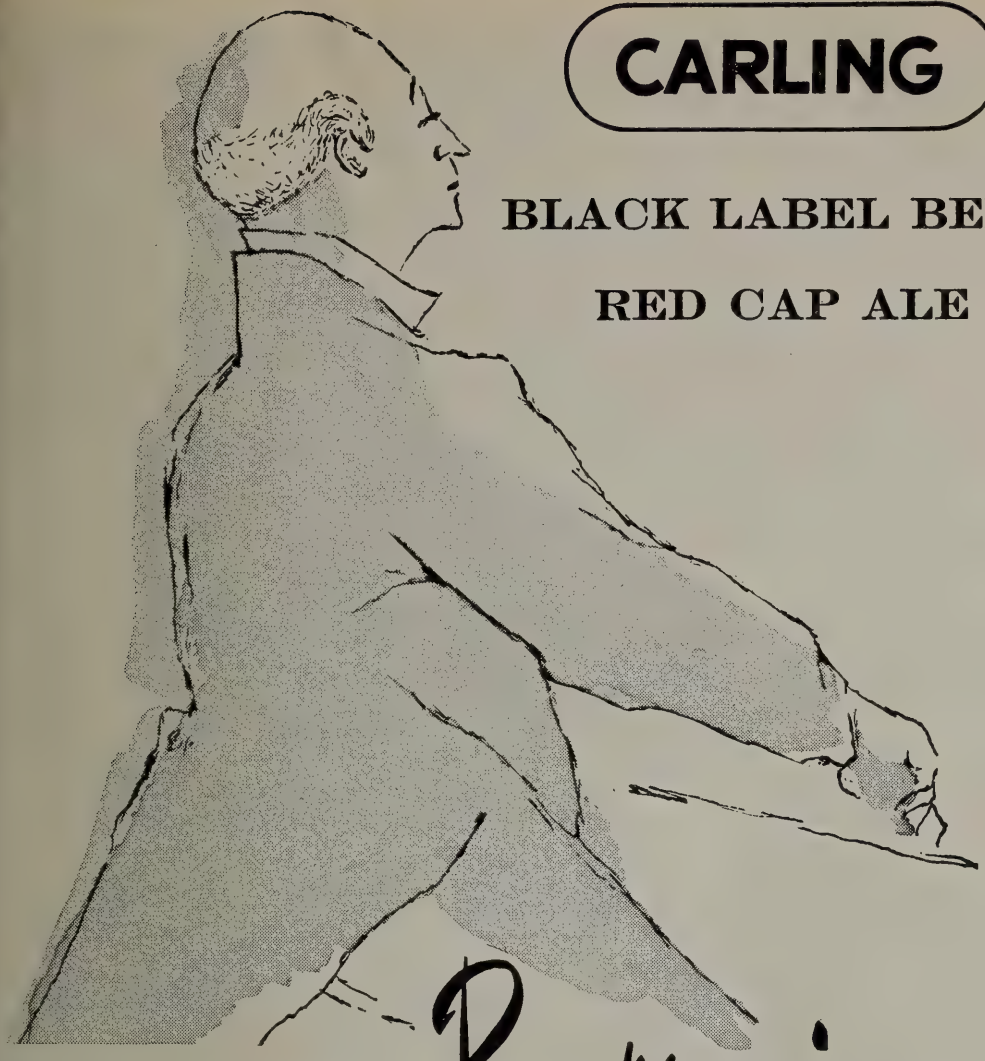
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that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."

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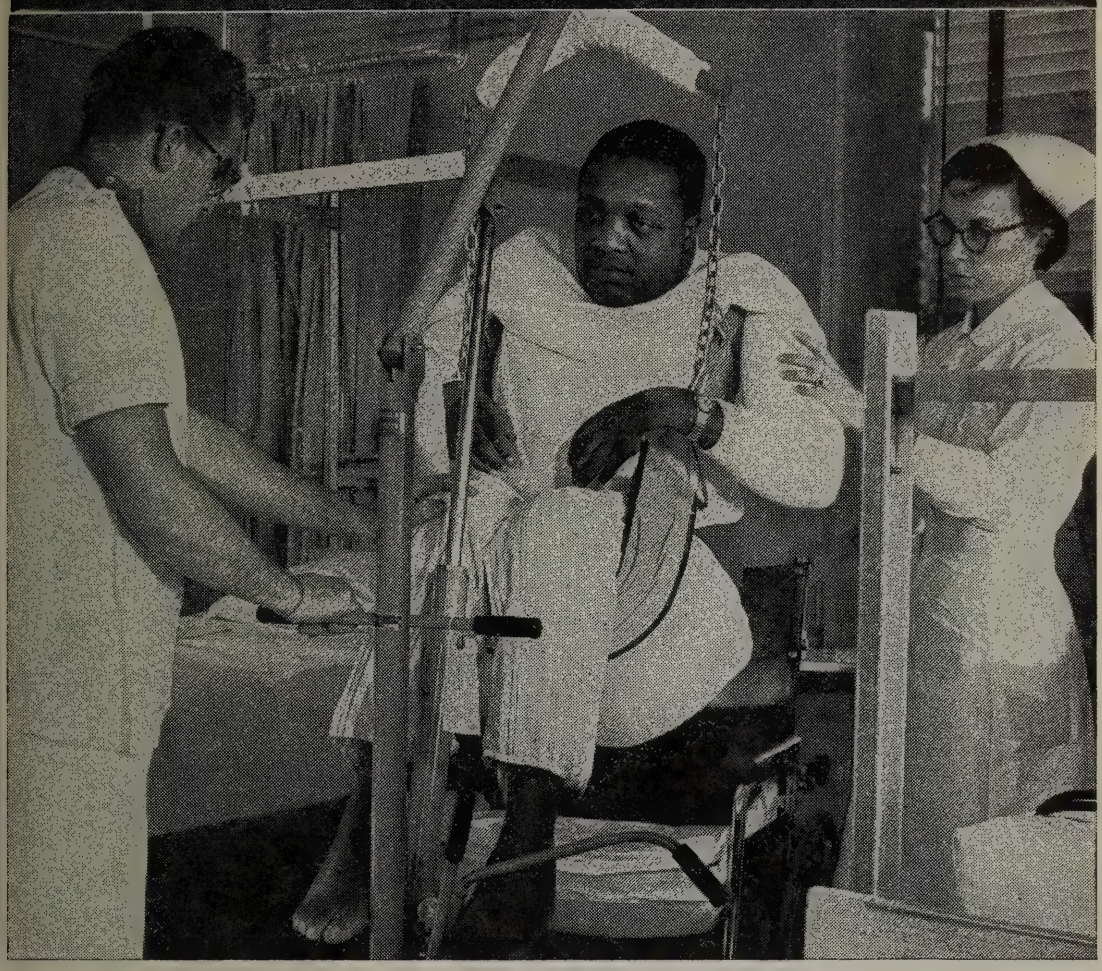
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The symphony was first performed by the orchestra in Stockholm, Sibelius conducting, March 24, 1924, within the month of its completion. Charles Munch conducted the most recent performances at these concerts December 22–23, 1955. It is scored for 2 flutes, 2 piccolos, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, and strings.

THE last three symphonies of Sibelius progressed by slow stages to their completion. In a statement made to Karl Ekman, his authentic biographer, Sibelius has said: "My work has the same fascination for me as when I was young, a fascination bound up with the difficulty of the task. Let no one imagine that composing is easier for an old composer, if he takes his art seriously. The demands one makes on himself have increased in the course of years. Greater sureness makes one scorn, in a higher degree than formerly, solutions that come too easily, that follow the line of least resistance. One is always faced with new problems. The thing that has pleased me most is that I have been able to reject. The greatest labour I have expended, perhaps, was on works that have never been completed."

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War, completed and performed in December, 1915. The composer revised it in 1916 and, after a performance, rewrote the entire score in late 1918 and 1919. Regretting perhaps the commitment of his score before it had met the final requirements of this most exacting of composers, Sibelius did not relinquish for performance his Sixth and Seventh symphonies until he had given years of careful thought to them. His letter of May 20, 1918, quoted by Karl Ekman, projects the Fifth Symphony in its second revision, and further symphonies as well – each of which he characterizes in a few words. The Seventh he calls "joy of life and vitality with *appassionato* passages. In 3 movements – the last an 'Hellenic rondo.' . . .

"By all this I see how my innermost self has changed since the days of the Fourth Symphony. And these symphonies of mine are more in the nature of professions of faith than my other works."

And in the same letter he says: "It looks as if I was to come out with all these three symphonies at the same time."

But the Sixth Symphony was not completed until January 1923, nor was the Seventh ready until March, 1924. "On the second of March 1924, at night, as I entered in my diary, I completed *fantasia sinfonica* – that was what I at first thought of calling my Seventh symphony in one movement."

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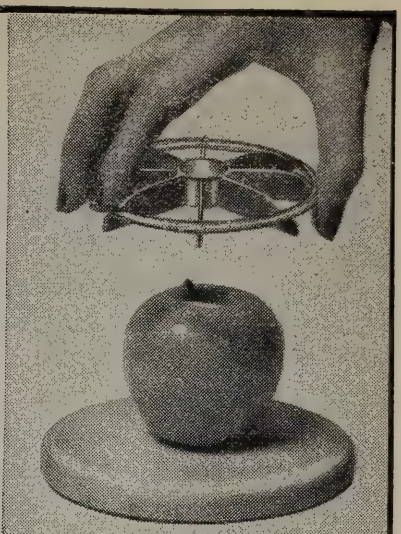
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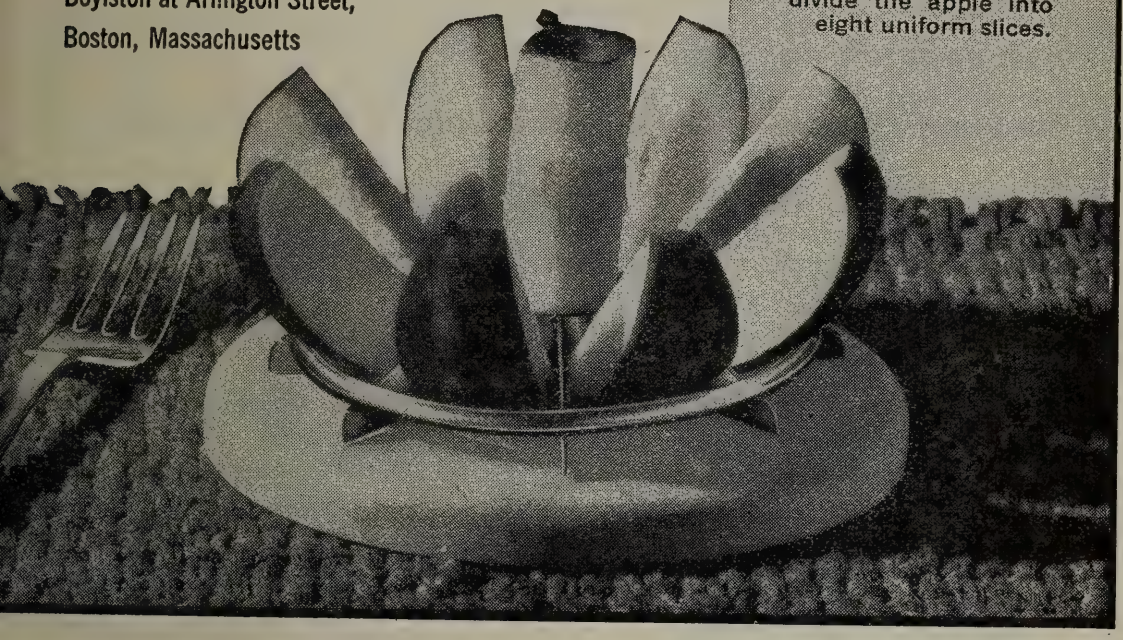
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These disclosures about the progress of his creative thoughts should not be taken as open proclamations. Sibelius, while always maintaining a quiet assurance about his achievements, has never been given to vaunting them. It seems more likely that his friend extracted his diary notes from him and pushed his assent into using them. His work in itself reveals the tendency here described toward rejecting conclusions that come too easily, especially observable in his increasing need of revision through the years. The transformation which had taken place between the First Symphony which was composed at the age of thirty-four and the Seventh, composed in his sixtieth year, is a sort of progress in reverse. The last is about half the length of the First. It is more modest in orchestration; it is concentrated and close-knit, sober in comparison to the former emotional exuberance and flamboyant color. The "nationalism" which was once over-ascribed to the earlier music of Sibelius has quite given way to a personal idiom. It was often remarked in the 'twenties that Sibelius in his last four symphonies was courting a modest, almost an austere æsthetic, while composers elsewhere were expansive, employing ambitious programs, seeking to overwhelm. At that time they did not even write symphonies. This made Sibelius an individual, a lone artist "of the North." Subsequent "Neo-classic" trends have since proved him to have been a prophetic one.

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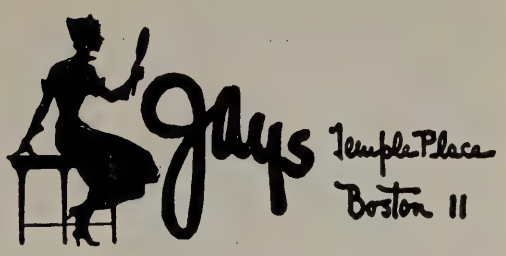
(Continued from page 4)

America, Central America and Mexico, a tour made possible by ANTA (American National Theatre and Academy). The group travelled necessarily for the most part by air, traversing eighteen thousand miles. The itinerary of concerts was as follows:

Mon. Aug. 19—Kingston, Jamaica
Aug. 20—Curaçao, Dutch West Indies
Aug. 21—Caracas, Venezuela
Aug. 22—Maracay, Venezuela
Aug. 23—Maracaibo, Venezuela
Aug. 26—Recife, Brazil
Aug. 27—San Salvador, Brazil
Aug. 28—San Salvador
Aug. 30—Rio de Janeiro, Brazil
Sept. 1—São Paolo, Brazil
Sept. 2—São Paolo
Sept. 3—Montevideo, Uruguay
Sept. 4—Buenos Aires, Argentina
Sept. 5—Rosario, Argentina
Sept. 7—Buenos Aires
Sept. 9—Buenos Aires
Sept. 10—Buenos Aires
Sept. 11—Bahia Blanca, Argentina
Sept. 12—Santiago, Chile
Sept. 13—Santiago
Sept. 16—Lima, Peru
Sept. 17—Guayaquil, Ecuador
Sept. 18—Quito, Ecuador
Sept. 19—Bogotá, Colombia
Sept. 20—Panama, Panama
Sept. 23—San José, Costa Rica
Sept. 24—Tegucigalpa, Honduras
Sept. 25—Guatemala, Guatemala
Sept. 26—Mexico City, Mexico
Sept. 27—Monterrey, Mexico

The program which the Sinfonietta played at Tanglewood on August 7 is typical of the tour repertory.

Boyce, Symphony No. 1
Tansman, Triptych
Boccherini, Concerto for Flute
(James Pappoutsakis)
Mozart, Serenata Notturna
Shostakovitch, Concerto for Piano and Trumpet
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SIBELIUS

By NEVILLE CARDUS

(The Manchester Guardian Weekly, Thursday, December 15, 1955)

(The recent death of Sibelius makes particularly appropriate the re-printing of the following article, written on the occasion of his ninetieth birthday.)

SIBELIUS, who was ninety last week, has produced no music of importance for a quarter of a century, and so has lived long enough to enjoy a larger portion of his own posterity than any other composer with the exception of Charpentier, who (as far as my knowledge goes) is still alive, though born in 1860 and musically silent or extinct these forty-odd years.* Sibelius, once famous by the seductions of the "Valse Triste," is regarded in this country and America as one of the great symphonists, classic in æsthetic and mental fibre if not in his treatment of forms and formulas.

But he has not yet conquered in all the civilised places; in fact, a few years ago a celebrated conductor described Sibelius to me in these terms: "The ideal composer for countries not truly musical." His disregard of alluring cantabile long-phrased melody keeps the Italians

* He died in Paris, February 18, 1956.



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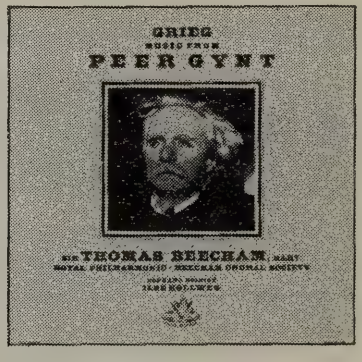
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at a distance; his lack of charm and cosmopolitanism makes the French uncomfortable; the Austrians and Germans expect from music either the poise of a Mozart, the geniality and warm-heartedness of a Schubert, the worldly sensuousness of a Strauss, the heroic gesture of a Beethoven or the piety of a Bruckner.

Sibelius deals in none of these familiar characteristics and material. He once expressed his point of view as follows: "It strikes me more particularly that musicians are still writing in the post-Wagner style, with the same laughable pose and the still more laughable would-be profundity." His Fourth Symphony, which is positively antithetical to the romantic or picturesque symphonic style, is more than fifty years old. The reaction against the subjectively emotional and the didactic kind of symphony cleared the air, so that in certain latitudes we could see the rugged summits of the Sibelius masterpieces, "bald as the mountain tops are bald," bald almost as the man Sibelius himself. He seems in his mature works to compose from the rawest material of music, out of simple scale-passages, fragments of themes, insistent rhythms, thrummings in the violins, cluckings and whirlings in the wood-wind, brass suddenly played crescendo, horn cadences. The usual symphonic procedure, statement, development, and recapitulation, is either telescoped or treated elliptically; the short themes fall naturally into germ-cells, then the whole tissue of the music expands, with no waste matter at all. Out of a mist of string tone and wood-wind croak-

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ing like frogs in a winter marsh, brass will emerge as a sun of copper, if not of gold. Then abruptly, with a few imperious chords rudely off the beat, Sibelius will bring the symphony to an end, dismissing us with a peremptory: "Take it or leave it."

A man might as well hang himself as look for a conventionally extended line or sequence in a Sibelius symphony (excepting the first two of his seven), even as, according to Dr. Johnson, a man might as well hang himself as look for a story in a novel by Samuel Richardson. Yet the music of Sibelius is thoroughly consecutive, in fact it is tight in its relevance and interdependence, bar by bar. Every note falls into pertinent position. The Seventh Symphony consists of only one movement played, of course, without a break. It lasts not much more than twenty minutes. Nonetheless it creates the effect of an unfolding musical and orchestral grandeur, with unity in variety and contrast and development, the end foreseen and sown in the beginning. Usually a ground-bass or encompassing fundamental tone binds the texture or acts as the germinating source of the whole content of the greater Sibelius. His personal ways of using the materials of music, the thought-processes weaving mosaic into mountain, have nothing to do with what is known as "modern" music. Beethoven would have understood the vocabulary, the diction, and the logic of Sibelius, who

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has not listened uncreatively to the last quartets of Beethoven. The short cuts taken by Sibelius in his way of symphonic thinking do observe, if we look closely into it, that logic of musical argument which seems part of our habit of musical cerebration; but he gives to all his sequences such a continuity and concentrated order that the different paragraphs are concealed. It is rather like great prose written in short paragraphs with no full stops and only semicolons, until the clinching decisive full stop at the end. Rhythm and orchestral dynamics are his hammer and anvil.

This original musical faculty of Sibelius, and the highly personal art and technique which have served it, has produced the impression of nature music brooding and omnipresent, not nature expressed by "picturesque" associations and tone-equivalents or images; but by absorption of Sibelius's mind and imagination into the atmosphere and setting of his physical habitat and home. It is, in a great and poetic sense national, even regional, music. There are no men and women of the civilised world in Sibelius; no earthly or temporal passions spin the plot. If I may quote from myself (for I cannot put the idea into other words) it is the music of animism. In Sibelius the forces of nature seem to live more and have being of their own as they are changed into orchestral sounds.

There is a natural tendency, whenever we are trying to make an estimate of a great artist, to dwell on his greater and more portentous aspects to the neglect of less imposing but not less human character-

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istics. Sibelius is a full man who has lived an experienced life. He can unbend; he has humour, if we can get through the clefts in the rock. The Intermezzo movement of the Fifth Symphony is an exquisite miniature, delicate in touch, and bred in the fancy. There are long-breathed and striding tunes in the first and second symphonies; even at the noble ending of the Seventh Symphony a splash of colour reminds us that once on a time Sibelius wrote a "Valse Triste." In the incidental music to "The Tempest," Sibelius shows his hand at characterisation of the grotesque and the engagingly feminine – Caliban and Miranda. In a little song, "Tennis at Trianon," he is swift in his vocal and piano etchings of cut and thrust and service and volley in the sunshine. A setting of "Come Away Death" by Sibelius is one of the very greatest Shakespeare songs extant. We must try, on his ninetieth birthday, to see Sibelius in the round of his bulk and large assemblance.

The influence of his methods, his technique, individual attitude, and use of the stuff of music, have already changed the course of the symphony, in shape and plasticity. At the age of ninety, Sibelius can take satisfaction in the knowledge that in places he is revered as a classic, and in others as a contemporary and productive force.



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Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The last performances in this series were on November 23–24, 1956, Vladimir Golschmann, conductor.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer.

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He asked as a leading question whether there might be a quartet. " 'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening – a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-

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square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, *'Na, denn mann weiter!'* — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the

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party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain



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that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

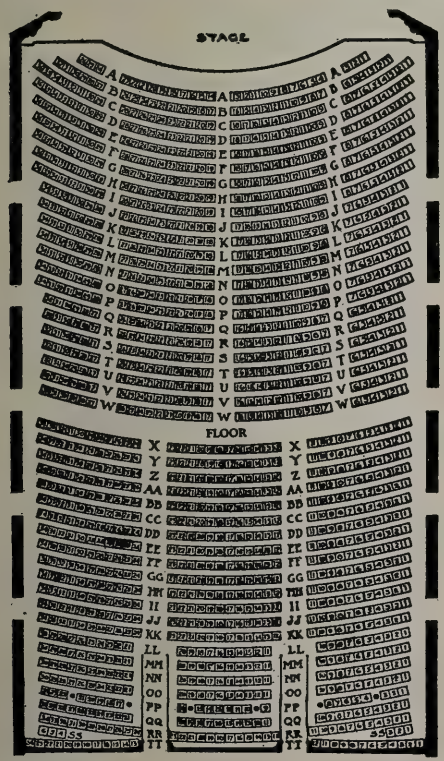
The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised –

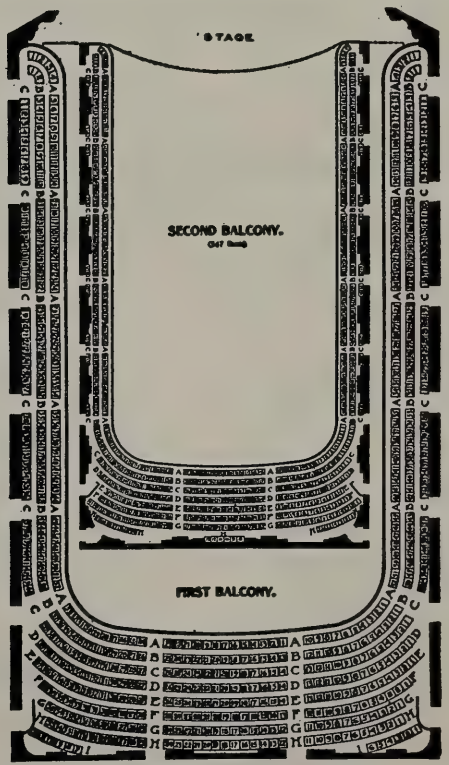
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RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984

with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

• •

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7,

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OCTOBER		
4–5	Boston	(Fri.-Sat. I)
8	Boston	(Tues. A)
11–12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25–26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)
NOVEMBER		
1–2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8–9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22–23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29–30	Boston	(Fri.-Sat. VII)
DECEMBER		
1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6–7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20–21	Boston	(Fri.-Sat. IX)
27–28	Boston	(Fri.-Sat. X)
JANUARY		
3–4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10–11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed III)
16	Storrs	
17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24–25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)
31–		
FEBRUARY		(Fri.-Sat. XIV)
1	Boston	
2	Boston	(Sun. d)
4	Cambridge	(III)
7–8	Boston	(Fri.-Sat. XV)
10	Bridgeport	
11	New Haven	(II)
12	New York	(Wed. IV)
13	Washington	(II)
14	Brooklyn	(IV)
15	New York	(Sat. IV)
18	Cambridge	(IV)
21–22	Boston	(Fri.-Sat. XVI)
23	Boston	(Sun. e)
25	Providence	(IV)
27	Boston	(Rehearsal V)
28–		
MARCH		(Fri.-Sat. XVII)
1	Boston	
4	Boston	(Tues. G)
7–8	Boston	(Fri.-Sat. XVIII)
9	Boston	(Pension Fund Concert, Aft. and Eve.)
10	Worcester	
11	Providence	(V)
14–15	Boston	(Fri-Sat. XIX)
17	Springfield	
18	New London	
19	New York	(Wed. V)
20	Philadelphia	
21	Brooklyn	(V)
22	New York	(Sat. V)
25	Cambridge	(V)
27	Boston	(Rehearsal VI)
28–29	Boston	(Fri.-Sat. XX)
30	Boston	(Sun. f)
APRIL		
1	Boston	(Tues. H)
3–5	Boston	(Thurs.-Sat. XXI)
8	Cambridge	(VI)
11–12	Boston	(Fri.-Sat. XXII)
18–19	Boston	(Fri.-Sat. XXIII)
22	Boston	(Tues. I)
24	Boston	(Rehearsal VII)
25–26	Boston	(Fri.-Sat. XXIV)

1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."



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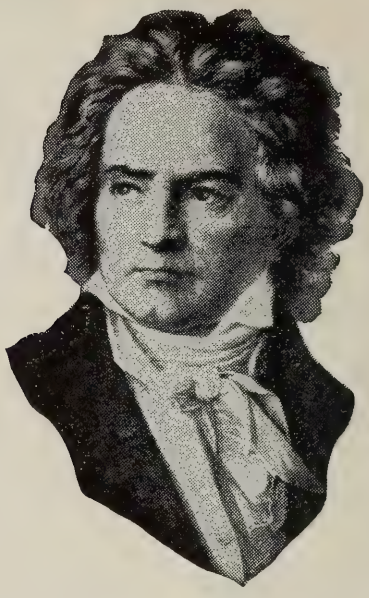
Wed. Eve.: "Les Patineurs," "Birthday Offering" (premiere), "La Peri" (new)

Thurs. Mat and Eve.: "Solitaire" (new), "Facade," "Sleeping Beauty" (Act 3), "Coppelia" Pas de deux

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FRIDAY AFTERNOON, October 11, *at* 2:15 *o'clock*

SATURDAY EVENING, October 12, *at* 8:30 *o'clock*

Handel . . . . . Concerto Grosso for String Orchestra, Op. 6, No. 12
Largo — Allegro — Larghetto e piano — Largo — Allegro

Einem . . . . . Symphonic Scenes, *Op.* 22

I. Maestoso
II. Andante con moto
III. Allegro vivace

(Composed for the 75th Anniversary of the Boston Symphony Orchestra; first performance)

INTERMISSION

Mendelssohn . . Symphony No. 5, in D minor, "Reformation," *Op.* 107

Andante; Allegro con fuoco
Allegro vivace
Andante
Chorale: Ein' feste Burg ist unser Gott (Andante con moto); Allegro vivace; Allegro maestoso

Dukas . . . . . "L'Apprenti Sorcier" ("The Apprentice Sorcerer"), Scherzo after a Ballad by Goethe

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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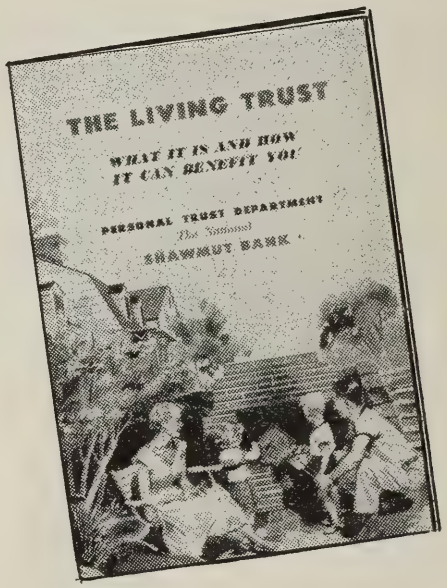
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THE INDEPENDENCE OF SIBELIUS

By ERNEST NEWMAN

Two days after the death of Jean Sibelius, an article by Ernest Newman, who has closely followed the composer's career through many years, appeared in the *London Sunday Times*. He wrote as follows:

Sibelius had become almost a legendary musical figure even during his lifetime, so long ago was it that he produced his last major works. His Seventh Symphony seems almost as remote in time from us as the Fourth of Brahms or the Sixth of Tchaikovsky or the Ninth of Mahler.

Whether he actually completed an eighth or not we do not as yet know for certain, or if he did, what his reasons were for withholding it from publication or performance.

In no country, with the exception of his own, will the news of his death have been received with such regret as in ours. His first vogue in England was primarily due to the insight and the zeal of Henry Wood and Granville Bantock in the Concert hall, and Mrs. Rosa Newmarch in the Press. Those beginnings were so long ago that comparatively few of Sibelius' English admirers of today can have taken part in them: my own acquaintance with him, personal and artistic, dates from over half a century ago.

• •

Until he came upon the scene, Finland had not been musically "on the map," and none of us knew in those days quite how to "place" him. Obviously he owed next to nothing to Germany or France, nor, when one really got down to thinking about it, to the geographically adjacent Scandinavia or Russia, each of which had already by that time staked out a claim to a musical idiom and a musical field of thought of its own.

The talk current at that time about performances of the nationalistic "Finlandia" being frowned upon by the Russian authorities seemed to suggest that this young Northerner's affiliations were not precisely Muscovite, though I still have the clearest recollection of his being placed somehow or other, on the strength of his First Symphony, in the Tchaikovsky succession.

It was not long, however, before he

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came into full clear definition as just Jean Sibelius, the most individual composer, perhaps, the most purely self-forming and self-maintaining, the world has ever seen. He seems to have inhabited a mental world entirely his own.

To what extent that world can be regarded basically as a Finnish world only a Finn can say. For the rest of us it is a case not of seeing Sibelius through Finnish eyes but of seeing Finland through the eyes of Sibelius. By "individual" I mean simply that he talks, in his minor as well as his major works, in an idiom melodically, harmonically, rhythmically and orchestrally his own. The tracts of thought he opened out to us are purely his own: no one could ever imagine any other signature, personal or racial, upon any page of his music than that of Jean Sibelius.

• •

The intriguing thing about it all is that he achieved this individualism without resort to any factitious doctrinaire nonsense about "re-creating himself," or "making a new language for himself." In one work after another, the musical language he speaks is the ordinary one, but he manages to say entirely different things in each work according to the mood or the vision of the moment.

It may turn out that this curious independence of mind and of speech will operate in Sibelius's favour as one generation succeeds another. It not infrequently happens that a composer falls somewhat out of fashion, at any rate for a while, because of his association in the public mind with some "ism" or other—romanticism, neo-classicism, realism, impressionism, etc.—that happens to have got out of fashion; but it is impossible to pin any "ism" label at all on Sibelius's music. Acceptance of it depends on nothing but itself, what it says and how it says it.

• •

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(Continued on page 107)

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FRIDAY AFTERNOON, October 11, *at* 2:15 *o'clock*

SATURDAY EVENING, October 12, *at* 8:30 *o'clock*

HANDEL . . . . . Concerto Grosso for String Orchestra, Op. 6, No. 12

Largo — Allegro — Larghetto e piano — Largo — Allegro

EINEM . . . . . Symphonic Scenes, *Op.* 22

I. Maestoso
II. Andante con moto
III. Allegro vivace

(Composed for the 75th Anniversary of the Boston Symphony Orchestra; first performance)

INTERMISSION

MENDELSSOHN . . Symphony No. 5, in D minor, "Reformation," *Op.* 107

Andante; Allegro con fuoco
Allegro vivace
Andante
Chorale: Ein' feste Burg ist unser Gott (Andante con moto); Allegro vivace; Allegro maestoso

DUKAS . . . . . "L'Apprenti Sorcier" ("The Apprentice Sorcerer"), Scherzo after a Ballad by Goethe

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By GEORG FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

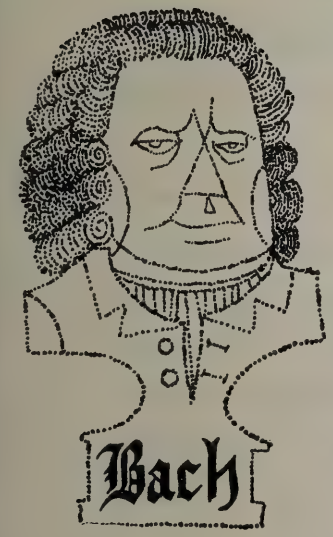
Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739. A notice in the *London Daily Post* on October 29 reads: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

The most recent performances of this concerto at the Friday and Saturday concerts of this orchestra were on April 30–May 1, 1948.

THE last of the dozen *concerti grossi* for strings has an introductory largo of twenty bars, with broad chords and sonorous figures constantly alternating between the tutti and the concertino. The following allegro, the longest movement, is the only fast one in a work which moves throughout with an ample, comely style. Even here, we have brightness and grace rather than excessive speed. The slow movement, *Larghetto e piano*, is a typical Handelian air in 3/4 which is varied in turn in the bass and treble with flowing eighth notes. A largo of seven bars is a broadening of the foregoing mood and a prelude to the final fugal allegro in a constant buoyant rhythm.

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In 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi*. Both composers based their style upon Italian models, whence instrumental music all derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the *Capellmeister* at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture. It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the *Concerti* were composed — each in a single day at a single sitting, and

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.



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DID YOU KNOW that the next most-often-played work is Beethoven's Fifth, with 54 performances, including 12 in the last twenty years. Continuing the "top twenty tunes" of 75 years with the Boston Symphony discovers these works and their number of performances: Brahms's II (52), Beethoven's III (49), Brahms's IV (47), and I (46), Beethoven's VII (45) and his Leonore Overture #3 tied with Wagner's Tannhauser Overture (both 42), Schubert's VIII (40), Beethoven's VI and Tchaikovsky's VI (both 39), Beethoven's Egmont Overture and Schumann's I (both 38), Beethoven's VIII and Schubert's VII (both 36), Schumann's IV and Wagner's Flying Dutchman Overture (both 35), and Brahms's III and Beethoven's Violin Concerto (both 34).

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several in a week – constitutes the great charm of these works. They are, in the words of Kretzschmar, grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality."

Indeed, Handel turned out his concertos with great fluency. Besides the twelve *concerti grossi* there were six with wind instruments, hautboy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios ("Saul," "Israel in Egypt," and his setting of Dryden's "Ode for St. Cecilia's Day" were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney said of Handel's organ concertos: "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." The composer published the *concerti grossi* by subscription in the following year – "at two guineas the twelve," wrote Burney.



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How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the *Concertino,* consisting in the *concerti grossi* of two violins and 'cello, who in turn must control the body of the orchestra, the *ripieno* or *concerto grosso,* for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the different bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the *Concertino* and of the *Grosso.*

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By GOTTFRIED VON EINEM

Born in Bern, Switzerland, January 24, 1918

Symphonische Szenen für Orchester was composed in celebration of the 75th anniversary of the Boston Symphony Orchestra by commission of the Orchestra and the Koussevitzky Music Foundation and is dedicated to Serge and Natalie Koussevitzky.

The required orchestra consists of 3 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

GOTTFRIED VON EINEM writes about his new composition:

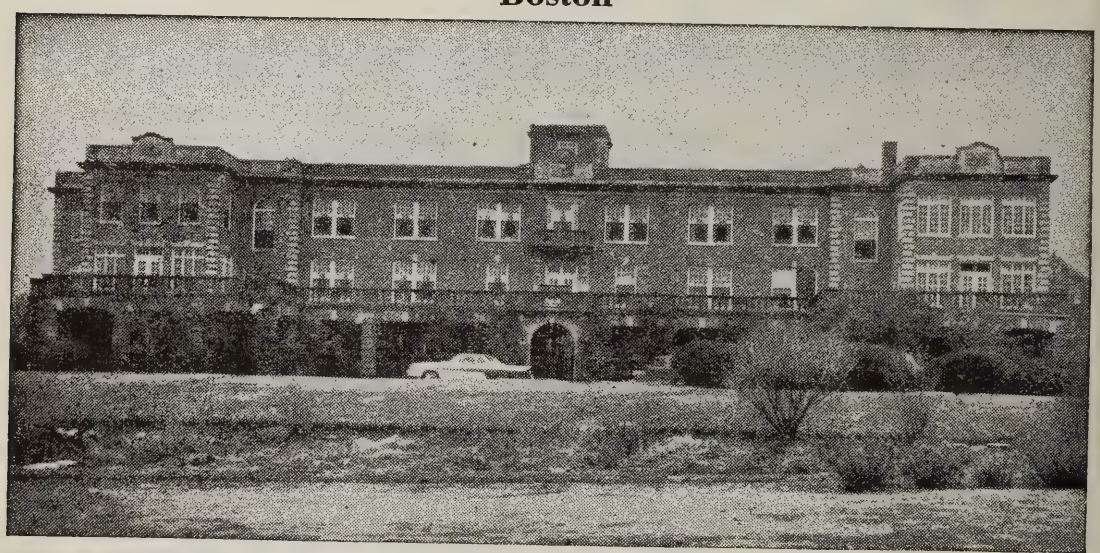
"I called my piece for the Boston Symphony Orchestra *Symphonic Scenes* because I think that concert music in general has grown out of music for dance. Symphony as a title means a specific and very precise form in musical history, a form which I didn't use in this case. When I call my piece symphonic I want to hint at the technique of symphonic development since also it has more than one movement. I call it Scenes because I feel that the music implies beyond the symphonic texture a certain dance attitude. So the whole opus represents some sort of symphonic scene in three movements."

The first movement, in triple beat, A major, is built upon two thematic elements, the first maestoso, opening with a motto-like figure

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in the bass, the second slightly faster (espressivo). The two subjects alternate constantly, and bring a maestoso close. The second movement (D major, 3/4) consists of a melody introduced by the clarinets and cellos. Variously treated, it acquires accentuation, reaches a climax, and subsides to a calm ending. The third movement has expectedly lively themes over pizzicato chords which squarely beat the measure, in common time. There is a brief episode in 6/8, and a return which drives home the earlier rhythm to the end.

• •

Gottfried von Einem was born in Bern, Switzerland, where his father was the Austrian military attaché. He attended the school Plön (Holstein). His early musical training was largely self-acquired. His first theatrical experience was attained at the Berlin State Opera where he was *répétiteur* for three years from 1938. He also assisted at the Bayreuth Festival theatre and (during the War) at the Dresden State Opera. In 1941 he came under the systematic guidance of the composer who has been his principal teacher – Boris Blacher.*

* Boris Blacher visited the United States in the summer of 1956 to take charge of the composition department of the Berkshire Music Center at Tanglewood, together with Roger Sessions.



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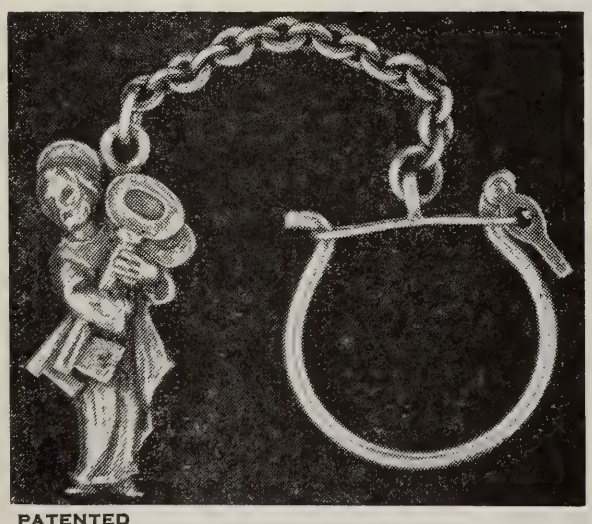
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The first of Einem's published orchestral works is the *Capriccio for Orchestra.* He has since composed a *Concerto for Orchestra, Orchestermusik, Hymnus* for Alto solo, Chorus and Orchestra, *Serenade* for Double String Orchestra, *"Meditation for Orchestra"* (composed for Louisville), *Ballad* (for the Cleveland Orchestra), and a *Piano Concerto.*

The first of his stage works was the Ballet *Princess Turandot,* produced in Dresden in 1944. His first opera was *Danton's Tod* (after the play by Georg Büchner), produced at Salzburg in 1947. *Der Prozess* ("The Trial"), based on the novel by Franz Kafka, was introduced at the Salzburg Festival in 1953, and produced by the New York City Opera Company in October of the same year, the composer present. Other ballets are *Rondo of the Golden Calf* (1952) and *Pas de Coeur* (1953).

Hans Rutz in Grove's Dictionary of Music and Musicians sums up the artist Einem as follows:

"Einem achieves a personal style by uniting a variety of influences, not excluding that of jazz, and his music exudes a strongly individual atmosphere while it is handled with a virtuosity of technique exploiting all the resources of polyphony. It stands for a hard realism that makes no concessions to romantic illustration and replaces 'chordal symbolism' by clear-cut instrumental line-drawing. Emotion is felt to be present, but is not allowed to reveal itself gushingly, and where it does emerge, it does so in a new way not easily apprehended by hearers unfamiliar with Einem's new manner."



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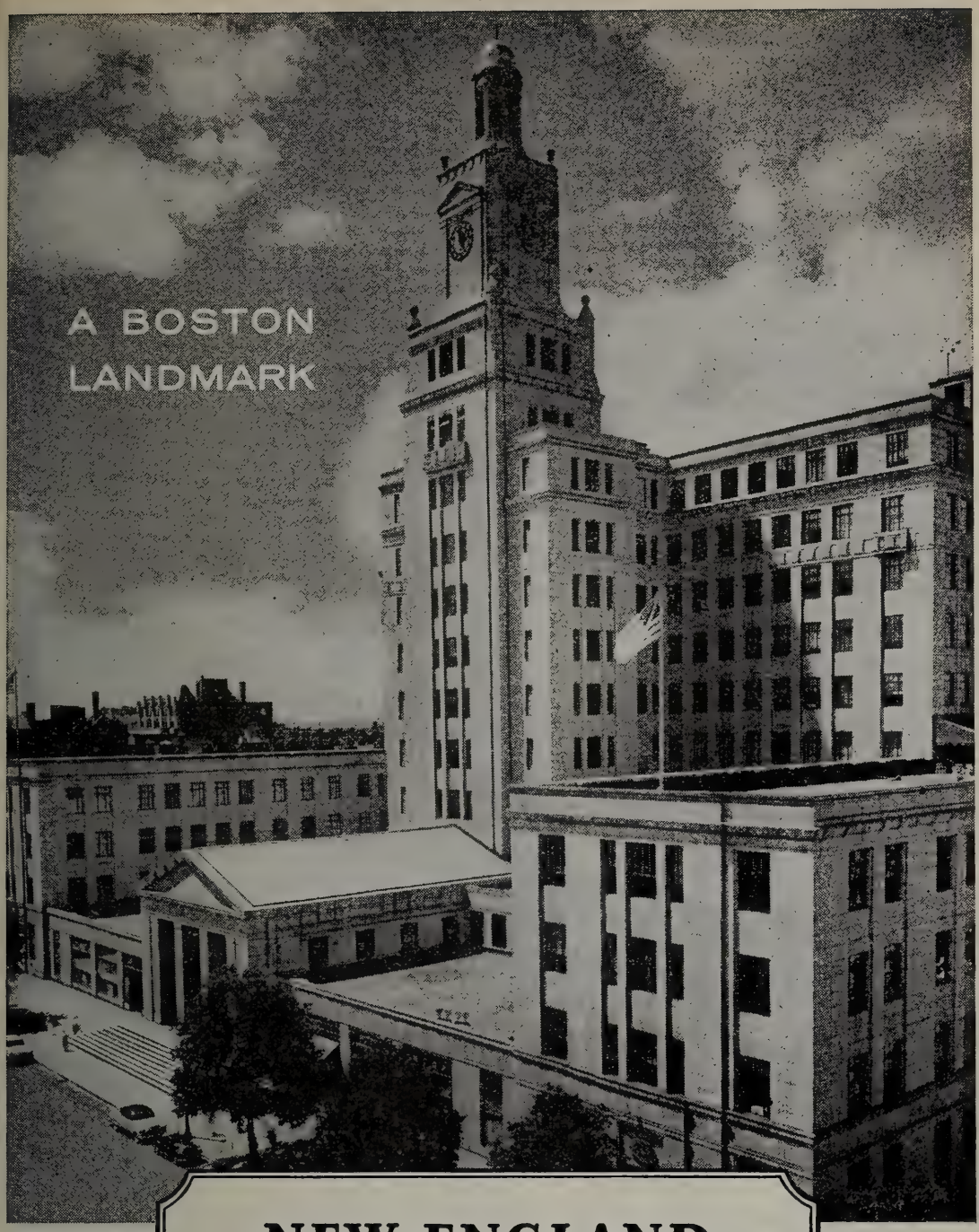
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ENTR'ACTE

THE LACK OF ENGLISH LOVE-MUSIC

By Neville Cardus

(From *The Manchester Guardian,* April 18, 1957)

I can already see the sky of this article darkening with arrows of disagreement; for the theme is none other than that composers of these isles, English or British, have so far produced few songs of love and, indeed, little love music at all. Foreseeing overwhelming odds advancing indignantly, I had better define my terms with diplomacy enough to allow myself to withdraw, if necessary, to previously prepared defences.

There are, no doubt, hundreds of English songs which deal more or less lyrically with devotion of man to woman, of lad to lass (and vice versa), of affection, of heart-to-heart response between the sexes, of spiritual courtship and domestic wedlock, of regret, innocence betrayed, and tears, idle tears. My contention is that eroticism in our

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music is hard to seek; I mean a music which comes uninhibitedly from an emotional experience embraced without reserve, remembered with not too much tranquillity, then expressed in freedom, pride, and joy. English love-music is self-conscious, as self-conscious as most English men and women (of all ages) behave while supposedly they are going through the first raptures. A moral censor is on hand, invisible, maybe, but felt to be present. Passion, if we can use so strong a term in this connection, is presented by our composers in a moral or social scene. The argument is settled, as far as I am concerned, simply by asking if by any stretch of the imagination we can conceive of an English "Tristan and Isolde"? Or can we see or hear any English composer getting out of his system a song as romantically insinuating as Wolf's "Geh' Geliebte," or songs of the mysterious and not respectable world evoked by the "Chansons de Bilitis" of Debussy? Could any English composer even begin to tackle an opera based on Goethe's "Faust," in part or in the lump? Think of Vaughan Williams coping with Faust or Mephistopheles; think of Fricker, Rubbra, Britten, or Tippett faced with the same challenge to range of feeling and experience. Maybe they could make music suitable for Gretchen, but, all in all, their successes of sureness of touch could easily end with a presentation of



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the Homunculus, and of the student to whom Mephisto gives a useful lesson on the matter of tight-lacing.

In English opera there is no Carmen, no Tosca, no Cherubino, no Manon, no Salome, not even a Zerlina. In the one full-scaled English opera of genius, which is "Peter Grimes," the driving creative energy is one that makes sea and town and gossip the determining protagonists; no Don Juan would put Ellen down on his little list. In Tippett's "The Midsummer Marriage" the love music is idyllic or symbolical; there is no erotic urge taking a risk. I know of no love music by a British composer which takes without reserve a sensuous pleasure in what is being expressed. There is self-consciousness in the crucial moments of Walton's "Troilus and Cressida" — and Walton, I should have thought, is just the very composer capable of giving us an English opera warm with the food and wine of love. His music is never short of masculinity. There are, as I have admitted, English songs in plenty which from their titles and words come into the category we are discussing; but none of them is entirely free of the puritan impediment. We relate the arts very much to a social awareness. Even in our popular music there is little sign of the erotic or an unashamed playing on the strings of the senses to titillate a little voluptuous enjoyment — for the occasion, so to say. No English composer of musical comedy or operette has written a "Merry Widow" waltz. The nearest approach to a melody as seductive in the same genre was achieved, surprisingly enough, by Noël Coward in "Bitter Sweet," a palpable imitation or emulation of Franz Lehár. The genius of Sullivan — and he cannot be called only a talent — was English middle-class in manner; the wit and dexterity came from a blood and tissue not English. But there is no allurement to the senses, no sex

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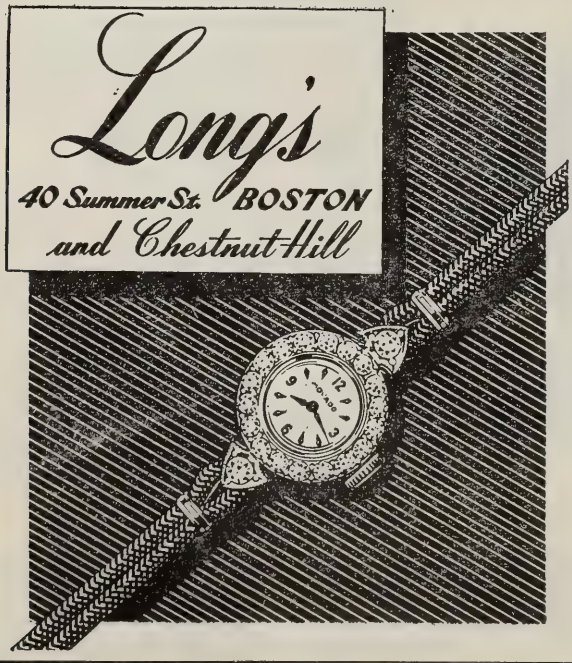
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appeal, in Sullivan. If the senses are addressed by him at all it is with an eye on respectability and the family group. The inhibition did no harm to a composer born to animate the comedy of Gilbert. Nonetheless, the echo of the Chapel Royal recurrent throughout the Savoy operas has been known to puzzle the ears of worldly lights-of-love brought up musically on Johann Strauss and Offenbach.

It is possible that I am using the world erotic in a particular and not generally applied way. To write in English about any kind of music is not easy. Oscar Wilde maintained that music itself was written in the German language; music should certainly be written about in that language. Nobody would argue that there is much of eroticism in Brahms, yet he composed love songs well and warmly enough. But they express, I think, an elderly avuncular attitude to passion, with sentimental implications of loss and deprivation. There are great love poems not fairly to be called erotic. After his Italian journey, Goethe wrote the "Roman Elegies," in which emotion primarily erotic has been finely drawn through the sieve of masterful self-control and objectivity. All the same, the absorption in a sexual pleasure can be

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felt pervasively; and it is because English composers, and not a few English poets, do not give themselves wholly to an erotic theme that they fail to create an impression of rapturous abandonment. In one of the "Roman Elegies," Goethe can, without lowering the temperature, tell us that while he lay with his beloved he counted on her back the hexameters he was already composing while she slept the sleep of love and her warm breath went to his innermost being. In the English view there might seem something comic about the notion of a poet composing hexameters in these circumstances.

As in our music, there are in English poetry countless things said beautifully or prettily about love — *about* but not *in* love. A poem such as Byron's "We'll go no more a-roving" is rare from an Englishman. Certainly, few English songs fit in with my idea of the erotic, or imply the absorbedly passionate creative state which gives us almost the impression of an act of aesthetic coition, when the artist's imagination embraces recollected physical ecstasy. The inhibition may be the consequence of puritanism, or of our climate, or our food; it is hard to say. Eroticism is not, of course, absolutely essential to the power and urge of musical creation; but it is useful if a love song is the idea in view.

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THE PRIDE OF ALL THE PRIDES OF LIONS

By Cyrus W. Durgin

(Reprinted from the Report of the Harvard Musical Association, February, 1957)

Back in the old days, among all the prides of lions, there were three musical varieties: singers, pianists and fiddlers. Occasionally a cellist, too, and three times in recorded history a virtuoso of the double-bass. Composers? Oh yes, they were around, too, but they were persons who put notes on paper, mostly, and they didn't always roam with the performing lions.

Over the last century and something more, a new musical lion has come to range the jungle of professional, i.e., commercial, concert-giving. He is bigger, stronger, with a handsomer mane and a louder roar. He is the pride of all the prides, and he has all but put the other lions in the shade of the thickly-growing brush.

The new lion is the musical conductor, more especially the symphonic conductor, but operatic ones also are found among the breed. These lions at work make no musical sounds themselves, and the usual "conductor's voice" is bad, indeed, when inadvertently they happen to sing along with the music as it is being performed. For the most part, however, when they are heard it is in speech, as they admonish players at rehearsals, or ask the management for a raise. While in the pursuit of their art, conductors do not themselves make musical sounds but



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conjure them from others; they are all capable of producing music in one way or another. Only one, to my knowledge, ever had pretension to a true singing voice, however, and he was Georg—later Sir George—Henschel, first conductor of the Boston Symphony Orchestra.

Conductors have come out of several branches of music into the fierce light that beats upon what, for better or worse, we call "the podium." Some have been string players, like Charles Munch, Pierre Monteux, Serge Koussevitzky and Arturo Toscanini. Others have been pianists, like Hans von Bülow, Felix Mendelssohn and Karl Muck. Leopold Stokowski was an organist, Hans Richter primarily a horn player, and Arthur Bodanzky was a violinist in the Vienna Opera Orchestra.

Artur Nikisch, Willem Mengelberg, Anton Seidl, Felix Weingartner, Bruno Walter, Wilhelm Furtwängler, Sir Adrian Boult, Dimitri Mitropoulos, Clemens Krauss and Giorgio Polacco are of an increasing species who, variously and sometimes multivariously talented, completed their formal studies and went more or less directly into conducting. Often the procedure was to obtain a job as opera repetiteur, working with solo artists as accompanist, directing the chorus and

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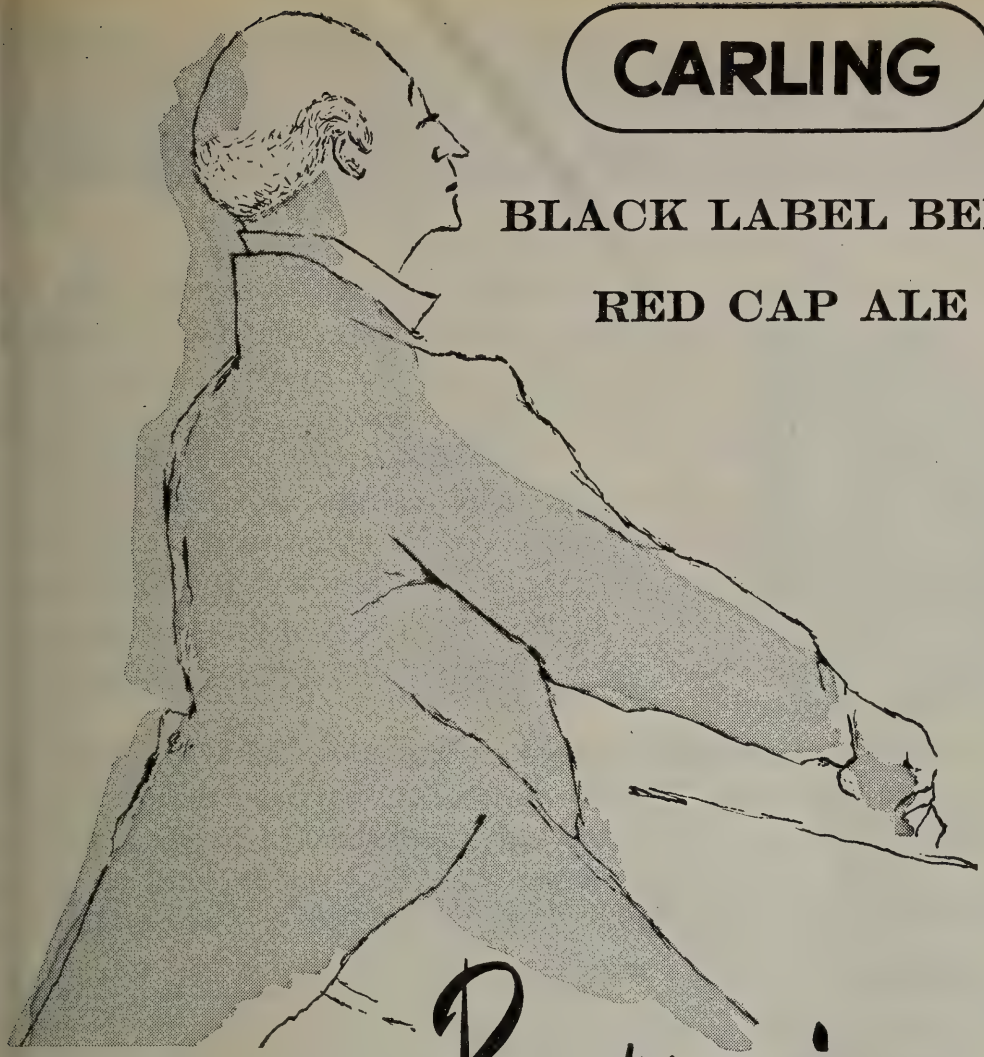
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occasionally serving as an assistant conductor. From that lowly position, the eventual lion conductor worked up in the opera house and gradually branched out into symphonic music. Sir Thomas Beecham was an amateur before he became a professional, but a most precocious one. The story is that his wealthy, pill-manufacturing father hired an orchestra to practice upon when Master Thomas was but 10!

But whatever the different backgrounds, every conductor who has won his way to public eminence and the admiring respect of other musicians has shared a common attribute: the ability to make a large group of men play as he desires, and to "interpret" musical masterpieces in a personal manner. Sometimes that personal manner, paradoxically, is an accurate but impersonal treatment of a score. This has been, notably, a characteristic of Toscanini and Walter, in my time, and reportedly was the governing trait of the late Dr. Karl Muck. Because they devoted fanatic effort to make the music sound for itself as the composer wrote it down, impersonality became the personal way of their conducting.

Others, according to the mysterious ways in which Providence has given talent, have been men of powerful, even domineering musical personality who have their own individual ways of treating a score. These men are the ones who create "readings" of their own. Artur Nikisch was said to have been the first and most brilliant of the lot.

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His successors have included, outstandingly, Koussevitzky, Beecham, and, up to a point, Munch. No one ever performed Tchaikovsky, for example, as did Koussevitzky, and likely no one else will in the foreseeable future. The intensity of Koussevitzky's conducting of the Fourth, Fifth and "Pathetique" Symphonies, coupled with the deep, rich string tone he used to obtain and the somehow miraculously right tempi, was Tchaikovsky fully revealed. A unique experience.

Beecham has had his share of such individual success, with Mozart and Delius, and perhaps Handel. Stokowski has always had a magician's way with orchestral ensemble and a tone of purple satin dusted with gold. Munch, as we Bostonians well know, has no peer at re-creating the glittering conjurations of Berlioz, with the champagne-fizz of Roussel or the incense of Debussy, all in a tidy ensemble and a light, clear French resonance. Since he is Alsatian, with Germany on his left and France on his right as he faces south (and he does face south), Mr. Munch also has his way very well with Brahms and Beethoven and Bach.

Opinion over the relatively opposed merits of the two principles of musical approach has differed, to a raging intensity, for many years. Very likely it never will cease. The problem cannot be resolved or

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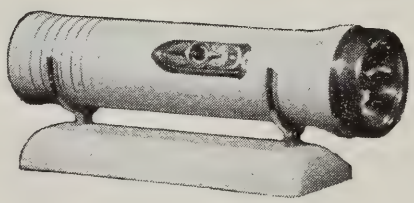
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abstract principle established. There is no one, all-inclusive answer as to which is right. In the end, you perceive it is a matter of the conductor's way and whether it appeals to you.

A colleague of mine, now long dead, was a Muck idolator and seldom could find anything to approve in the art of Koussevitzky. Another friend idolized Koussevitzky and found little in Toscanini. So it goes, while numerous conductors flourish in their own different qualities and command their own following among the public. In music, as in Heaven, very fortunately, there are many mansions!

I daresay those of us who can enjoy the finer attributes in many conductors are the luckiest of all. We have more enjoyment, more adventure. We can revel in the pleasures of Verdi, Puccini and Wagner as Toscanini conducted them, and yet find his Debussy tinny and dry, his Beethoven of wire-drawn intensity. We can salute Bruno Walter, today perhaps the supreme conductor of Mozart, for his soft flexibility, his attention to very fine detail and his subordination of it to the entire continuity of a work, his tonal sweetness. On the other hand we can consider that while Bruno Walter has a general superiority with all music of Germanic origin, with special competence in Mahler, the Russians, Italians and French he performs less well. There are

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few if any musicians who can play or sing the entire literature for their instruments with equal feeling for all composers, and I have yet to find a conductor who can tackle any item in the repertory with the assurance that he can give it superlative performance.

Musicians, after all, are human, too. Furthermore, the modern repertory a conductor is expected to have on tap is huge and of many styles. The sheer labor of learning the number of scores involved is tremendous. There is a good deal more than the casual public may think, as well, in the matter of style. If a conductor does not master, until it is second nature, the essential style of Bach or Mozart, or Brahms or Hindemith, or Ravel or Verdi, he may sweat over their music until doomsday without ever making it sound as it ought to sound. Style, after the sheer accuracy of note, time and rhythm, is the most important aspect of all music-making.

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(Continued from page 68)

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Roger W. Curtis	*Westerly Breeze*
Max Gordon	*Dignity of Old Age*
Ken Gore	*Winter's Charm*
Lillian Grow	*Harbor Inlet*
Emile Gruppe	*Birches, Vermont*
Aldro T. Hibbard, N.A.	*Winter Breaks*
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Stephen Maniatty	*Late Snow*
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Max Mason	*Bright Hillside*
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Marguerite Pearson	*Anticipation*
Arthur Safford	*Studio Accessories*
Paul Strisik	*Breakers*
Cecile Smail	*The Album*
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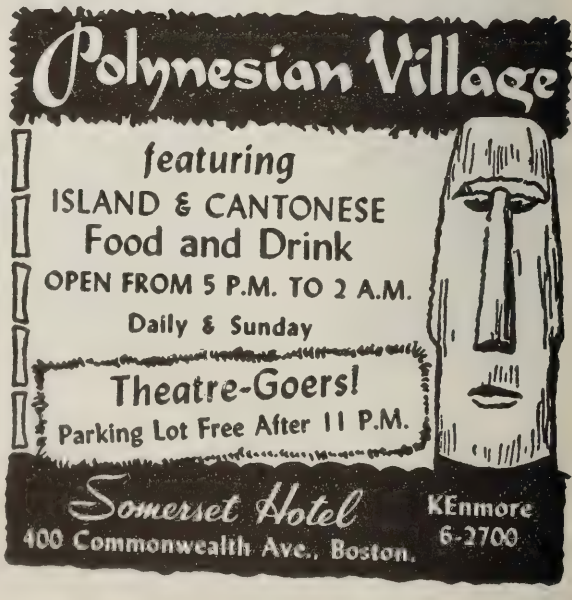
Mendelssohn composed his "Reformation" Symphony between the autumn of 1829, and April, 1830 and first performed it at a concert in the *Singakademie,* Berlin, November 15, 1832. The score was published posthumously in 1868 and, performed in many cities in that year, was first heard in the United States at a concert of the Handel and Haydn Society in the Boston Music Hall on May 9, Karl Zerrahn conducting. The symphony has been performed at the concerts of this orchestra January 20, 1882, November 2, 1883, March 12, 1886, January 2, 1920, March 29, 1945, and February 10–11, 1950.

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings. A serpent doubling a contra-bassoon is indicated in the last movement.*

WHEN Mendelssohn composed his "Reformation" Symphony in North Wales in September, 1829, he had in mind the celebration planned in Germany for the following year of the Tercentenary of

* The serpent, obsolescent at that time, was used in the sixteenth and seventeenth centuries to accompany plainsong in churches. Marin Marsenne, in his "*Harmonie Universelle*" (1636–37) claimed that the serpent, even when played by a boy, could well support "the voices of twenty robust monks." It may have been on account of the religious association that Mendelssohn introduced the serpent in the bass of his orchestra for the chorale (however, he used a serpent in his "Sea Calm and Prosperous Voyage," and also in his "St. Paul"). The serpent, once a popular brass bass (to which family it belongs by virtue of its cup mouthpiece) was last heard in military bands, but was abandoned, largely because it was so awkward to carry. Cecil Forsyth, in his invaluable book on orchestration, describes its legendary virtues and obvious deficiencies, and concludes: "The old instrument presented the appearance of a dishevelled drain pipe which was suffering internally." Now, the serpent is to be found in glass cases, seen but not heard. There are two specimens in the Casadesus Collection of the Boston Symphony Orchestra.





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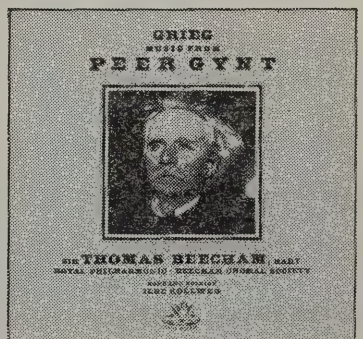
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the Augsburg Confession, the drawing up of the Constitution of the Protestant faith in June, 1530. The composer used in the introduction to the first movement the so-called "Dresden Amen," otherwise known to us as the cadence of the Eucharist motive in Wagner's "Parsifal." Each composer had undoubtedly heard, while living in Dresden, this response of Roman Catholic sources, then familiar in the churches of the Saxon capital. It exists in two forms, and the cadence with the familiar rising sixths was used by both composers. The chorale attributed to Luther, *"Ein' feste Burg ist unser Gott,"* becomes the subject of the introduction to the Finale. It appears at the beginning, first heard from the solo flute. It undergoes proud returns in the body of the movement, in augmentation. The old chorale melody which Mendelssohn resurrected differs from the form familiar to us in Bach's arrangement of the chorale and his Cantata based upon it. When the "Reformation" Symphony was generally made known to the musical world in 1868, enthusiasts first remarked that the use of the Roman Catholic response, the "Dresden Amen," in the introduction to the first movement was followed by an Allegro con fuoco of "ferocious sectarian struggle." The emergence and ultimate prevalence of the chorale at the end of the Symphony fitted into their picture, but the airy middle movement did not. They could do no better than point to the fact that Mendelssohn had not specifically called it a "scherzo" in his score.

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When the celebration of the anniversary failed to take place in 1830, Mendelssohn was apparently relieved. He wrote to Dorn in June: "Perhaps it is as well for some reasons that the performance has been postponed, for it occurred to me afterwards that the chorale part and the other Catholicisms would have a strange appearance in a theatre, and that the Reformation song would not sound very well at Whitsuntide."

One curious fact about Mendelssohn the composer, often remarked by his friends, was his ability to carry a new score in his head, remembered in every detail. Mendelssohn's friend Eduard Devrient has written in his "Recollections" of Mendelssohn that the composer talked over the plan of the "Reformation" Symphony freely in the year of its composition and played the leading subjects to him. "With the greatest expectations I saw the work arise. In this work he tried a strange experiment in writing down the score, which I had scarcely deemed practicable. It is well known that scores are generally written by noting down only the bass, the leading phrases and effects in their appropriate lines, thus giving a complete outline of a movement, and leaving the remainder of the instrumentation to be filled in afterwards. Felix undertook to write bar by bar, down the entire score, the whole of the instrumentation. It is true that he never wrote out a composi-

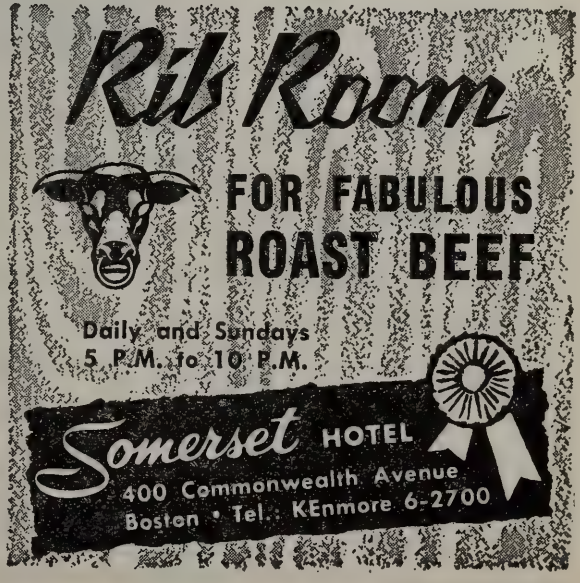


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tion until it was quite completed in his head, and he had played it over to those nearest to him; but nevertheless this was a gigantic effort of memory, to fit in each detail, each doubling of parts, each solo effect barwise, like an immense mosaic. It was wonderful to watch the black column slowly advance upon the blank music paper. Felix said it was so great an effort that he would never do it again; he discontinued the process after the first movement of the symphony. It had proved his power, however, mentally to elaborate a work in its minutest details."

The fact that Mendelssohn could so clearly visualize an unwritten score is not the only remarkable thing about the way he composed. The summer which produced the "Scottish" and "Reformation" Symphonies and the "Hebrides" Overture would surely have been a summer of postponement for any usual young man of twenty, whatever his abilities and ambitions. He then went to England as the first venture in his pilgrimage to see the world with the avowed purpose of generally broadening himself. Between visits to London, where he conducted and played the piano, he had time to travel about Scotland, taking in every historical relic, sketching scenery, and describing his experiences at great length in letters to his family in Berlin. During all this time he was being perpetually entertained and responded in kind. Where he found leisure to dream out his scores it would be hard to say. It is often true that a composer's outward life, although recorded in great detail, quite fails to account for the secret creative life of the artist.

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MENDELSSOHN'S visit to the Taylors in North Wales in September, 1829, where he apparently composed the larger part of his "Reformation" Symphony and other important music, was apparently an unbroken round of participation in the social pleasures of the family of his host, John Taylor, owner of many mines and of the estate "Coed-du" near Hollywell. The letters of Mendelssohn to his family in Berlin, and one by the youngest Taylor sister, Anne, written years later, allow us an intimate glimpse of the composer on a Welsh holiday.

Mendelssohn confesses to his sisters that there is nothing to write about "important, grave, or businesslike – only gardens, drawing and flirting." But his account of the flirtations fills many pages. The Taylors delight him, especially because he finds in them a warm and gay family harmony which reminds him of his own. The father, he says, is "the most English Englishman you can imagine" – and this is praise, because he is quite taken with the whole race – "I defy anyone to run down the English." He is at once fond of the mother, "placid



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and good," because – "she reminds me of you, dear Mother." The sons are lively fellows, "mighty sportsmen." They have been to Germany and can talk to him in his own language. But as the German visitor has other matters to occupy himself with than their hunting expeditions, it is enough that the pheasants bagged appear on the table next day "under a brown crust." There are also some objectionable cousins, but these are easily overlooked by the good-natured Mendelssohn. In short, it is the three Taylor daughters who plainly command his full attention. "All three look very nice; the eldest is a capital girl, nor can anything be said against the youngest." The four young people go about "Coed-du" with their sketching blocks. When they tire of sketching trees and meadows, they sketch one another. Honora, the eldest, is cleverest at this, but Anne, the youngest, is adept with the needle and fashions him a pin cushion. Each receives from Mendelssohn, in return for various sentimental favors, a piano piece composed on the spot. He finds little time to stay indoors, for, seated at his window, he can never resist the allure of "white dresses fluttering in the meadow." Every day is "an extempore holiday for no special occasion whatever, merely for pleasure's sake." Incessant showers have no dampening effect. "If the weather is fine, we shall laugh; if it rains, we shall laugh still more."

Music would so seem to have been neglected, if not regretted; but

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when Mendelssohn goes horseback riding with the three sisters, he finds "music" of a sort in the sight of them cantering along in their blue riding habits. Of the three, Mendelssohn confesses to his sister Fanny his greatest attachment for the middle one, Susan, whom he considers decidedly the "prettiest." Fortunately she is the "chief piano player; and I have given her much good advice how to keep the joints loose and how to hold her fingers." In the evenings they dance, or their guest is led to the excellent grand piano, where he woos them in tones with marked success.

Alone in their boudoir, the girls compare notes. They are not exactly excited by one more gallant visitor — there have been too many already at "Coed-du." But "Mr. Mendelssohn's" playing excites them. It is "extraordinary" — they have never heard the like before; they decide, in short, that their new friend, with his quaint English, will be heard from again in the world of music.

What they very likely did not suspect was that Mr. Mendelssohn, between giving them so much of his time and attention, was working out in detail in his thoughts music of all sorts, some of it of far greater

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consequence than the *Capriccio* he wrote for Honora, the "Rivulet" for Susan, and the *Andante and Allegro* for Anne, in exchange for flowers and other favors (the three pieces were later published as *Op.* 16). There was an organ piece he was pushing to completion for his sister Fanny's coming wedding; there was his promise of an opera for surprise performance at the coming celebration of his parents' silver wedding anniversary, and "vocal" music unspecified. There was the String Quartet in E-flat. But over and above all these, there were larger projects in hand. "For the completion of my 'Reformation' Symphony," he wrote, "I was the other day at a depth of five hundred feet underground, perhaps not without result." And he wrote from London a few days later, "I shall resume my 'Reformation' Symphony, the 'Scotch' Symphony and the 'Hebrides' affair, which are all gradually taking shape."

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"THE APPRENTICE SORCERER" (AFTER A BALLAD BY GOETHE)

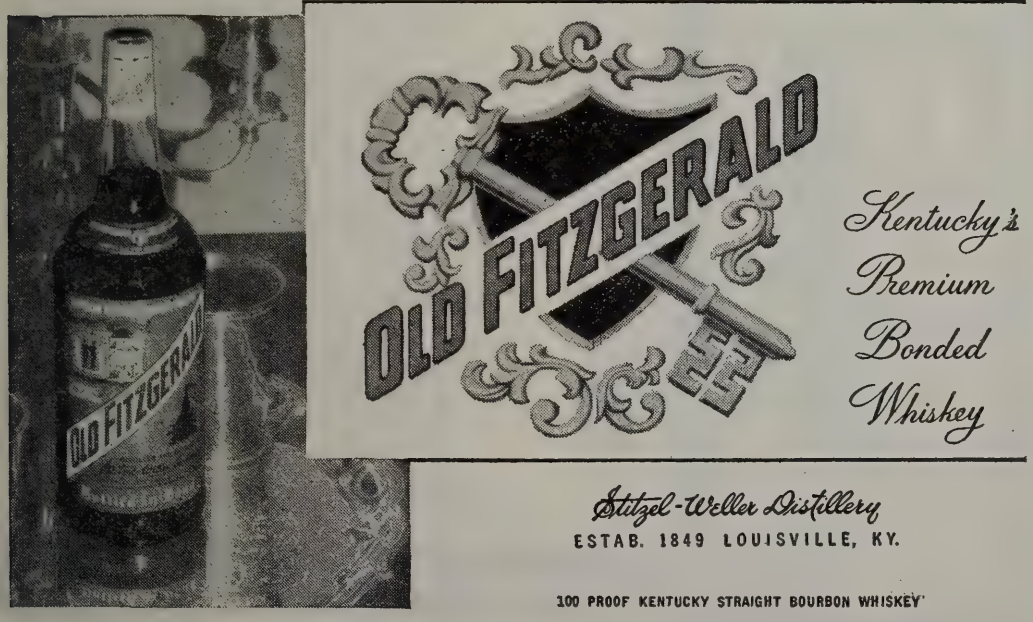
By PAUL ABRAHAM DUKAS

Born at Paris, October 1, 1865; died there May 17, 1935

"L'Apprenti Sorcier," a scherzo, was composed in 1897 and first performed at a concert of the *Société Nationale* under the direction of Dukas, on May 18 of the same year. There was a performance in Chicago by the Chicago Orchestra, under Theodore Thomas, January 14, 1899. The first performance at the Boston Symphony concerts was on October 22, 1904; the last in this series, November 5–6, 1954.

The piece is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, timpani, bass drum, cymbals, triangle, glockenspiel, harp and strings.

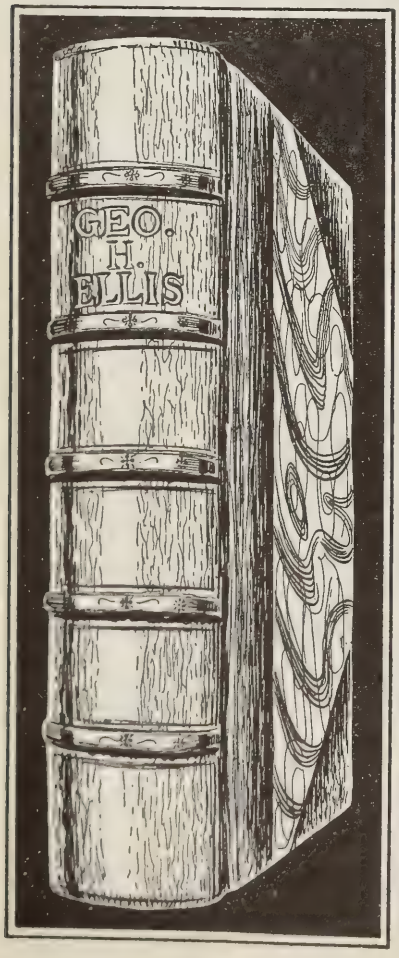
DUKAS died within one day of thirty-eight years after the first performance of his orchestral scherzo, which as a novelty had duly gone the rounds of European orchestras and planted his name in the general consciousness. Gustave Samazeuilh has recalled how the composer played him the sketch of his piece in March of 1897. Both musicians were in Brussels for the first performance of d'Indy's *"Fervaal."* Dukas played his new work on a bad hotel piano, but succeeded in greatly impressing his companion by "its life force, its certainty, its perfect depiction of its subject, which in no way obscured the clarity of the musical structure." Dukas, as was always the case, Samazeuilh adds, "had long pondered his subject, allowed it to develop at leisure before coming to the point of its realization, which was always quick with him, once the moment of decision came." Certain of his friends have hazarded that this work may have been



material once intended for the Symphony in C major which it shortly followed, and which has no scherzo.

The ballad of Goethe, *"Der Zauberlehrling,"* furnished the subject. The poem was in its turn derived from a traditional tale found in Lucian's "The Lie-fancier." The philosopher Eucrates there tells how he once met on the River Nile the sage Pancrates, who had lived for many years in a cave and there learned the magic of Isis. The tale has thus been translated by William Tooke from "Lucian of Samatosa."

"When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates accompanied his new acquaintance as his disciple. "When we came to an inn, Pancrates would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a



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broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world.

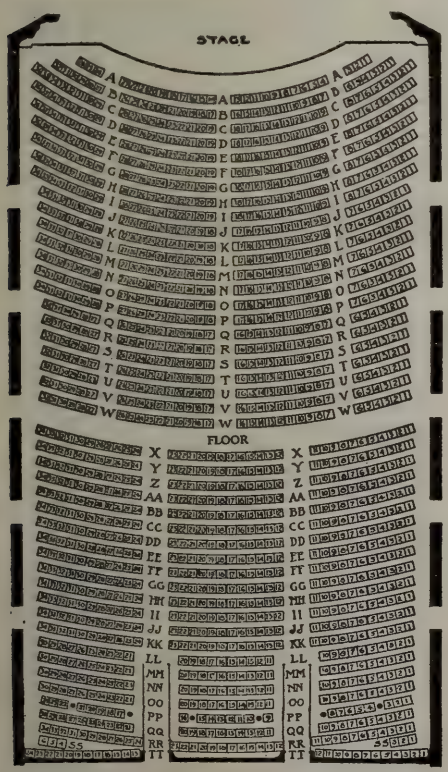
"At last, however, I found an opportunity to hide me in an obscure corner, and overhead his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. 'Good,' said I, 'I want no more water; be again a pestle.' He did not, however, mind what I said; but went on fetching water and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry, as indeed was the case, and having no alternative, I took an ax and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime, in came Pancrates; and understanding

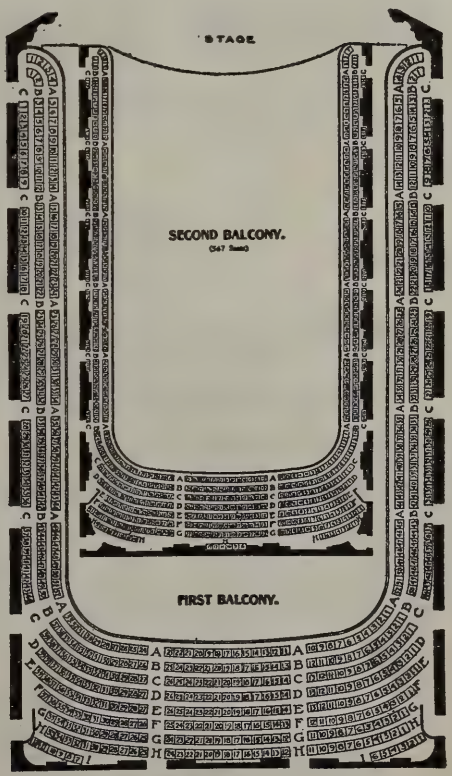
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what had happened, turned them into their pristine form; he, however, privily took himself away, and I have never set eyes on him since."

• •

Claude Debussy, discussing Paul Dukas in his *"Monsieur Croche"* with special reference to his Piano Sonata, has written:

"Paul Dukas knows the potentialities of music; it is not merely a matter of brilliant tone playing upon the listener to the point of enervation, an easy thing to understand where several kinds of music which seem antagonistic are united without difficulty. For him music is an inexhaustible store of forms, of pregnant memories which allow him to mould his ideas to the limits of his imaginative world. He is the master of his emotion and knows how to keep it from noisy futility. That is why he never indulges in those parasitic developments which so often disfigure the most beautiful effects. When we consider the third movement of his sonata, we discover under the picturesque surface an energy that guides the rhythmic fantasy with the silent precision of steel mechanism. The same energy prevails in the last part, where the art of distributing emotion appears in its highest form; one might even call this emotion constructive, since it displays a beauty akin to perfect lines in architecture, lines that dissolve into and are keyed to the spatial colour of air and sky, the whole being wedded in a complete and final harmony."

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I am now, — what joy to hear it! —
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

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SCHEDULE OF CONCERTS, Winter Season 1957–1958

OCTOBER		
4–5	Boston	(Fri.-Sat. I)
8	Boston	(Tues. A)
11–12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25–26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)
NOVEMBER		
1–2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8–9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22–23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29–30	Boston	(Fri.-Sat. VII)
DECEMBER		
1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6–7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20–21	Boston	(Fri.-Sat. IX)
27–28	Boston	(Fri.-Sat. X)
JANUARY		
3–4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10–11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed III)
16	Storrs	
17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24–25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)
31– FEBRUARY 1	Boston	(Fri.-Sat. XIV)
2	Boston	(Sun. d)
4	Cambridge	(III)
7–8	Boston	(Fri.-Sat. XV)
10	Bridgeport	
11	New Haven	(II)
12	New York	(Wed. IV)
13	Washington	(II)
14	Brooklyn	(IV)
15	New York	(Sat. IV)
18	Cambridge	(IV)
21–22	Boston	(Fri.-Sat. XVI)
23	Boston	(Sun. e)
25	Providence	(IV)
27	Boston	(Rehearsal V)
28– MARCH 1	Boston	(Fri.-Sat. XVII)
4	Boston	(Tues. G)
7–8	Boston	(Fri.-Sat. XVIII)
9	Boston	(Pension Fund Concert, Aft. and Eve.)
10	Worcester	
11	Providence	(V)
14–15	Boston	(Fri-Sat. XIX)
17	Springfield	
18	New London	
19	New York	(Wed. V)
20	Philadelphia	
21	Brooklyn	(V)
22	New York	(Sat. V)
25	Cambridge	(V)
27	Boston	(Rehearsal VI)
28–29	Boston	(Fri.-Sat. XX)
30	Boston	(Sun. f)
APRIL		
1	Boston	(Tues. H)
3–5	Boston	(Thurs.-Sat. XXI)
8	Cambridge	(VI)
11–12	Boston	(Fri.-Sat. XXII)
18–19	Boston	(Fri.-Sat. XXIII)
22	Boston	(Tues. I)
24	Boston	(Rehearsal VII)
25–26	Boston	(Fri.-Sat. XXIV)

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

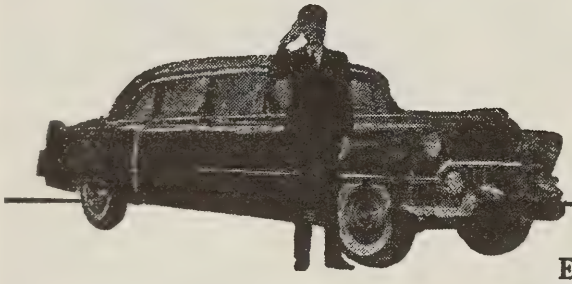
Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Ever seems the flood to fill.
Lord and master, hear me call!
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."



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SEVENTY-SEVENTH SEASON, 1957–1958

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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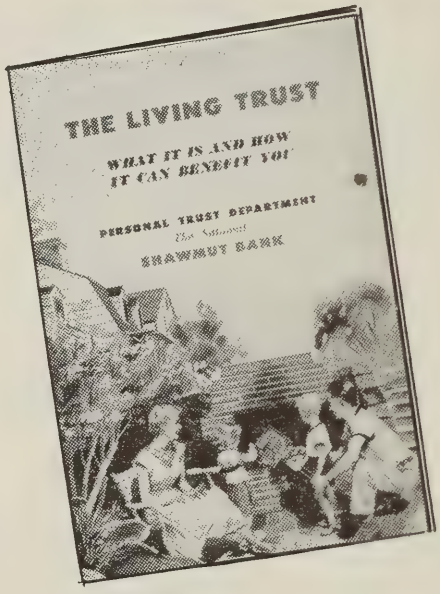
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SYMPHONIANA

Vaughan Williams' Newest Symphony
Symphony Broadcasts Extended
Dr. Munch in Lebanon

VAUGHAN WILLIAMS' NEWEST SYMPHONY

On Saturday, October 12th, Sir Ralph Vaughan Williams had his eighty-fifth birthday. In celebration of the event, his Eighth Symphony will have its first Boston performances at the Friday and Saturday concerts of next week. When the Symphony had its first performance by the Hallé Orchestra in Manchester under the direction of Sir John Barbirolli (to whom it is dedicated) on May 2, 1956, it was reviewed in the *London Times* by Felix Aprahamian as follows:

"This genial half-hour of music will disappoint those who seek spiritual programmes or prophetic visions and utterances in his unlabelled symphonies. 'Sea,' 'London' and 'Pastoral' were explicit enough—so was 'Sinfonia Antarctica.' But the three intervening symphonies, the fourth, fifth and sixth, have not lacked their literary interpreters.

"Now, in such movement titles as Variazione senza tema, Scherzo alla Marcia, Cavatina and Toccata, Dr. Vaughan Williams seems determined that this D minor, or Eighth Symphony, shall not attract any extra-musical tags.

"The general character of the work, despite the prevalence of minor tonalities, is good-natured. Its scherzo, a model of well-aerated scoring for wind instruments alone, is distinctly humorous, and there is no hint of sadness in the lovely rhapsodising of the Cavatina. In its writing, the composer must have remembered the beauty and warmth of tone that 'glorious John' (as the autographed dedication of the conductor's own score describes him) can draw from his Hallé strings.

"The score of the outer movements adds to that of the Schubert Orchestra, harp and 'a large supply of extra percussion, including all the -phones and -spiels known to the composer.' When, in the fifth bar, the celesta joined the clinging, clotted vibraphone chords already introduced in the second, misgivings of incongruity were aroused.

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Was this to be a Gloucestershire gamelan symphony? Had the elderly master armed himself with new hittable playthings before venturing towards a new, unknown region?

"Such anxieties were dispelled as the themeless variations of the first movement followed each other in well-ordered sequence, for the materia musica had familiar contours, and their presentation was not over-garish.

"Three tuned gongs, 'as used in *Turandot,*' failed to make the cheerfully noisy final Toccata sound anything like Puccini; nor was it possible to recognise as 'a sinister exordium' anything so brightly scored as the finale's opening phrase. The Toccata soon proved its kinship with 'Let all the world in every corner sing' and the Benedicite, its unmistakable precursors.

"From first to last, every bar of this admirable transparent score bears the hall-mark 'R.V.W.' This eighth symphony may well become the most loved and popular of the series."

• •

SYMPHONY BROADCASTS EXTENDED

The Saturday night concerts of the Boston Symphony Orchestra in Symphony Hall are now widely available on radio.

In Boston they are carried not only by Station WGBH, but by Station WXHR (also FM). WXHR will supplement the WGBH Friday and Saturday broadcasts by carrying the complete concerts of the Friday afternoon, Sunday afternoon, and Tuesday evening series.

Broadcasts by WCRB are carried on both the FM (at 102.5) and AM (at 1330) bands and can be received stereophonically.

The full calendar of concerts, published in this Bulletin, should serve as a convenient reminder of all broadcast dates.

In New York, these Saturday night concerts are heard on Station WQXR (FM and AM).

In Providence they are carried on Station WXCN (FM, 101.5).

In Hartford the Saturday concerts are

(Continued on page 171)

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Third Program

'RIDAY AFTERNOON, October 25, *at* 2:15 *o'clock*

SATURDAY EVENING, October 26, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

LIADOV.....Three Pieces for Orchestra

Kikimora, *Op.* 63
The Enchanted Lake, *Op.* 62
Baba-Yaga, *Op.* 56

MOZART.....Sinfonia Concertante for Violin and Viola, in E-flat, K. 364

I. Allegro maestoso
II. Andante
III. Presto

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"KIKIMORA," A Folk Fairy-Tale for Orchestra, *Op.* 63
"LE LAC ENCHANTÉ" ("THE ENCHANTED LAKE")
Legend for Orchestra, *Op.* 62
"BABA-YAGA," Tone Picture, After a Russian Folk Tale, *Op.* 56

By Anatol Constantinovich Liadov

Born at St. Petersburg, May 10, 1855; died on August 28, 1914

Baba-Yaga was published in 1905; *The Enchanted Lake* in 1909. *Baba-Yaga* was first performed by this Orchestra January 7, 1911. Pierre Monteux put both pieces on a Boston Symphony program, February 10, 1922, together with the same composer's *Kikimora.* The three pieces were performed at these concerts under Dr. Koussevitzky's direction, February 27, 1925; *The Enchanted Lake* and *Kikimora* May 1, 1936; *The Enchanted Lake* and *Baba-Yaga,* February 28, 1941.

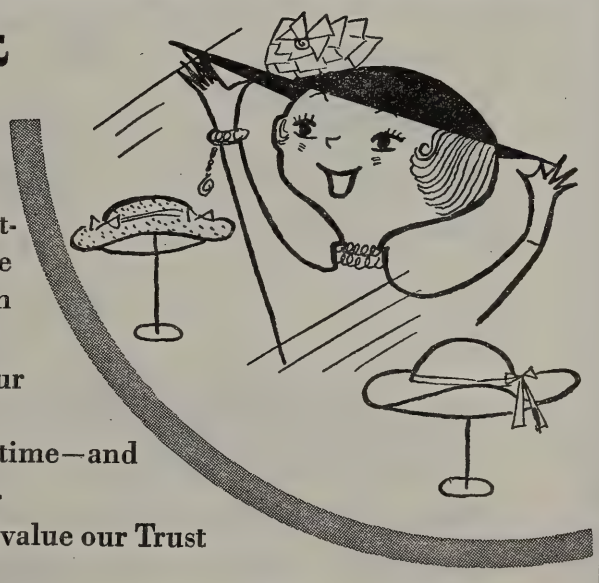
Kikimora is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, timpani, celesta, xylophone and strings. It is dedicated to Nicolai Tcherepnin.

Le Lac Enchanté is scored for 3 flutes, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, timpani, bass drum, celesta, harp, and strings. The score is dedicated to Nicolai Tcherepnin.

Baba-Yaga is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, xylophone, bass drum and cymbals, and strings. The score is dedicated to Vladimir Stassov.

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CONCERNING *The Enchanted Lake,* the composer allows his title to suffice in the way of verbal description.

The following paragraph, an extract from Sakharov's folk-tales, is quoted in the score of *Kikimora*: "Kikimora lived and grew up at the house of a Sorcerer dwelling among stony mountains. From morning till evening a wise cat told her tales of foreign lands. In seven years Kikimora was fully grown. She is lanky and dark; her head is as small as a thimble; her body is like a straw. She is noisy from morning till evening; she whistles and hisses from twilight till midnight; from midnight till day-break she spins hemp, reels yarn, and at the loom fits her silken dress. Kikimora spins and plots in her mind evil against all mankind."

W. R. S. Ralston, in "The Songs of the Russian People," says that Kikimora, or *Shishimora* (the French *"cauchemar"*), is the Russian word for the incubus associated with nightmare. "The first half of the word," says Afanasiev, "is probably the same as the provincial expression *'shish'*: *'domovoy,'* demon, etc. The second half means the same as the German *'mar'* or our 'mare' in nightmare. In Serbia, Montenegro, Bohemia, and Poland the word answering to *'mora'* means the demoniacal spirit which passes from a witch's lips in the form of a butterfly, and oppresses the breathing of sleepers at night.



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DID YOU KNOW...

THAT, judging by numbers of performances, the favorite work of Boston Symphony audiences has been Wagner's Prelude to Die Meistersinger. Between 1881 and the present it has appeared on the program 62 times. Indeed, during the forty-five years through 1936 it was not absent more than two successive years. It may be losing its appeal, however, in view of the fact that the Symphony has played it only seven times in the last twenty years.

DID YOU KNOW that the next most-often-played work is Beethoven's Fifth, with 54 performances, including 12 in the last twenty years. Continuing the "top twenty tunes" of 75 years with the Boston Symphony discovers these works and their number of performances: Brahms's II (52), Beethoven's III (49), Brahms's IV (47), and I (46), Beethoven's VII (45) and his Leonore Overture #3 tied with Wagner's Tannhauser Overture (both 42), Schubert's VIII (40), Beethoven's VI and Tchaikovsky's VI (both 39), Beethoven's Egmont Overture and Schumann's I (both 38), Beethoven's VIII and Schubert's VII (both 36), Schumann's IV and Wagner's Flying Dutchman Overture (both 35), and Brahms's III and Beethoven's Violin Concerto (both 34).

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The Kikimora are generally understood to be the souls of girls who have died unchristened, or who have been cursed by their parents, and so have passed under the power of evil spirits."

Baba-Yaga, like *Kikimora,* is full of pictorial associations to any Russian. Baba-Yaga is the witch of Russian fairy tales. A line from Alexander Afanasiev's "Russian Folk Tales" is quoted in the score: "Baba-Yaga went down into the court and whistled – and there stood before her a mortar, pestle, and broom. Baba-Yaga seated herself in the mortar and set forth, speeding herself with the pestle, sweeping away all traces of her flight with her broom. Soon the woods were astir, the trees crackling, the leaves rustling." This was Baba-Yaga's invariable method of travel. She lived in a hut which stood on four fowls' legs and would turn around at command. The *Izba,* sometimes a mansion, was surrounded by a fence of human bones, relics of many meals. Skulls served for fence posts, and these skulls had real eyes which would glow to give illumination at night. The name Yaga (*"Baba"* is familiar for "woman" or "peasant woman") has led to indeterminate speculation on the part of philologists and demonologists. Afanasiev traces it to the Sanskrit *"Ahi"* – the word for snake. Shchepkin (in "Russian Folklore") brings forward the word *"yagat"* meaning "to brawl," a word still found in Siberia. This would be

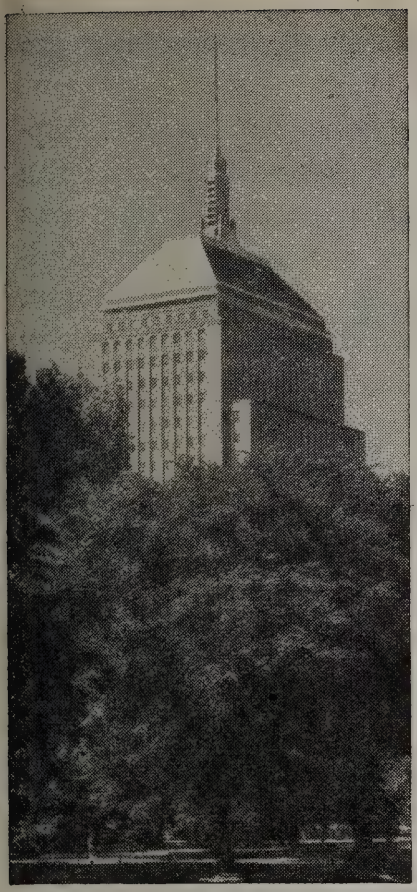


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plausible, for the witch is always depicted as scolding noisily. Others put forward *"yest"* – the Russian verb "to eat," for Baba-Yaga was always ravenous for the tender flesh of children.

Baba-Yaga often had designs upon the daughter of some cruel stepmother who sent her to the witch's *Izba* in the secret hope that she would be devoured and thus disposed of. The young heroine was usually aided by a cat, a dog, a tree, which in gratitude for her kindness would give her a charm to match the evil powers of the opponent. The intended victim would escape at the critical moment and "Bony Shanks" would immediately be after her in her mortar. About to be overtaken, the child would throw down a brush which would become an impenetrable forest, or a towel which would become a broad river. Sometimes heroes attacked Baba-Yaga in her *Izba,* seizing the pestle with which she belabored them or hanging her by one foot and severing the cord so that she dropped into an abyss. It was her habit to cut strips of flesh from a hero, but sometimes she was content to petrify him. On one occasion she told a hero to pull a hair from his head, tie three knots into it and blow upon it. He pretended ignorance and asked her to show him how. Lacking wit, she thus worked the evil spell upon herself and turned to stone. He put her into her



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mortar and threatened to pulverize her until she agreed to restore his comrades whom she had petrified.

• •

Liadov as a young man became closely associated with the nationalist group of five at that time when they were growing estranged from Balakirev on account of his domineering ways. When Belaiev, patron and benevolent publisher, became the center of their orbit, Liadov was with them constantly, attending their musical evenings, whereat his latest work, with those of the rest, would be played over. His brilliant talents were accepted by them, and in the joint compositions of which they were so fond, such as the "Paraphrases" ("Tati-Tati" Variations), or the Quartet on the theme B-La-F (in deference to Belaiev), the initials "A. L." took a prominent place. When there was a matter of orchestral filling-in to be done on a posthumous score of Glinka, the tangled sketches of Borodin or Moussorgsky, Rimsky-Korsakov, always the first ministrant in such matters, called the skill of Liadov to his aid.

The friendship of Rimsky-Korsakov and Liadov was enduring and cemented by such projects as these. They were long associated as co-professors in the Petersburg Conservatory. When in 1908 Liadov, with others, resigned from the Conservatory in protest against the

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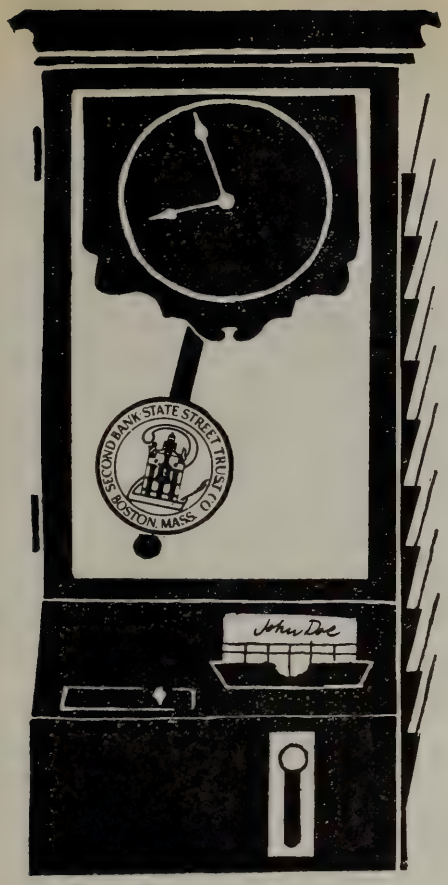


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ejection of Rimsky-Korsakov, this act of loyalty might well have troubled the conscience of the older composer, on account of an episode connected with their first association. It went back to the season of 1875–76, when Liadov, a youth of twenty, became known to Rimsky-Korsakov (who was only eleven years older) as a pupil in his classes. Rimsky-Korsakov makes a confession in his memoirs. Liadov was "incredibly lazy," and ceased coming to the classes altogether. The young man and his classmate, G. O. Dütsch, were expelled for their "laziness." "Soon after their expulsion," wrote Rimsky-Korsakov, "the youngsters came to my house, with the promise that they meant to work, asking me at the same time to intercede for their readmission to the Conservatory. I was immovable and refused point blank. The question is, whence had such inhuman regard for forms overmastered me? Or was it the result of my contrapuntal studies, just as excesses of commandeering were the result of my military-naval school training? I do not know; but to this day, bureaucratic fits of this nature occasionally overtake me. Of course, Liadov and Dütsch should have been immediately readmitted, like the prodigal sons that they were; and the fatted calf should have been killed for them. For, indeed, Dütsch was very capable and Liadov was talented past telling. But I did not do it. The only consolation, possibly, is that everything is for the best in



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this world of ours – both Dütsch and Liadov became my friends subsequently."

Rimsky-Korsakov attributes the laziness of Liadov to his background and his early training – or lack of it. Liadov grew up with music about him. His grandfather had been a musician; his father, Konstantin Nikolaievitch, was conductor at the Russian Opera. His uncles were a ballet-conductor, choral trainer and 'cellist, respectively, and their careers were in the theatre. "The brilliant gifts of Anatole's father," wrote Rimsky-Korsakov, "were stifled in continuous revelling and carousing. He frittered away his activity as composer on mere nothings, composing dance music and pieces to order." The same trait of composing short pieces or of leaving longer ones half finished is discernible in the son. Rimsky-Korsakov continues: "Of Anatole's mother I know nothing; she had long departed this world, when I first came to know him. Anatole and his sister V. K. (subsequently wife of Sariotti, a singer of the Russian Opera) had been left to grow up as best they might. Their father, deep in his carousing and his liaison

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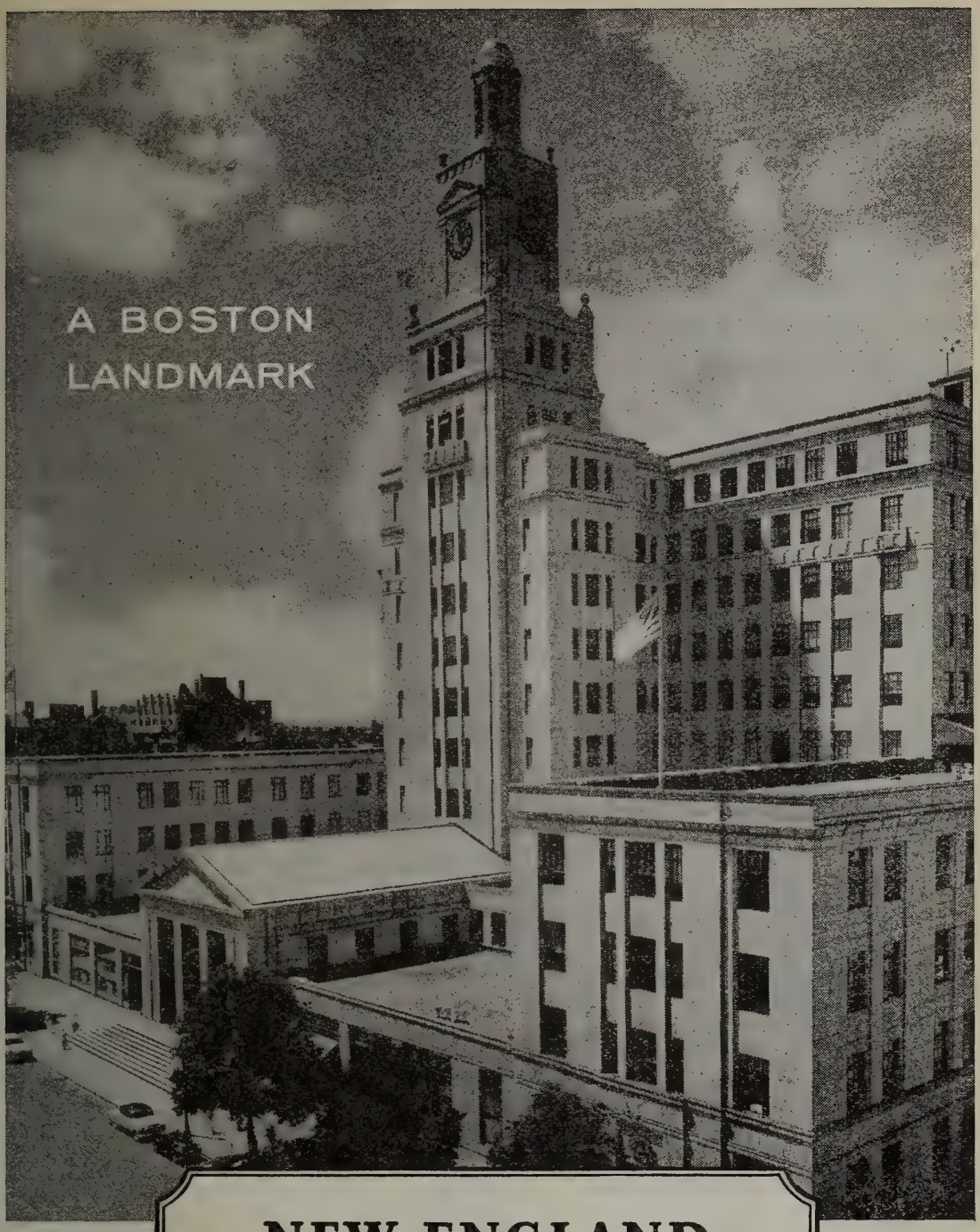
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with the singer L., was never at home and never laid eyes on his children for weeks at a stretch. Though he drew a good salary, he very often left his children without a copper, so that they had to borrow money occasionally from the servants, to escape starvation. Of formal education and instruction there could be no question at all. On the other hand, however, Anatole had unrestricted access behind the scenes of the Mariinski Theatre, where one and all, from the leading singer to the last lamp-lighter, spoiled him as the conductor's son. At rehearsals, he larked in the wings and clambered all over the boxes. . . . He, the pet of the opera-troupe, the pet who frequently had nothing to eat at home, was irresistibly drawn by the operatic stage. Glinka he loved and knew by heart. *Rognieda* and *Judith* delighted him. On the stage he appeared in processions and crowds, and later, when he had come home, he mimed a Ruslan or Farlaff before the mirror. Of singers, chorus, and orchestra he had heard enough and more than enough. Amid such surroundings his boyhood had passed, without supervision and without system."

Liadov managed to lay substantial musical foundations for himself at the Conservatory, largely because Johansen, his teacher in theory, drove him to his work with a "tight rein," and his sister would, at his own request, withhold his dinner from him until his fugue or other

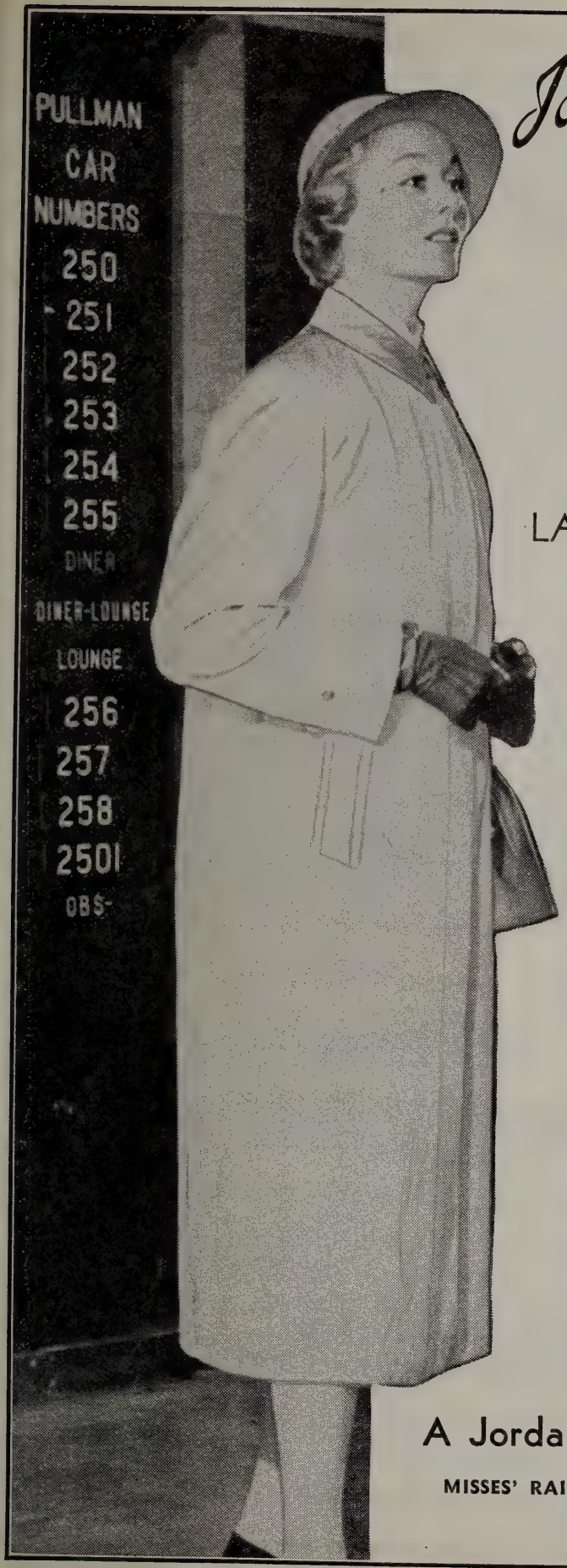


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assignment was completed. Although expelled, he took his diploma by means of a cantata — "a really fine piece of work," according to Rimsky-Korsakov. "How easy it all was for him! Where did he draw his experience from? Indeed, he was most talented, and so clever, too! His 'Scene,' performed at the graduation exercises of 1878, caused general delight; Stassov, for his part, made a great to-do about it."

Liadov became one of the faculty at the Conservatory in 1878. In 1894 he was appointed conductor of the Russian Symphony Concerts there, a position held also in other years by Rimsky-Korsakov and Glazounov. Liadov composed various short pieces for orchestra: a scherzo, a *Scena* — "The Inn," a Mazurka, *Valse Badinage, Ballade,* Polonaise, a suite "To Maeterlinck." His *From the Apocalypse* was performed at the Boston Symphony concerts, October 23, 1925, his *Eight Russian Folk Songs for Orchestra,* January 27, 1928. There are several choral pieces, a setting for chorus and orchestra of the last scene from Schiller's *Bride of Messina,* shorter choral works with piano accompaniment. There are numerous songs and piano pieces (the *Music Box* was arranged for a wood wind group by the composer). Liadov made considerable research in the literature of folk song, acting at the request of his government.

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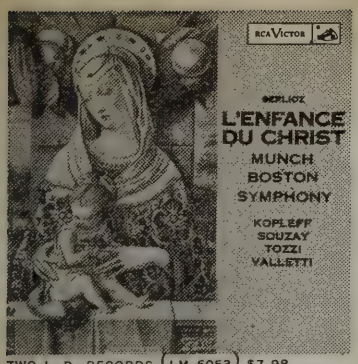
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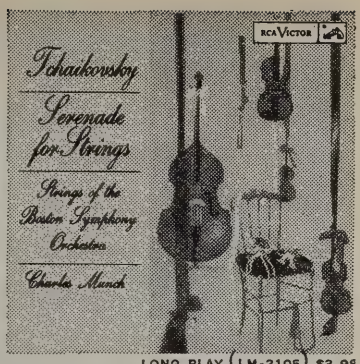
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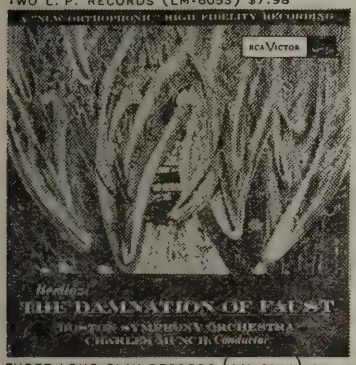
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SINFONIA CONCERTANTE (*KONZERTANTE SINFONIE*) FOR VIOLIN AND VIOLA, IN E-FLAT, K. 364

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This Sinfonia Concertante was composed in Salzburg in the summer of 1779. The orchestral part is scored for 2 oboes, 2 horns and strings.

It was last performed at the Boston concerts of this Orchestra on April 9–10, 1920, when Pierre Monteux was the conductor, and the soloists were Julius Theodorowicz and Frederic Denayer.

NOTHING is positively known about the circumstances of this work. The autograph is lost. The music bears eloquent witness that Mozart in Salzburg, lately returned from Paris and Mannheim, was newly aware of instrumental virtuosity to be exploited to his own rich purposes, although such instruments as the clarinet were not then at his command. It is conjectured that, having recently cultivated the viola in preference to the violin, he may have intended this nobly expressive part for his own use. He wrote the part a half tone lower (D instead of E-flat) so that the player, by tuning his instrument a

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half tone up, would give it brightness and body as against the accompanying viola section (this device is no longer used). His aptitude in making the violin and viola happy partners was to be confirmed in the two unaccompanied duos (K. 423, 424) which Mozart wrote as a favor for Michael Haydn in 1783 at Salzburg, generously allowing him to call it his own. In this Concertante the supporting orchestra adds immensely to the stirring message of the two paired, interlocking, or complementary voices.

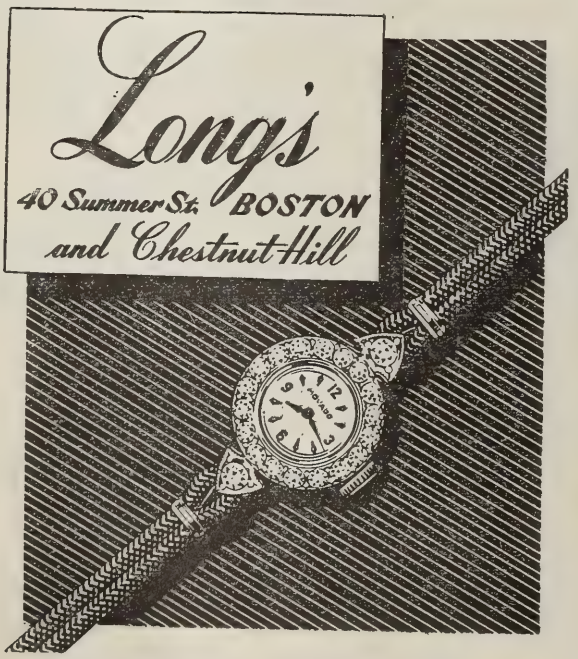
The *Sinfonia Concertante* followed the five concertos for violin and orchestra, and so led Alfred Einstein to call it "Mozart's crowning achievement in the field of the violin concerto." In it Mozart "summed up," according to Mr. Einstein, "what he had accomplished in the concertante portions of his serenades, adding what he had learned of the monumental style in Mannheim and Paris, and, most important of all, treating all his materials with the personal and artistic maturity which he had by this time reached. No mere allegro or allegro spiritoso opens this work, but rather an Allegro maestoso. The motives are no longer buffo or simply galant in style; they are truly symphonic

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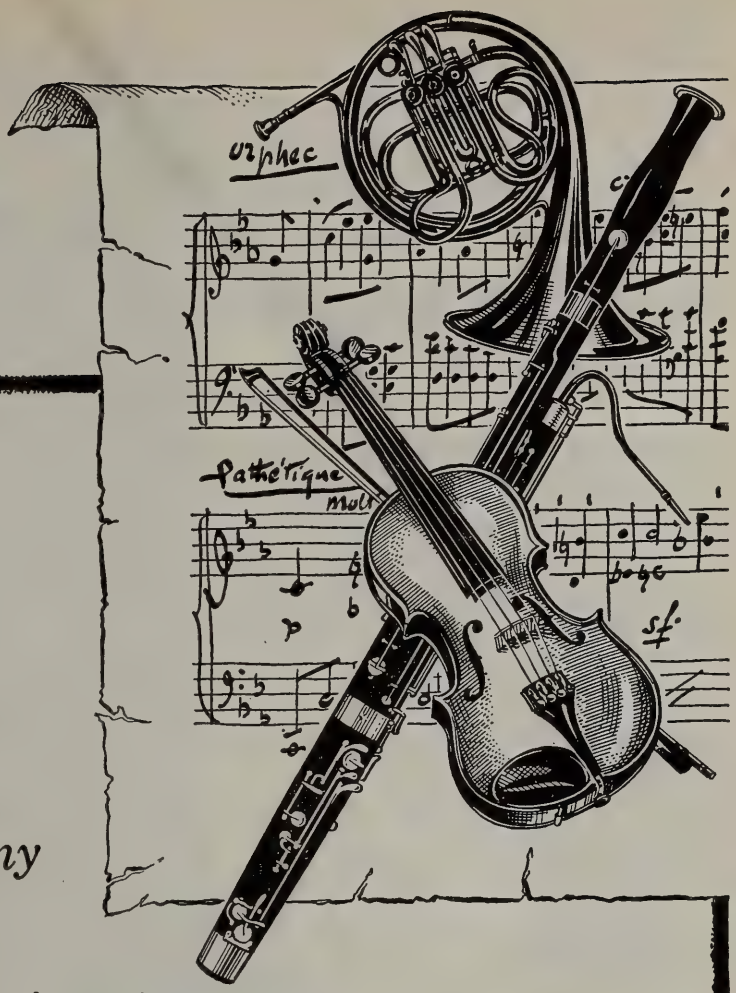
or singing. Among the singing melodies the subsidiary theme is unforgettable, where the oboes answer the deep seriousness of the strings and at the same time bring in a ray of light, or where, later, the horns and oboes carry on a dialogue against the pizzicato of the strings. The powerful orchestra crescendo – a rarity in Mozart's works – is in the Mannheim style; but the living unity of each of the three movements, organic in every detail, and the complete vitality of the whole orchestra, in which every instrument speaks its own language: the oboes, the horns, and all the strings, with the divided violas enhancing the richness and warmth of the texture – all this is truly Mozartean. So is the intimate conversation of the two soloists, rising in the Andante to the level of eloquent dialogue. The Andante is in C minor – a further sign that every trace of *galanterie* has disappeared. The answer of the viola to the muffled plaint of the violin, leading to the gentle key of E-flat major, is a revelation of the deepest feeling. The finale is a *Tempo di contradanza,* whose gaiety results principally from the fact that in the chain of musical events the unexpected always occurs first, being followed by the expected; the first entrance of the soloists is such a surprise. The viola part is written in D, which means that the instrument is intended to be tuned a half tone up, and doubtless to be strung with correspondingly finer strings, for it is to sound brighter and clearer than the violas of the tutti. The cadenzas are written out, and are notable alike for their plasticity, their brevity, and their beauty – a model and a warning for posterity."

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Ruth Posselt, born in Medford, Massachusetts, made her début at the age of nine, giving a recital in Carnegie Hall. Her subsequent career has led to six tours of Europe, where she has appeared in recitals and with the principal orchestras of various countries, including Soviet Russia. She played under Monteux and Paray in Paris, Mengelberg and Szell in Holland. Her tours of this country include appearances as soloist with orchestras in Boston, New York, Chicago, Detroit, Washington, Cincinnati, St. Louis, Hartford and other cities. Miss Posselt is on the faculty of the Berkshire Music Center, in the department of chamber music.

Joseph de Pasquale was born in Philadelphia, October 14, 1919. He studied with Louis Bailly at the Curtis Institute, graduating with honors. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He has been soloist in performances of Berlioz' *Harold in Italy,* Strauss' *Don Quixote,* Viola Concerto in B minor by Handel (?), the Concerto by William Walton.

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NOTED BY NIPPER: HI-FI THIS MONTH

Now that the 4th New England *Hi-Fi* Music Show is history and all the machines have been entirely silenced (or at least have their volume under control), certain observations are in order. To organize them, Radio Shack Corp. has appointed Nipper — the RCA-Victor pooch who hears everything *His Master's Voice* says — to write this month's notes. As follows:

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RADIO SHACK REVIEWS 3 NEW VICTOR DISKS:

According to Cyrus "Cy" Durgin of the Boston Globe, Cesar Franck died in Paris on 10/8/90 of pleurisy and the effects of a bus accident in the previous May. Listening to *LM-2131*, the Boston Symphony's stunning new recording of the latter's Symphony in D Minor, one suspects that these disasters had no effect upon the score or—oddly enough—upon the engineering. A recent issue of the Schwann catalog, also a Boston endeavor, turns up 15 LP versions of this noble "warhorse" including an early Munch/Paris pressing on a British label and a Cantelli/NBC on Victor. But none of the 15 comes close to Munch/Boston, so pick up *LM-2131* at Radio Shack and bring your disk collection up to date.

Sea Sharp Major

When Victor has a "big one" it's packaged to the hilt, hence LM-2111 *(Munch/Boston: Debussy's La Mer and Ibert's Ports of Call)* incorporates a 10-page illustrated book, seaworthy remarks by A. C. Spectorsky, Melville, Beston, Conrad, Proust, Rachel Carson, and John N. Burk! For givers and receivers alike, *LM-2111* is worth more than a thousand pictures.

Die Meisterspieler

As often as we've heard Wagner at the corner of Mass. and Huntington, we've never 'til now been able to bring it home alive and in one piece. On *LM-2119* Munch and Victor do consumate justice to the Tannhauser Overture, Siegfried's Rhine Journey and the Magic Fire Music from Die Walkure. Also the Venusberg Music, the same having inspired a certain Botticelli to whip up a jacket illustration showing Venus with her tresses blowing in the direction of our viola section. For a pittance ($3.98 *list*) you may share our enthusiasm for *LM-2119*.

ENTR'ACTE

A VISIT WITH SIBELIUS

By HAROLD ROGERS

Music Critic of *The Christian Science Monitor*

A YEAR ago when I returned to my old home town of Redwood City in California, I visited a dear friend and teacher, Otis M. Carrington, a composer who gave me my first harmony lessons in high school.

"Sibelius was little more than a name to me," I told him, "until the day you spoke to us about him, about his greatness as a musical patriot and his magnitude as a composer. That was in 1935, when Sibelius was 70."

"And now you've met him," my friend said, with a smile and a twinkle, as much as to say that life usually has a way of bringing us many surprises.

"Yes, now I've met him — twenty years later" — and I went on to tell Mr. Carrington of my great surprise and pleasure when in the spring of 1955 I was invited, together with ten other music critics from as many different nations, to attend the fifth annual Sibelius Festival in Helsinki. Our host was Finland, and the occasion was the celebration of Jean Sibelius's 90th anniversary.

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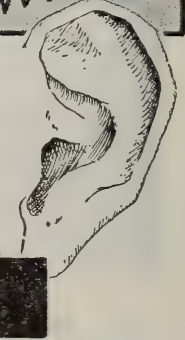
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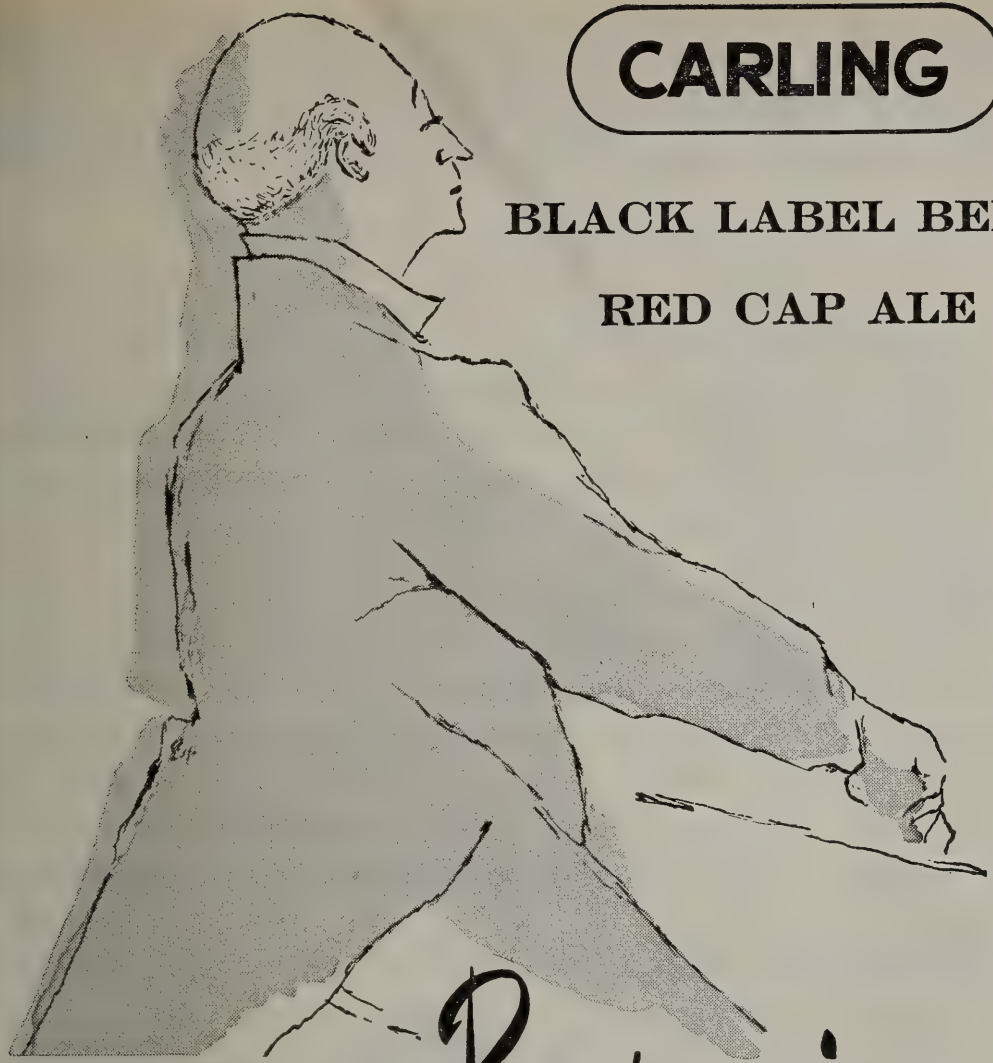
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I had hoped, of course, that we would be permitted to meet Sibelius, but my hopes were not high. Soon after I arrived in Helsinki a Finnish newspaperwoman told me that they thought of him as their royalty.

"It is more difficult to see Sibelius than it is to see our President," she said, and my flagging expectations wilted even more.

After the opening concert the critics were invited to the Hotel Kämp, where Sibelius as a young man had spent many hours with his colleagues discussing the nationalist art movement in Finland, a movement to which he made the culminating contribution. We were regaled at a dinner party that lasted until two in the morning (and when I went to bed the sun was blazing, the birds singing, and it was hard for me to realize that June nights are really not nights in Finland).

Our host was Nils-Eric Ringbom, manager of the Helsinki City Symphony Orchestra; and midway in the dinner he addressed us in French, which on that evening happened to be more international than English. He told us that he could make no final promises, but he felt the prospects were good that we would be able to motor to Järvenpää the following Monday to meet the master.

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"And if we are able to go," he continued, "there are three things you are requested not to do. You may not take notes. You may not take his picture. You may not ask for his autograph. We will probably not be permitted to remain more than 15 minutes."

My hopes now soared high. As for the prohibitions, I knew my colleagues must surely feel as I did – that notes, photos, or autographs would serve only to spoil our visit. "Just let me see him in his home," I thought, "and I'll have my story."

The following Monday afternoon we found three or four autos waiting for us outside the Hotel Kämp. Our guides were Mr. Ringbom and Jussi Jalas, one of Finland's leading conductors and the husband of Sibelius's fourth daughter, Marguerite. (Earlier I had asked Veikko Helasvuo, a Finnish professor of music history, how many daughters Sibelius had. "Five daughters and seven symphonies," he replied.)

It was clear and warm as we drove through the idyllic Finnish countryside to Järvenpää, the picturesque village where Sibelius built his villa in 1904.

He called his home Ainola for his wife, the former Aino Järnefelt, and her name is found in the Kalevala, a Finnish epic poem of 50 cantos which inspired many of the composer's masterworks. (The

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Kalevala is said to have provided the verse form for Longfellow's "Hiawatha.") In mythology, Aino was the beloved of Väinämöinen, the Orpheus of the Finns. At the time of our visit, Sibelius and his wife had lived in Ainola for more than half a century.

Ainola was pointed out as we approached the hill on which it stands. It is set amid tall trees, a great white three-story house with a steep brick-red roof. The design of the gables is clearly derived from the Finnish folk arts. The plans were drawn up by Lars Sonck, a noted Finnish architect who was a close friend of the Sibeliuses.

We turned off the main road into a shaded lane that made its way through birches to the front door. The garden was just coming into bloom. Mrs. Eva Paloheimo, Sibelius's eldest daughter, was waiting for us on the porch. Some of us were astonished (and considerably appalled) to find that Youri Chaporin, the Soviet critic and composer, had brought Sibelius a large basket of flowers done up with flamboyant ribbons in the fashion of an American funeral piece. I was relieved when I later found that Mr. Chaporin was acting in the best of taste according to the etiquette of his country; but Mrs. Paloheimo was perceptibly cool, though not ungracious, as she directed a servant to place the bouquet on the piano.

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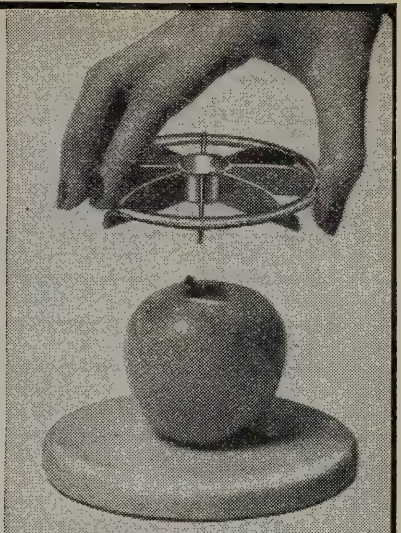
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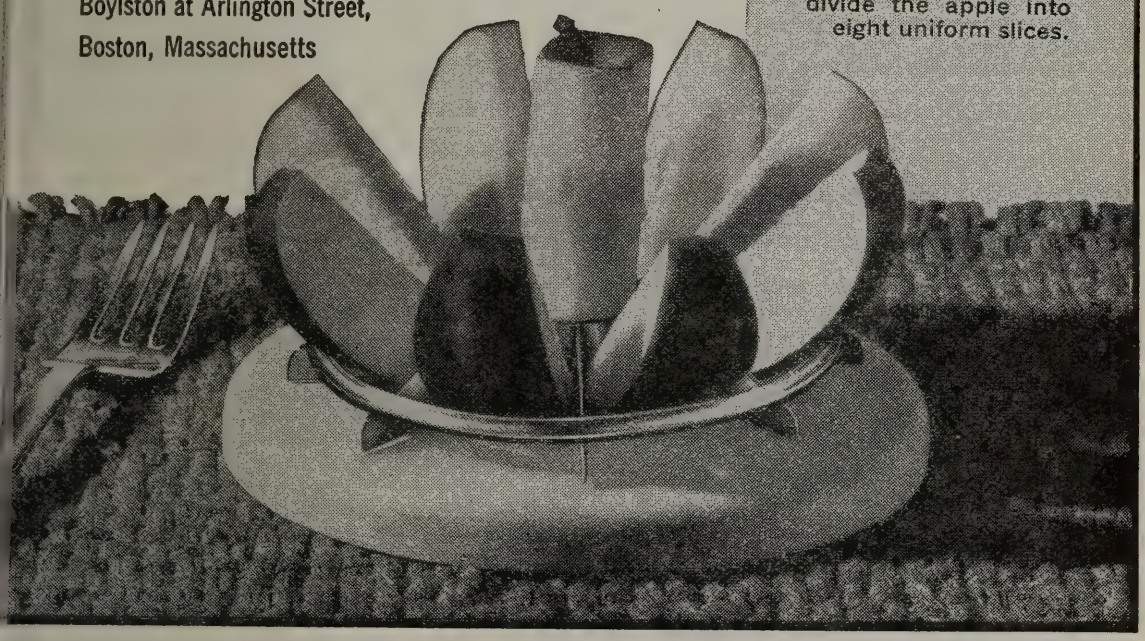
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Sibelius was not to be seen as we entered the generous rooms. The floors, walls, and ceilings are of wood, left in its natural color and polished to a satin sheen. Large windows overlook the countryside. The ceilings are supported by beams that are logs, almost rough hewn. Each room has a tile stove in solid colors built into the wall. It is a home that radiates beauty and comfort.

One knew instinctively that each framed memento on the walls carried a story, some of which were known the world over. On the wall over the piano was a large painting that appeared to be of the tableau for which Sibelius composed his *Valse Triste.* I did not seek confirmation for this intuition; to me the mood spoke eloquently of *Valse Triste.*

The air suddenly became excited, and I turned from the painting to see Sibelius in the center of the room, alert and voluble. Mr. Ringbom was introducing him to the guests, carefully identifying each of them. I was immediately impressed by his animation and by the freedom in which he walked about. I was considerably surprised to find him shorter than my own six feet; his music, I suppose, had given me the false impression that he was giant. (Some of his friends told me that in recent years he had indeed grown smaller.)

I heard him speak Finnish, Swedish, German, French, and English.

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(Continued from page 132)

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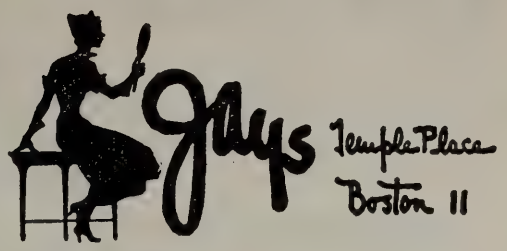
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DR. MUNCH IN LEBANON

On August 12, the day after the close of the Berkshire Festival, Charles Munch flew from Boston to Paris. On August 15 he conducted the Santa Cecilia Orchestra of Rome, which played at Beirut, Lebanon. He conducted two concerts with the same orchestra in the Third International Festival at Baalbeck, the "City of the Sun." After a performance of the Fantastic Symphony by Berlioz he received Lebanon's highest decoration, the Commander of the Order of the Cedar, presented by the President of the Republic, Camille Chamoun. This concert on August 29 brought the Festival to a close.

From Beirut, Dr. Munch flew to Athens to take part in the Festival there. He conducted the Athens State Orchestra in the ancient Theater of Herod Atticus, at the base of the Acropolis. An Athens-to-Nice flight on September 3 brought him two weeks of relaxation on the Riviera. On September 17 he conducted the Orchestra National of Paris, in Montreux, Switzerland.

A new honorary order called the Order of Arts and Letters has just been created by the French Government. The first elections for the order were announced on September 25, 1957, and include forty-five Commanders and one hundred fifteen officers. Dr. Charles Munch is a Commander and others in the group include (in music) Georges Auric, Jacques Ibert and Darius Milhaud; (in literature) Georges Duhamel, André Maurois, Jules Romains and André Siegfried; (in arts) Braque, Chagall, Le Corbusier, Rouault and Van Dongen.



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There was only one of us who required an interpreter, and that was Mr. Chaporin. Even if Finns can speak Russian, they often refuse to, and Mr. Chaporin spoke nothing but Russian.

When I was introduced to Sibelius, I told him that we were indebted to Serge Koussevitzky for championing his cause in the United States; and he answered: "Dr. Koussevitzky was one of my dearest friends."

After we had met him we were invited to a simple collation. Sibelius sat down in his drawing room and chatted at length with some of his old friends, among them Kai Flor of Denmark and Kurt Atterburg of Sweden. We were permitted to remain longer than 15 minutes, but somewhat less than half an hour. Mr. Ringbom then told us that it was time to say good-by, and again we filed past to shake his hand. After I thanked him, he gave me this message:

"Please send my greetings to my many friends in America."

This I did in the article I mailed to my newspaper the following day.

Now Sibelius has left us — a hero in the modern history of Finland. His remains lie buried at Ainola in the garden he loved; but it is not difficult to imagine his spirit with the heroes of the Kalevala as he emerges, guided by the Swan of Tuonela, into scenes of greater glory.



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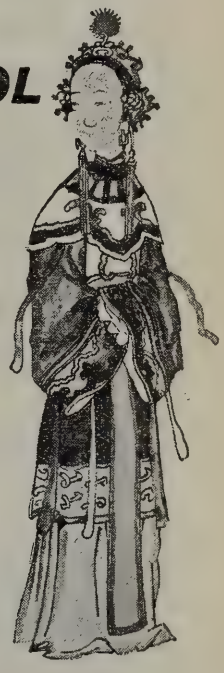
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HINDEMITH'S LATEST OPERA

By H. H. Stückenschmidt

Paul Hindemith's Opera "Die Harmonie der Welt" had its first presentation on August 11 last, in Munich, under the composer's direction. The report here quoted was written for Musical America *(September issue).*

It is generally known that Paul Hindemith tends toward musical-philosophical speculations. Based on the musical conceptions of previous periods, he developed certain theories on the essence of the musical keys and intervals, a subject about which he wrote as early as 1937 in his theoretical essay "Die Unterweisung in Tonsatz." In his endeavors to enlarge widely the basic functions of tonality he became a rather theorizing mystic. Now he is no longer influenced by mere factual realism nor by his youthful ardor for the muse of music, but tries, rather, to uncover the universe's cosmic laws. Hans Kayser with his "harmonical world system" and other harbingers of esoteric thoughts led him on a path which revealed itself to him already in the

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Critics' Comments on the Conductor

PARIS: "Parisians will long remember the clear, precise, and colorful direction of Russell Stanger."—Emile Vuillermoz, *L'Intransigeant*, Paris
"Russell Stanger conducted with youthful and sympathetic animation, an interpretation of quality, excellent in movement, rich in sonority."—Clarendon, *Le Figaro*, Paris
"The orchestra of the Société des Concerts du Conservatoire was conducted by Russell Stanger, who left a deep impression."—Suzanne Demarquez, *Musical Courier*

PHILADELPHIA: "His debut was nothing short of a tremendous success. Stanger revealed an amazing mastery of Hindemith's modern idiom in *Mathis der Maler*. His inspired reading far surpassed the *Maler*s of most of the so-called 'veteran' conductors. In Ravel's *La Valse* he produced a wealth of stunning orchestral sounds."—J. Cartin McKinney, *Philadelphia Daily News*

RICHMOND: ". . . A dynamic young conductor . . . concert a rare delight."—Helen de Motte, *The Richmond News Leader*

PORTLAND, OREGON: "Monday night's Portland Symphony audience engaged at the end of the concert in what seemed almost a competition with the orchestral players to see which could applaud longer and harder for the young conductor, Russell Stanger."—Frederic Rothchild, *Oregon Journal*

BOSTON: "Russell Stanger is a conductor with a dynamic approach, and an exceedingly musical spirit."—Rudolph Elie, *The Boston Herald*

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early thirties, as may be seen in certain details of his opera, *Mathis der Maler.*

* *

Generally speaking, this means that Hindemith has now turned to a deeper spiritual foundation sorely needed for an artist of his caliber. This is a development which a creative artist of our times could have hardly avoided. Revival of religious feelings, the association with theological, mystic, and metaphysical ideas document themselves even in the twelve-tone technique in the rhythms and moods of Olivier Messiaen, and in the lyrics and words used by Schönberg, Stravinsky, and Webern.

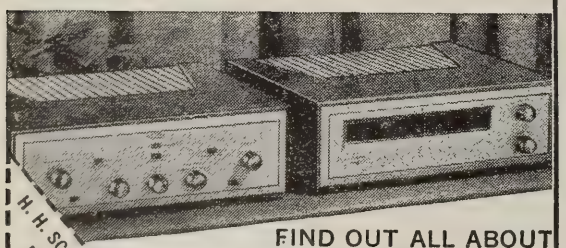
Periods of religious re-awakening, however, are also times of dogmatic dissent. Just as Hindemith in his *Mathis* libretto used the historic background of the Peasants' War and the counter-reformation's upsurge, so he turns again to history for his newest opera, depicting an era of great spiritual schisms and choosing Johannes Kepler, the famous astronomer and astrologer who wanted to reconcile the Bible with science, as his hero. The antipode of this highly erudite mind is a military man of action, the noted General Wallenstein, who also believed in the stars. Both strove to attain the "harmony of the

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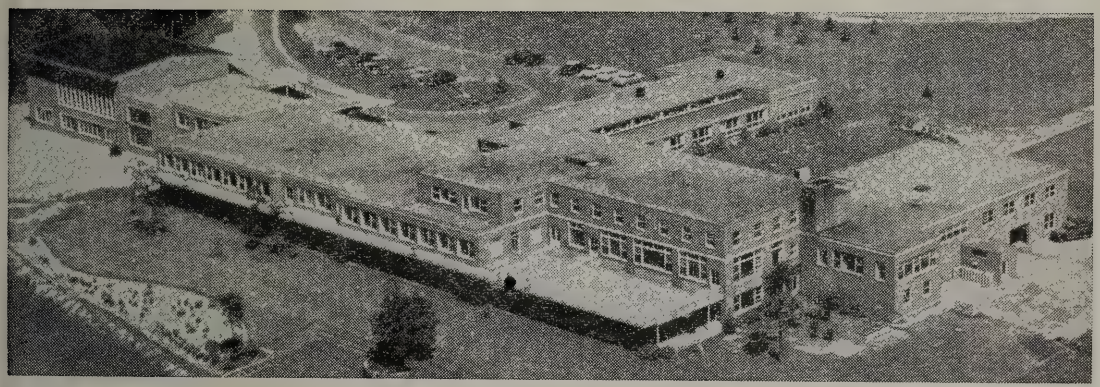
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world"; Kepler as the representative of a "contemplative life," who perceives it in the silent course of the planets, Wallenstein as the magnificent protagonist of an "active life," who sees it in an earthly empire in the form of a unified Europe.

Again the composer is his own librettist. The Thirty Years' War forms the dramatic background in a five-act opera of fourteen scenes. In a commentary on his work he defines his text as being an action about the life and work of Kepler and about all events that either furthered or hampered the astronomer's developments in his quest for harmony, "which, no doubt, is master of the universe." Kepler is shown on his eternal wanderings through Prague, Linz, Güglingen, Sagan, and Regensburg. Three female characters play an important part in his life: his mother Katharina, a hysterical woman well-versed in herbology, accused of being a witch, sentenced by court and saved by her son; his little daughter Susanna by his first marriage; and his second wife, also named Susanna, a carpenter's daughter, whom he married against opposition but who chose to share the life of the great astronomer.

There are many historic personalities on stage, including the sophisticated emperor Rudolph II, believing in alchemistry and horoscopes, and emperor Ferdinand II, who is in constant feud with the princely Electors of Catholic faith. The most ardent antagonists of Kepler are

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his former assistant Ulrich and the anti-Calvinist curate Hizler. There is also a Mephistophelean character called Tansur, a fictitious pamphleteer, recruiting-officer, and master of ceremonies. All leading characters reappear in a fulminant baroque apotheosis climaxing a Heaven-set finale: Kepler representing Earth, Rudolph II the Sun, Wallenstein Jupiter, Ulrich Mars, Hizler Mercury, Katharina the Moon, and Susanna Venus.

• •

Dramaturgically speaking, Hindemith tries to use the very interesting, although not new device of the divided stage. Scene after scene, there are two simultaneous actions taking place. Katharina is at the Güglingen cemetery while Emperor Rudolph is in Prague in a heated quarrel with Kepler; and Susanna's tender nuptial song is contrasted with Tansur's boisterous recruiting scene. Kepler's house in Linz is also divided in two horizontal sections. Upstairs the child Susanna sings a little aria to the moon, while downstairs Kepler's wife, after a hectic dispute, estranges herself definitely from her husband's mother. During the Council of the Princes at Regensburg, another scene shows the bare room where Kepler lies on his deathbed. Both these scenes lead to the symbolizing apotheosis in heaven.

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SYMPHONY, *"DIE HARMONIE DER WELT"*

By PAUL HINDEMITH

Born at Hanau, Germany, November 16, 1895

The Symphony from *Die Harmonie der Welt* (which could best be translated as "The Harmony of the Universe") was dedicated to Paul Sacher and the Basle Chamber Orchestra in commemoration of its 25th anniversary and was accordingly first performed at Basle on January 25, 1952, having been played at a public rehearsal on the previous evening. The orchestra, conducted by Paul Sacher, was augmented for the occasion. The first performance in this country was given by the orchestra of Minneapolis on March 13, 1953, when Paul Hindemith conducted as guest. The Symphony has since been performed by the orchestras of Chicago, Cleveland, San Francisco, and New York. The opera from which the Symphony was taken had its first presentation in Munich on August 11, 1957, the composer conducting. Hindemith was his own librettist.

The orchestra consists of 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, small drum, bass drum, cymbals, and strings (divided).

THE excerpts from *Die Harmonie der Welt* are presented as a symphony in three movements, and are, as in the case of *Mathis der Maler,* a derivation from an opera symphonic in character. As in the earlier work, Mr. Hindemith has chosen the life of a historical

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character of strong individuality and faith set against the background of a turbulent period. As in that case too, the music has first become known by a "symphony" extracted from the score.*

When this music was first performed in Minneapolis, Donald Ferguson provided interesting annotations for the program, presumably after talking with the composer. He wrote:

"Mr. Hindemith has seized the opportunity of making certain portions of his opera in illustration of the three categories into which Boethius divided the phenomena of music: *Musica mundana* — the harmony of the universe; *Musica humana* — the harmony of soul and body; and *Musica instrumentalis* — not music 'for instruments,' but music 'as the instrument' through which the higher and more intangible relations between man and cosmos are made manifest.

"The Harmony of the World, accordingly, comprises three symphonic movements, extracted or arranged from the opera. They illustrate the three Boethian categories; but instead of proceeding from the

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* The "Symphony" *Mathis der Maler* was first performed in Berlin under Furtwängler, March 12, 1934, the Opera in Zürich, under Robert Denzler, May 28, 1938.

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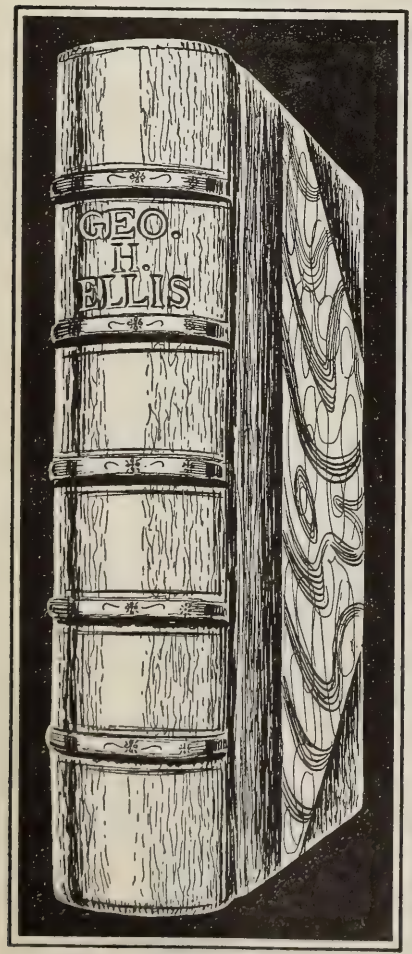
A jaded young tastebud
perched at a bar —
"I'm bored with my lot," she
related.
Then a herring beside her
commenced to beguile her
"Come back later,"
she said, "marinated!"

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highest to the lowest, Mr. Hindemith (for obvious artistic reasons) has chosen to proceed from the familiar to the remote."

The opera is based upon the life of Johann Kepler (1571–1630), a prominent figure in his time, an astronomer who contributed notably to the general knowledge of the heavens, a scientist and mathematician of great skill, and at the same time a profound believer, possessed of a flaming imagination. As a dreamer he has been a favorite subject for romantic depiction, particularly in Germany. Investigation of the firmament has occupied skillful, painstaking and mathematical minds through every civilization. Astronomy has had many illustrious exponents. Nevertheless it required many centuries to reach a final accounting of the comparative movements of the heavenly bodies. Ptolemy in Egypt, Pythagoras in Greece, Boethius in Rome, assumed that the harmony, the equilibrium of nature manifest in the universe was allied to the physical harmony of musical tones. So long as the complex of celestial motion could not be conclusively determined nor its fulcrum established, those phenomena which could not be explained were taken as inexplicable manifestations of God. Copernicus (1473–1543)



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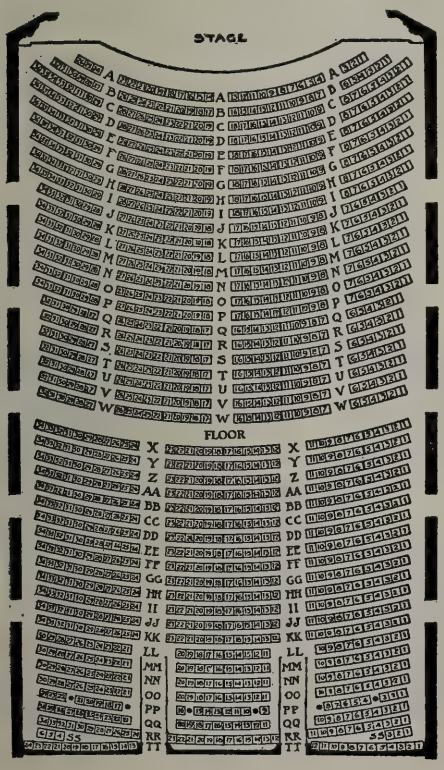
put the sun at the center of the universe, a theory confirmed and demonstrated by Kepler, but not yet wholly accepted by some of Kepler's contemporaries. Kepler was the last great astronomer before Newton and since Newton gave, with the theory of gravitation, reason and consistency to the riddle of motion in the universe, the mystical accounting of a "motive force" was then gone forever. Kepler was a probing thinker, a man of methodical scrutiny. He sought and at last believed that he had found a mathematical formula which he could call the divine principle of the heavens (indeed this would be the broader and truer definition of Hindemith's title). Kepler established the elliptical orbits of the planets, and the sun as the center of the planes described by their courses. He established the influence of the moon upon the tides. He was that rare combination which subsequent discovery has hardly permitted — a man of great science, of deep religious experience and free fantasy in whom all three qualities could be fully reconciled. In his treatise *De Harmonices Mundi*, 1619, he

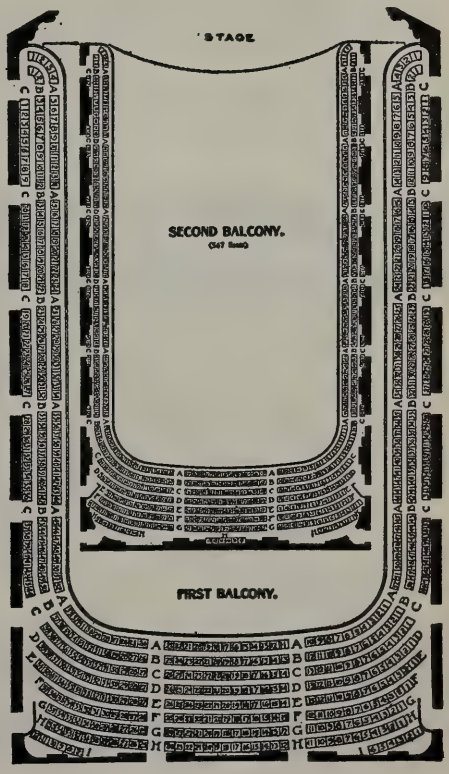
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retained the Pythagorean theory of the "music of the spheres" identifying each planet with a note of the natural scale, a planetary harmony in which the lowest note was made by the slowest planet (Jupiter) and the highest by the fastest planet (Mercury).

Johann Kepler was born in Weil in the duchy of Württemberg. His father was a wastrel, his mother illiterate. At the age of four he was stricken with smallpox, which left him with crippled hands and impaired vision. His characteristics for life were a frail body and a keen investigating mind. He trained for theology. He took a Bachelor's degree in Tübingen at the age of seventeen and became proficient in physics, metaphysics, astronomy, and mathematics. He taught in various parts of central Europe harried by the disturbances of the Thirty Years' War. He was persecuted on account of his Protestant faith, and not for his astronomical theories as his colleague and friend Galileo was. On the contrary, Kepler readily embraced astrology and was in the favor of his monarchs by virtue of his prognostications. When, at the death of Tycho Brahe of the Observatory near Prague, he was made "Imperial Mathematician" by Rudolf II, he inherited a

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16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25–26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)
NOVEMBER		
1–2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8–9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22–23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29–30	Boston	(Fri.-Sat. VII)
DECEMBER		
1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6–7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20–21	Boston	(Fri.-Sat. IX)
27–28	Boston	(Fri.-Sat. X)
JANUARY		
3–4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10–11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed III)
16	Storrs	
17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24–25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)
31–		
FEBRUARY		(Fri.-Sat. XIV)
1	Boston	
2	Boston	(Sun. d)
4	Cambridge	(III)
7–8	Boston	(Fri.-Sat. XV)
10	Bridgeport	
11	New Haven	(II)
12	New York	(Wed. IV)
13	Washington	(II)
14	Brooklyn	(IV)
15	New York	(Sat. IV)
18	Cambridge	(IV)
21–22	Boston	(Fri.-Sat. XVI)
23	Boston	(Sun. e)
25	Providence	(IV)
27	Boston	(Rehearsal V)
28–		
MARCH		(Fri.-Sat. XVII)
1	Boston	
4	Boston	(Tues. G)
7–8	Boston	(Fri.-Sat. XVIII)
9	Boston	(Pension Fund Concert, Aft. and Eve.)
10	Worcester	
11	Providence	(V)
14–15	Boston	(Fri-Sat. XIX)
17	Springfield	
18	New London	
19	New York	(Wed. V)
20	Philadelphia	
21	Brooklyn	(V)
22	New York	(Sat. V)
25	Cambridge	(V)
27	Boston	(Rehearsal VI)
28–29	Boston	(Fri.-Sat. XX)
30	Boston	(Sun. f)
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3–5	Boston	(Thurs.-Sat. XXI)
8	Cambridge	(VI)
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22	Boston	(Tues. I)
24	Boston	(Rehearsal VII)
25–26	Boston	(Fri.-Sat. XXIV)

store of observational knowledge, and embarked upon his most important astronomical discoveries.

• •

The first movement of the Symphony (Musica instrumentalis) opens broadly as the trumpets proclaim the principal theme. After considerable development the March is introduced (*Gewichtig* — weighty) in which the brass color is also predominant. Another section "fast, loud and brutal" is a fugato. The earlier march tempo concludes the movement.

The slow movement (Musica humana) is drawn, according to Mr. Ferguson, "from those scenes in which the inner spiritual experiences of the hero are dealt with." A broad opening theme first stated by the strings and clarinet is developed at some length. There follows a long oboe solo marked "Quiet, with elegiac expression." The epilogue in waltz time bears the indication "Like a wistful dance sounding from afar."

The third movement (Musica mundana) opens with a fugal subject in free rhythmic treatment which becomes a nine measure theme for

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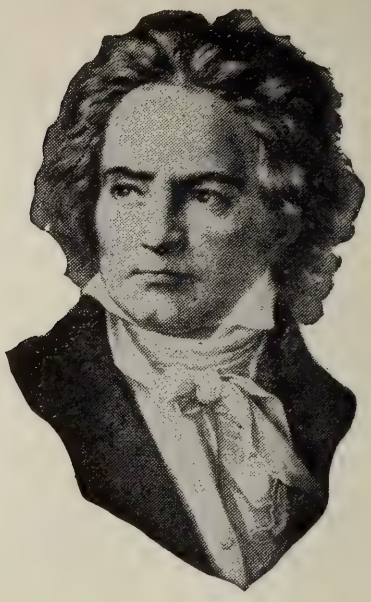
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SATURDAY EVENING, November 2, *at* 8:30 *o'clock*

Saint-Saëns . . . . . Overture to "La Princesse jaune"

Saint-Saëns . . "Le Rouet d'Omphale" ("Omphale's Spinning Wheel"), Symphonic Poem, No. 1, *Op.* 31

Vaughan Williams . . . . . Symphony No. 8, in D minor

I. Variazione senza tema
II. Scherzo alla marcia
III. Cavatina
IV. Toccata

(*First performance in Boston*)

INTERMISSION

Tchaikovsky . . . . . Violin Concerto in D major, *Op.* 35

I. Allegro moderato
II. Canzonetta: Andante
III. Finale: Allegro vivacissimo

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CONCERT BULLETIN

with historical and descriptive notes by

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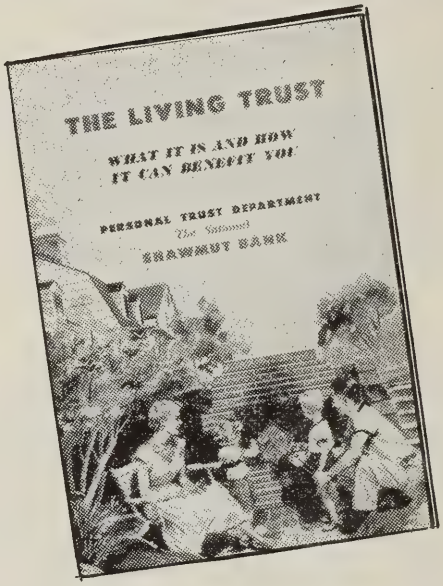
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• •

SAINT-SAENS AND THE FRENCH CLASSICAL SPIRIT

Since Camille Saint-Saëns lived from 1835 to 1921, and through the greater part of his eighty-six years composed innumerable works and assisted in the performance of many, his career may be said to have begun in the full blossoming of the Romantic Nineteenth Century and to have extended, together with that movement, well into the present one. Reflecting that spirit, he has been described as a classicist at heart.

Although performances of his music by this orchestra are in recent years pretty much confined to concertos and the "Organ" Symphony, there are earlier associations which thus connect the concerts with the remoter past.

It was in Paris, in the spring of 1846, that the ten-year-old Camille first sat before his public as pianist, and astonished them by playing from memory and with elegant finish two concertos, a sonata, some Bach, and other pieces. In Paris at that time, Chopin was the pianist of the hour. Berlioz was a hopeful young musician. Wagner, an aspiring young *Kapellmeister* at Dresden, had turned his back on the French capital shortly before, having starved and struggled there, and made not so much as a ripple on its consciousness. The names of Brahms or Tchaikovsky were then unknown—for the very good reason that the one was a schoolboy of fourteen, the other a child of six.

Saint-Saëns lived to know Wagner, Berlioz, Liszt, Tchaikovsky—all the important composers of his century, and

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a goodly portion of the unimportant ones. He lived to champion a maligned Wagner, and later to taunt with his acid pen those who fell over themselves in the assumption that the adored *Meister* could do no wrong. He lived to ground his style upon the classical forms, take up the cudgel for Liszt's programme music, prove his point with a brace of symphonic poems of his own—and return to his orthodox symphonies and sonatas. The mere listing of his works (in every conceivable form) requires fourteen pages in small type. His operas and *opéras bouffes* alone make a formidable array of names. His activities as critic and as essayist were vast. As Romain Rolland wrote, "M. Saint-Saëns has had the honor of becoming a classic during his lifetime." His name has long stood for the "French classical spirit."

To the frenzied outpourings of the German school of his time, M. Rolland in *Musicians of Today* compares with fine discernment "the Latin art of Saint-Saëns which rises up calm and ironical. His delicacy of touch, his careful moderation, his happy grace, 'entering the soul by a thousand little paths,' bring with them the pleasures of beautiful speech and honest thought; and we cannot but feel their charm. Compared with the restless and troubled art of today, his music strikes us by its calm, its tranquil harmonies, its velvety modulations, its crystal clearness, its smooth and flowing style, and an elegance that cannot be put into words. Even his classic coldness does us good by its reaction against the exaggerations, sincere as they are, of the new school. At times one feels oneself carried back to Mendelssohn, even to Spontini and the school of Gluck. One seems to be travelling in a country that one knows and loves; and yet in M. Saint-Saëns' works one does not find any direct resemblance to the works of other composers; for with no one are reminiscences rarer than with this master who carries all the old masters in his mind—it is his spirit that is akin to theirs. And that is the secret of his personality and his value to us; he brings to our artistic unrest a little of the light and sweetness of other times. His compositions are like fragments of another world."

• •

(Continued on page 235)

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SAINT-SAËNS . . . . . Overture to "La Princesse jaune"

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I. Variazione senza tema
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Overture to *"La Princesse Jaune,"* Opéra Comique in One Act, *Op.* 30

By Charles Camille Saint-Saëns

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

La Princesse jaune was composed in 1872 and first performed at the *Opéra Comique* June 12 in that year. The librettist was Louis Gallet. The opera has since had occasional, but infrequent performances in France. The score is dedicated to M. Frédéric Villot.

The overture requires 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, gong, triangle, harp and strings. It was performed at these concerts January 5–6, 1951.

When Saint-Saëns wrote the first of his operas to be produced he was a young man of thirty-seven, applauded as a pianist and as an organist, academically decorated, but he was only beginning to compose the works in many forms which were to make him generally popular and by which he is still remembered. (He had written and performed his Second Piano Concerto in G minor in 1868 and had just written the first of his tone poems, *Le Rouet d'Omphale,* performed at the *Concerts Pasdeloup,* April 14, 1872.) His career as a composer for the stage was still ahead of him. His first opera, *Le Timbre d'argent,* composed in 1864–65, was not to be produced until 1877, and *Samson and Delilah,* upon which he was working, was to be

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brought out by Liszt at Weimar in that same year while Paris, wary of Biblical pieces, would not achieve it until 1892.

La Princesse jaune was a venture into the quasi-Japanese, antedating *The Mikado* by thirteen years, *Madama Butterfly* by thirty-two. The scene of the one-act opera is laid in Holland and its characters are Kornélis, a scholar (tenor), and Léna, his cousin and fiancée (soprano). Kornélis takes Léna for granted, having grown up with her, and immerses himself in his study of the Orient. Taking opium, he imagines all the seductive exoticisms of Japan and when Léna enters he sees her in an entrancing Japanese dress (as indeed does the audience), confuses her with a printed image of a past princess "Ming" upon his wall and mystifies her with rapturous expressions of love. When he awakes his little Dutch cousin remains in his eyes as eminently desirable as she was in the dream, while the picture he had worshipped now seems flat and lifeless. *"Au diable le Japon!"* The opera ends with the embrace of the lovers in a joyous *kermesse.*

The overture is light and lyric in character. It begins andantino with a melody heard from the English horn and later the strings. An enlivening allegro giocoso introduces a second theme of staccato and "Oriental" character which is to become the music of the tenor's delirious infatuation with the charms of all things Japanese. The triangle lends bright punctuation. The overture works up to a brilliant close.



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DID YOU KNOW that his theory of programming calls for: first, a classical symphony, baroque concerto grosso or an overture; next, a difficult work, probably modern; and finally a big symphony. As he explains in his "I Am A Conductor":

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On the burning question of "interpretation", Dr. Munch has this to say:

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"LE ROUET D'OMPHALE" ("OMPHALE'S SPINNING WHEEL"), SYMPHONIC POEM, NO. 1, *Op.* 31

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

Composed in 1871, *Le Rouet d'Omphale* was first performed in a version for two pianos December 7, at a concert given by the pupils of Pasdeloup. Augusta Holmès, to whom the work was dedicated, was to have played it with the composer, but A. de Castillon took her place. The orchestral form was first heard January 9, 1872, at the *Société Nationale,* and repeated April 14 at a *Concert Populaire.* The work was first brought to Boston by Theodore Thomas, November 20, 1875. The last performance by this orchestra at the Friday and Saturday concerts was on November 1–2, 1935.

The score calls for 2 flutes, 2 oboes, 2 clarinets, 4 horns, 3 trombones, timpani, cymbal, triangle, bass drum, harp, and strings.

ALWAYS a great admirer of the symphonic poems of Liszt, Saint-Saëns made his first venture into this form with *"Le Rouet d'Omphale."* He was apparently not concerned with the various versions and implications of the myth. Hugo's *"Légende des Siècles"* gave him his title. Bonnerot* specifically related how the idea came to him. Saint-Saëns was much taken with an ebony spinning wheel which he

* Jean Bonnerot: *"C. Saint-Saëns: Sa Vie et Son Œuvre"* (1914).



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saw in the house of a blonde friend. The day after this, he visited the studio of Cabanel, who had asked him to come and see his painting of Venus, still on the easel. He was charmed with "the coloring of the picture, the lifelike quality of the flesh tints, and the sensuality which disengaged itself from the canvas." The two distinct impressions mingled in his mind, and thus took musical shape. In other words, having worked out his music from immediate experience, he hitched it conveniently to the classical picture of the mighty Hercules completely domesticated by the Lydian Queen, charmed to the point of meekly "turning the spindle for his haughty mistress."

• •

Hercules, having slain his friend Iphitus in a fit of anger, was condemned by the oracle to do expiation by menial service for three years. He duly paid his penalty under Omphale, Queen of Lydia, keeping the country free of invaders and at peace, and "did not disdain to spin his task at the knees of the fair one." (So wrote Propertius.)

Lucian made Æsculapius taunt Hercules in an imaginary conversation: "Besides, if I could allege nothing else in my behalf, I never was a servant, and never carded wool in Lydia, and never wore a woman's purple gown, and never got a slap on the face by Omphale's



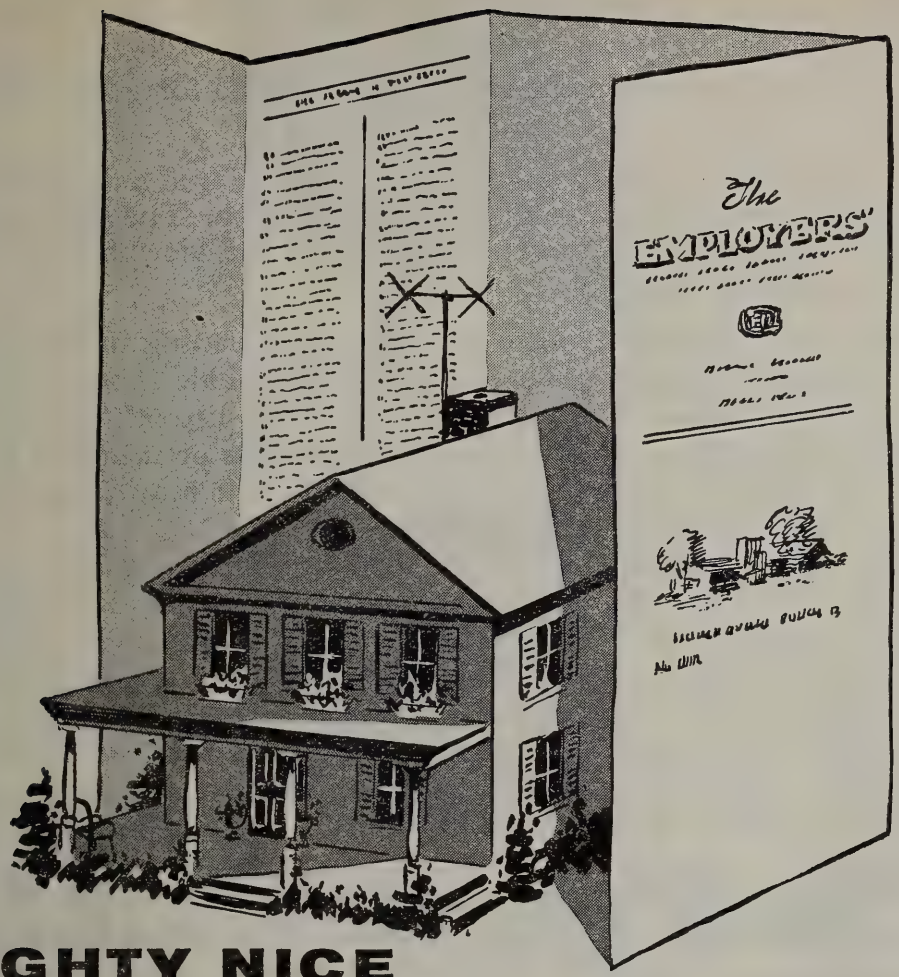
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golden slipper." Yet it may not have been a part of his penance that Omphale bore him several children.

This note, printed on the score, bears out the foregoing story of its origin:

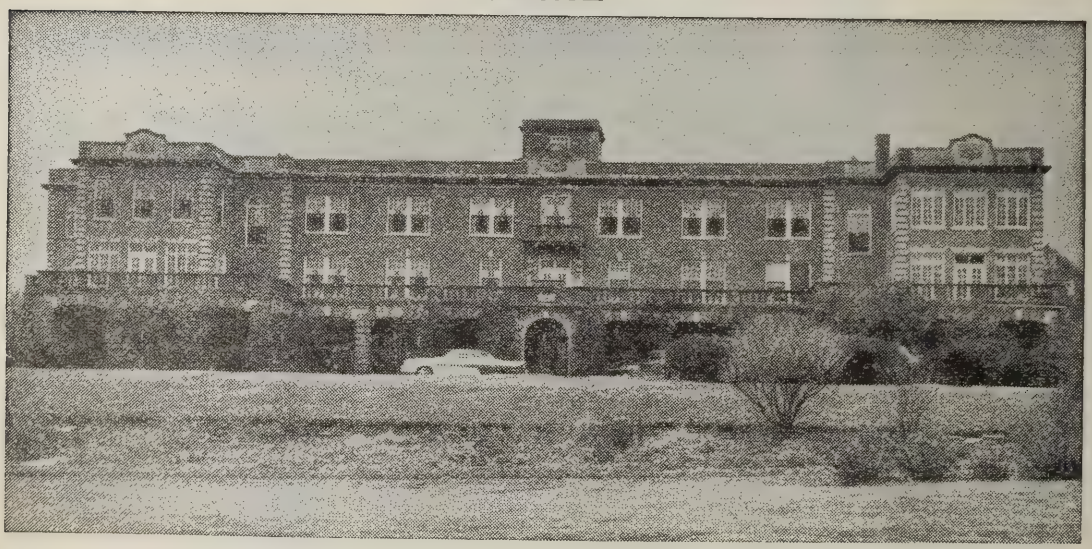
"The subject of this symphonic poem is feminine seductiveness, the triumphant struggle of weakness against strength. The spinning wheel is only a pretext; it is chosen merely from the viewpoint of rhythm and the general aspect of the piece."

There is a further reference to "Hercules groaning in the bonds he cannot break" (page 19, letter *J*), and "Omphale mocking the vain efforts of the hero" (page 32, letter *L*). The listener will need this guiding reference to detect any ominous groans or thunders from the one who "planted the pillars of the world." The music, like Hercules, is effectively subdued by its purple petticoat.

The composer lays an undulating background of gentle arpeggios, through which he weaves his melody, graceful, and expressive of feminine allurement. Beneath the always prevailing music of the spinning wheel arises from the 'cellos and basses the theme of Hercules' futile protestations. The oboe, answering, is the mocking voice of Omphale. The original theme predominates in the end, as the music grows still lighter in texture; finally the spinning wheel ceases its motion altogether with high notes from the flutes and harmonics from the violins.

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SYMPHONY IN D MINOR, No. 8

By RALPH VAUGHAN WILLIAMS

Born in Down Ampney, Gloucestershire, October 12, 1872

Vaughan Williams' Eighth Symphony was first performed on May 2, 1956 in Manchester, England, by the Hallé Orchestra under the direction of Sir John Barbirolli, to whom it is dedicated. It has been performed in this country by the orchestras of Cincinnati, Cleveland, and Dallas.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes, 2 clarinets, 3 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and the following percussion: side drum, bass drum, triangle, cymbals, vibraphone, xylophone, glockenspiel, tubular bells, tuned gongs in D, E, and A, celesta, 2 harps, and strings.

THE first movement the composer calls a "Fantasia"; the second, the Scherzo, is for wind instruments only; the third, the Cavatina, for strings only. The last movement, which the conductor calls "Toccata (*colle campanelle*)," utilizes the percussion *in extenso*. Dr. Ralph Vaughan Williams furnished a description of his symphony for the magazine "Music and Musicians." The notes, copyrighted by the composer and his publisher, the Oxford University Press, are here quoted in brief form.



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"The Symphony is scored for what is known as the 'Schubert orchestra,' with the addition of a harp. Also there is a large supply of extra percussion, including all the 'phones and 'spiels known to me. The first movement, the Fantasia, is *variazione senza tema* — variations without a theme. It has been nicknamed 'seven variations in search of a theme.' There is, indeed, no definite theme. The opening section contains only a few isolated figures which are developed later, but that is all. Three 'figures' are treated more or less in the variation style. I understand that some hearers may have their withers wrung by a work being called a symphony when its first movement does not correspond to the usual symphonic form. . . . It may perhaps be suggested that, by a little verbal jugglery, this movement may be referred to the conventional scheme.

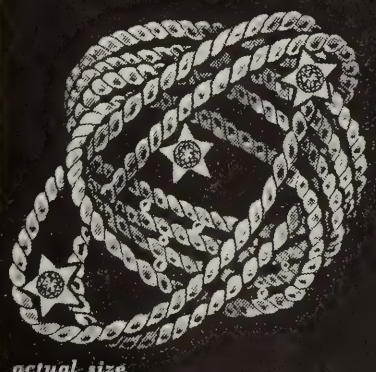
"The second movement, the Scherzo, is as its title suggests for wind instruments only: flute, piccolo, two oboes, two clarinets, three bassoons (third ad. lib.), two horns, two trumpets, and three trombones. . . . There is no complete recapitulation of the Scherzo, its place being taken by a short stretto and a few bars of coda. I think

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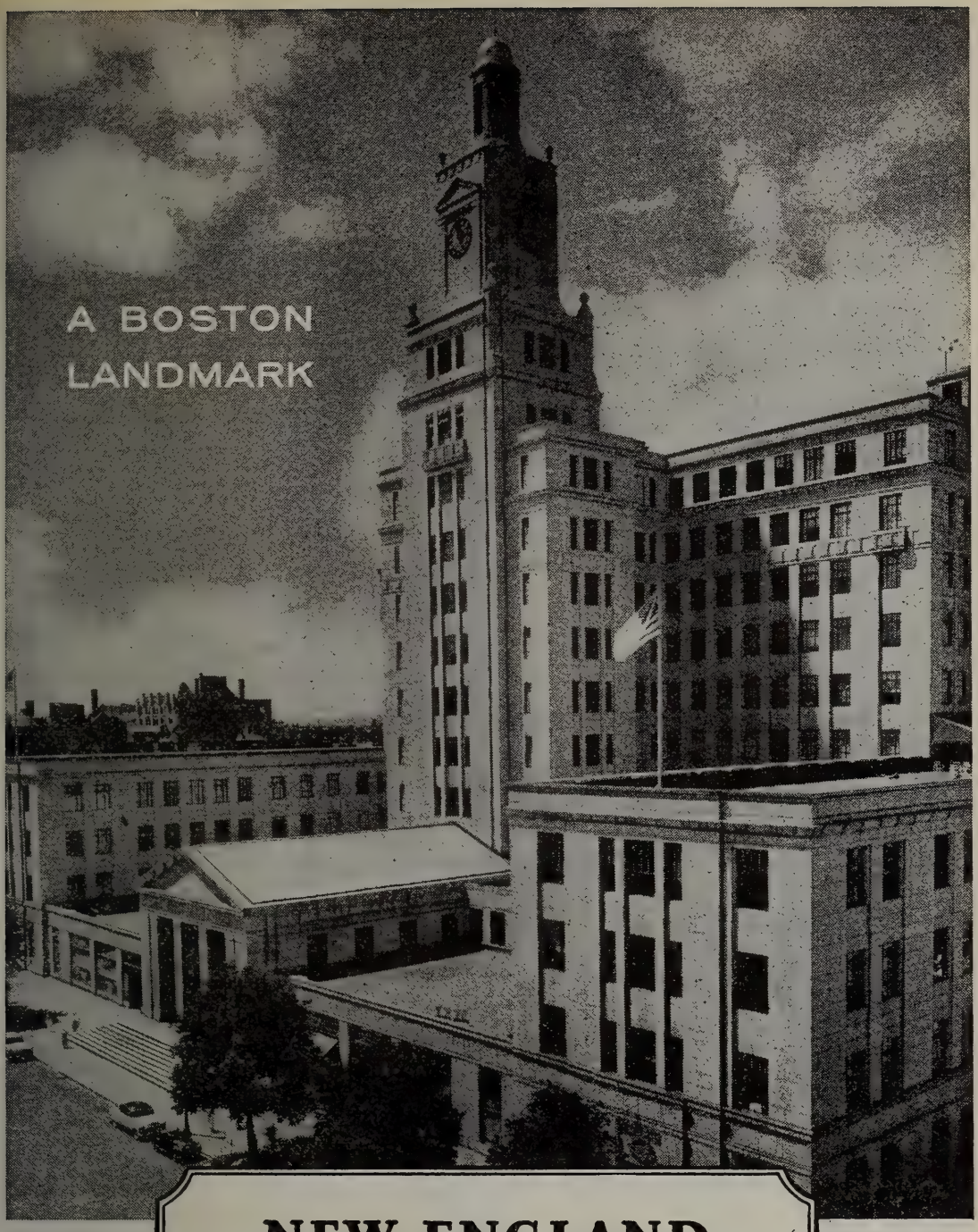


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I may claim a precedent for this idea of the truncated recapitulation – in the third movement of Brahms's Clarinet Quintet."

The third movement, the Cavatina for strings alone, opens with a cantilena for the cellos and later the violins. There is a second section in triple time which concludes with a cadenza-like passage for the solo violin. There is a recapitulation.

"The fourth movement (Toccata), besides full strings and wind, commandeers all the available hitting instruments which can make definite notes, including glockenspiel, celesta, xylophone, vibraphone, tubular bells and tunable gongs. These last are ad. lib. – according to the score they are 'not absolutely essential but highly desirable.' After a short, rather sinister exordium the trumpet gives out the principal theme, surrounded by all the tunable percussion. There are thus two sections, each of which is repeated by full orchestra. Then comes another tune, given to the strings and horns. This returns us safely to the principal theme – indeed, we shall soon discover that this movement is a modified rondo." The symphony ends with a reference to the opening of this movement which Dr. Vaughan Williams calls a "sinister exordium."

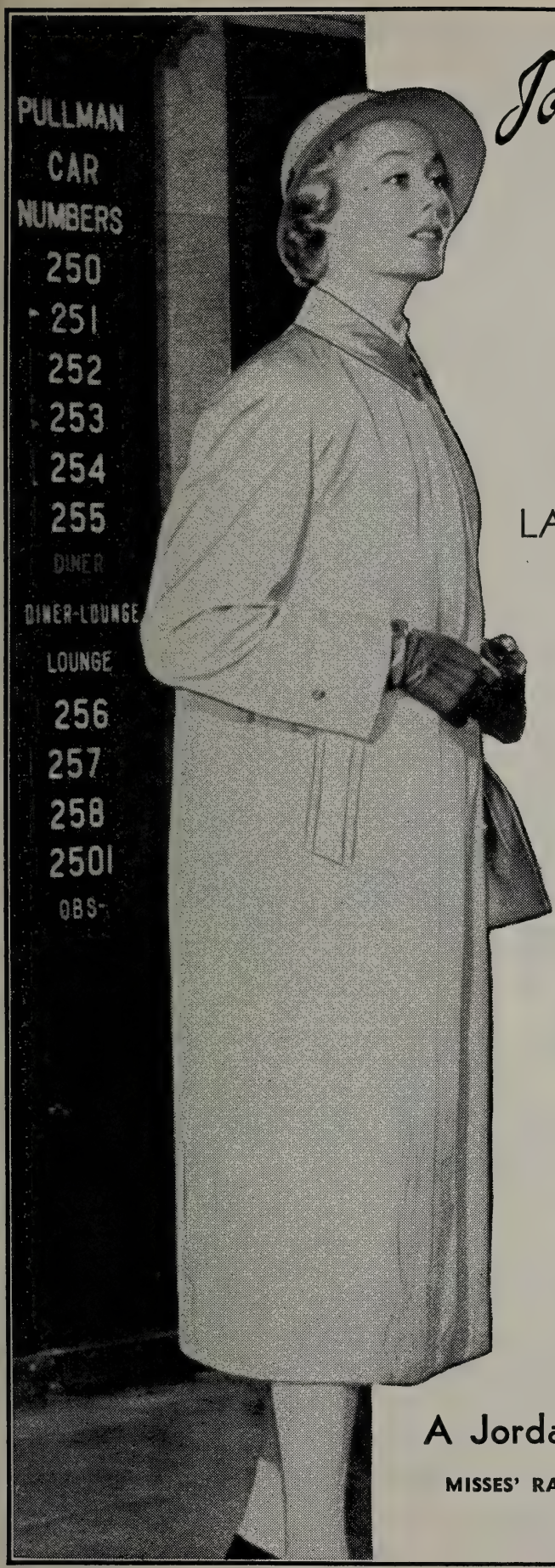


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VAUGHAN WILLIAMS' "MUSICAL AUTOBIOGRAPHY"

As a contribution to "Ralph Vaughan Williams, A Study" by Hubert Foss (George A. Harrap & Co., Ltd.), the composer has provided a chapter with the above title. The account is characteristic of him — conversational, completely unpretentious, with a kindly humor as he touches upon the teachers and the companions he has known through the years of his musical growth. He dwells upon his early ineptitudes, his chance encounters, in such a way that a reader who had not heard his music would have the picture of a good-natured English amateur who has spent a good part of his life taking lessons in rather haphazard sequence, and made of music a sort of full-time hobby. To know his music is to realize that these are apparent truths which conceal a deep purposefulness, an intense devotion, a sturdy and self-reliant individuality. To tell the whole truth would have required a burst of self-revelation quite impossible from an Englishman of good taste, who prefers simply to compose in his own way and, excepting for a bit of parenthetical jocularity, to allow his music to speak for itself.

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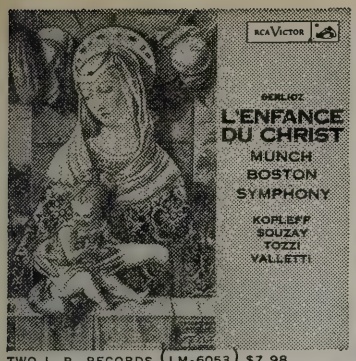
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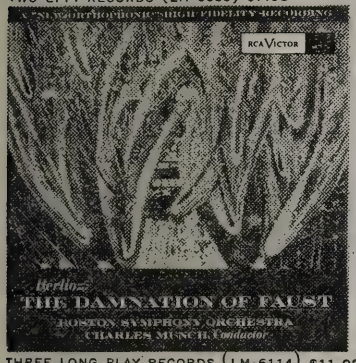
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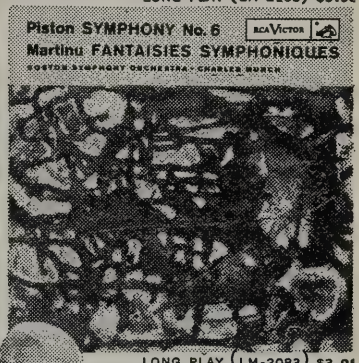
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Mary. Mama, have I anything more to learn about the chord of the seventh?
Mother. Yes, you already know how a simple chord of the seventh is formed, but you are also to learn that there are four different kinds of sevenths.

"I had been taught pianoforte, which I never could play, and the violin, which was my musical salvation. I remember as if it were

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yesterday, when I was about, I think, seven years old, walking with my mother through the streets of Eastbourne and seeing in a music shop an advertisement of violin lessons. My mother said to me, 'Would you like to learn the violin?' and I, without thinking, said 'Yes.' Accordingly next day a wizened old German called Cramer appeared on the scene and gave me my first violin lesson."

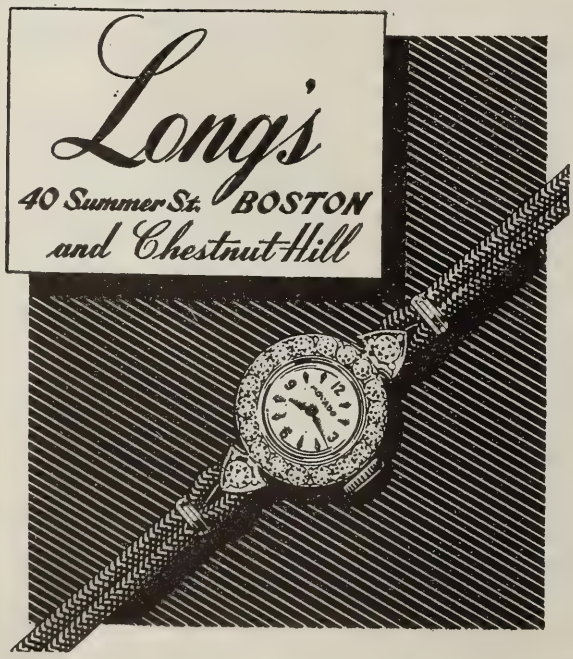
He took his violin to school with him and played it in the school orchestra. A visiting piano teacher brought him the "Bach Album" in the Novello edition and opened his eyes and ears to a composer he had somehow missed. "Of Bach I then knew nothing, and I imagined vaguely that he was like Handel but not so good. This Bach album was a revelation, something quite different from anything I knew, and Bach still remains for me 'in a niche by himself.' "

His piano lessons equipped him for home performance.

"My brother, sister, and I were encouraged to play pianoforte duets from funny old volumes containing choruses from *Messiah* and *Israel,* which I loved, and arias from *Don Giovanni* and *Figaro,* which bored

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me, though I have to admit that we played the Overture to *Figaro* at about ♩=50, my aunt complaining that it was the fashion to play it much too fast."

At Charterhouse, he composed a trio with a "principal theme distinctly reminiscent of César Franck, a composer whose name I did not even know in those days, and whom I have since learned to dislike cordially. . . . I remember that after the concert James Noon, the mathematical master, came up to me and said in that sepulchral voice which Carthusians of my day knew so well, 'Very good, Williams, you must go on.' I treasured this as one of the few words of encouragement I ever received in my life!"

Leaving Charterhouse in 1890, he entered the Royal College of Music, where he came under the guidance of Sir Hubert Parry. "I was quite prepared to join with the other young students of the R. C. M. in worshipping at that shrine, and I think I can truly say that I have never been disloyal to it. Perhaps I can no longer, owing to the weakening digestion of old age, swallow Parry's music whole, as I did then; but I still thrill to the magnificence of *Job* and *De Profundis,* and I hereby solemnly declare, keeping steadily in view the works of Byrd, Purcell, and Elgar, that *Blest Pair of Sirens* is my favourite piece of music written by an Englishman." Parry gave him a

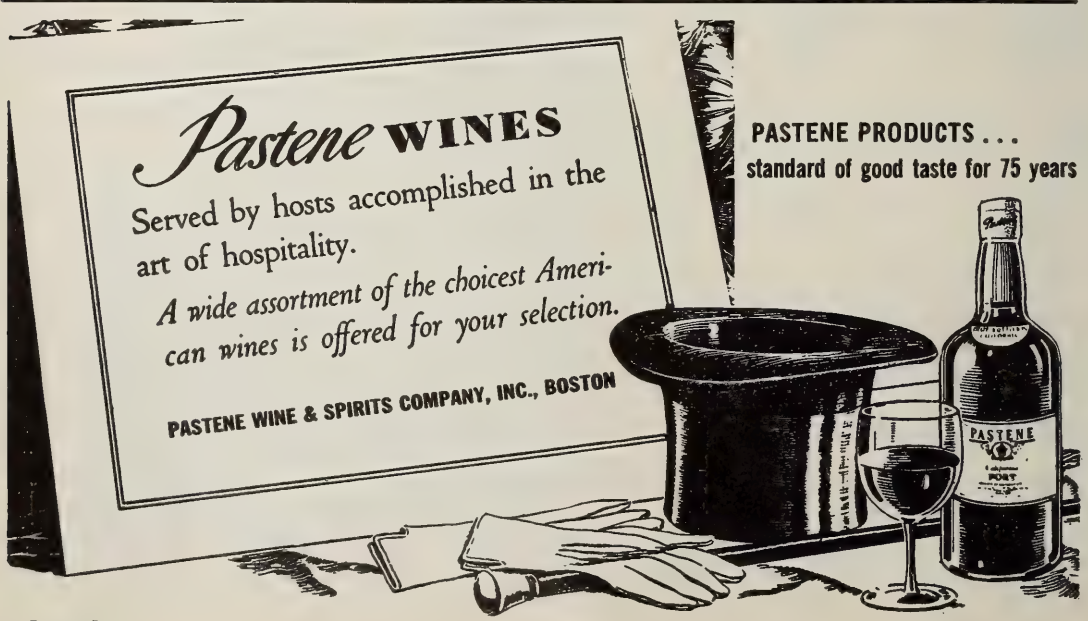
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sense of independence, and forced upon him, to his subsequent gratitude, the Appassionata Sonata and the last quartets of Beethoven.

Vaughan Williams seems always to have acquired more from listening to music or studying scores than from teachers:

"During the intervening summer holidays one very important thing happened. I went to Munich and heard my first Wagner opera. We found that *Die Walküre* was down for that evening. The opera, we were told, would start at seven, so at six o'clock we sat down to have a preliminary meal. Hardly had we started when the waiter rushed in — he had made a mistake — on a Wagner *Abend* the Opera started at six. The rest decided for dinner, but I, like the hero of a novel, 'left my food untasted' and rushed off to the Opera House. I arrived just in time to hear that wonderful passage for strings when Sieglinde offers Siegmund the cup. This was my first introduction to later Wagner, but I experienced no surprise, but rather that strange certainty that I had heard it all before. There was a feeling of recognition as of meeting an old friend which comes to us all in the face of great artistic experiences. I had the same experience when I first heard an English folk-song, when I first saw Michelangelo's *Day and Night,* when I

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NOTED BY NIPPER: HI-FI THIS MONTH

Now that the 4th New England *Hi-Fi* Music Show is history and all the machines have been entirely silenced (or at least have their volume under control), certain observations are in order. To organize them, Radio Shack Corp. has appointed Nipper — the RCA-Victor pooch who hears everything *His Master's Voice* says — to write this month's notes. As follows:

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RADIO SHACK REVIEWS 3 NEW VICTOR DISKS:

According to Cyrus "Cy" Durgin of the Boston Globe, Cesar Franck died in Paris on 10/8/90 of pleurisy and the effects of a bus accident in the previous May. Listening to *LM-2131*, the Boston Symphony's stunning new recording of the latter's Symphony in D Minor, one suspects that these disasters had no effect upon the score or—oddly enough—upon the engineering. A recent issue of the Schwann catalog, also a Boston endeavor, turns up 15 LP versions of this noble "warhorse" including an early Munch/Paris pressing on a British label and a Cantelli/NBC on Victor. But none of the 15 comes close to Munch/Boston, so pick up *LM-2131* at Radio Shack and bring your disk collection up to date.

Sea Sharp Major

When Victor has a "big one" it's packaged to the hilt, hence LM-2111 *(Munch/Boston: Debussy's La Mer and Ibert's Ports of Call)* incorporates a 10-page illustrated book, seaworthy remarks by A. C. Spectorsky, Melville, Beston, Conrad, Proust, Rachel Carson, and John N. Burk! For givers and receivers alike, *LM-2111* is worth more than a thousand pictures.

Die Meisterspieler

As often as we've heard Wagner at the corner of Mass. and Huntington, we've never 'til now been able to bring it home alive and in one piece. On *LM-2119* Munch and Victor do consumate justice to the Tannhauser Overture, Siegfried's Rhine Journey and the Magic Fire Music from Die Walkure. Also the Venusberg Music, the same having inspired a certain Botticelli to whip up a jacket illustration showing Venus with her tresses blowing in the direction of our viola section. For a pittance ($3.98 *list*) you may share our enthusiasm for *LM-2119*.

suddenly came upon Stonehenge or had my first sight of New York City – the intuition that I had been there already."

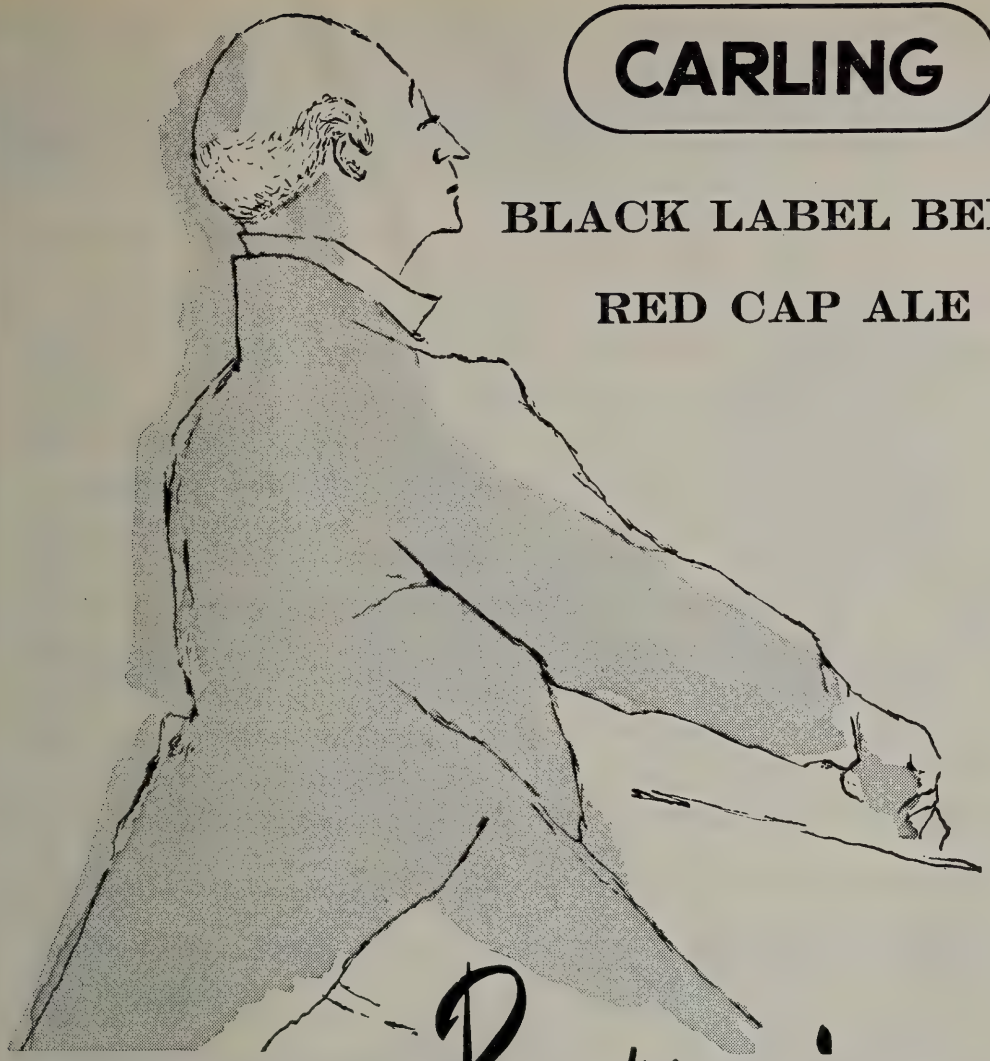
A friend named Richard Walthew found that Ralph, who had once openly espoused Gounod and his kind, had "become a complete prig" and would admit to consideration no others but Bach, Beethoven, Brahms, and Wagner. Walthew thereupon dragged him to *Carmen:* "I remained to pray." Verdi's *Requiem* gave him a similar awakening jolt:

"At first I was properly shocked by the frank sentimentalism and sensationalism of the music. I remember being particularly horrified at the drop of a semitone on the Word 'Dona.' Was not this the purest 'village organist'? But in a very few minutes the music possessed me. I realized that here was a composer who could do all the things which I, with my youthful pedantry, thought wrong – indeed, would be unbearable in a lesser man; music which was sentimental, theatrical, occasionally even cheap, and yet was an overpowering masterpiece. That day I learnt that there is nothing in itself that is 'common or unclean'; indeed, that there are no canons of art except that contained in the well-worn tag, 'To thine own self be true.' "

At Cambridge, where he went in 1892, he learned the organ, and conducted a small choral society. He values this experience. After Cambridge he returned to the "R. C. M.," and studied with Charles Villiers Stanford with whom he waged continual battle:

"The details of my work annoyed Stanford so much that we seldom got beyond these to the broader issues, and the lesson usually started with a conversation on these lines: 'Damnably ugly, my boy. Why do you write such things?' 'Because I like them.' 'But you can't like them, they're not music.' 'I shouldn't write them if I didn't like them.' So the argument went on, and there was no time left for any constructive criticism. Stanford tried – I fear in vain – to lighten my





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texture. He actually made me write a waltz. I was much bitten by the modes at that time, and I produced a modal waltz! I really must have been unteachable and hopelessly obstinate.

"Stanford never displayed great enthusiasm for my work. I once showed him a movement of a quartet which had caused me hours of agony, and I really thought was going to move mountains this time. 'All rot, my boy,' was his only comment.

"With Stanford," concludes the peace-loving Williams, "I always felt I was in the presence of a lovable, powerful, enthralling mind. This helped me more than any technical instruction.

"What one really learns from Academy or College," he says, "is not so much from one's official teachers as from one's fellow-students. I was lucky in my companions in those days. Other students at the college were Dunhill, Ireland, Howard-Jones, Fritz Hart, and Gustav Holst. We used to meet in a little teashop in Kensington and discuss every subject under the sun, from the lowest note of the double bassoon to the philosophy of *Jude the Obscure*. I learnt more from these conversations than from any amount of formal teaching, but I felt at a certain disadvantage with these companions: they were all so competent and I felt such an amateur. I have struggled all my life to

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conquer amateurish technique, and, now that perhaps I have mastered it, it seems too late to make any use of it. Curiously, however, as regards orchestral texture, when I hear my early works, written when my knowledge was still out of books and I had to sit for an hour wondering what to do with the 2nd clarinet in a loud tutti, my orchestration seems fuller and richer than nowadays, when my writing is backed by practical experience."

In 1895 he was appointed organist at St. Barnabas, South Lambeth. A choral society which he formed, though none too expert, gave him more valuable practical experience. He went to Berlin in 1897 to study with Max Bruch. He derived less from Bruch than from the large amount of music he heard there.

"Deliberate cribbing is all right, and the funny thing is that what is most deliberately cribbed sounds the most original; but the more subtle, unconscious cribbing is, I admit, dangerous. I was quite unconscious that I had cribbed from *La Mer* in the introduction to my *London* Symphony until Constant Lambert horrified me by calling my attention to it.

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duty of the composer is to find the *mot juste*. It does not matter if this word has been said a thousand times before, as long as it is the right thing to say at that moment. If it is not the right thing to say, however unheard of it may be, it is of no artistic value. Music which is unoriginal is so, not simply because it has been said before, but because the composer has not taken the trouble to make sure that this was the right thing to say at the right moment.

"In 1908 I came to the conclusion that I was lumpy and stodgy, had come to a dead-end, and that a little French polish would be of use to me. So I went to Paris armed with an introduction to Maurice Ravel. He was much puzzled at our first interview. When I had shown him some of my work he said that, for my first lesson, I had better *'ecrire un petit menuet dans le style de Mozart.'* I saw at once that it was time to act promptly, so I said in my best French, 'Look here, I have given up my time, my work, my friends, and my career to come here and learn from you, and I am not going to write a *petit menuet dans le style de Mozart.'* After that we became great friends and I learnt much from him. For example, that the heavy contrapuntal Teutonic manner was not necessary. *'Complexe, mais pas compliqué'* was his motto. He showed me how to orchestrate in points of colour

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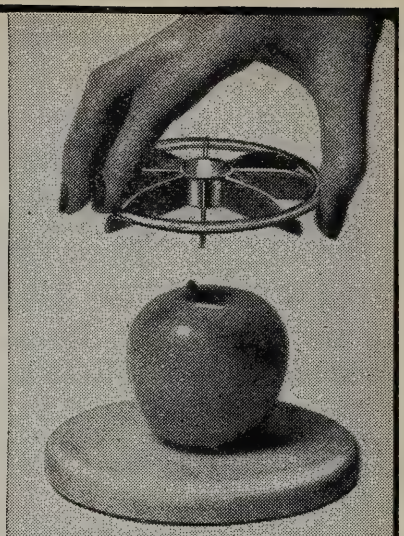
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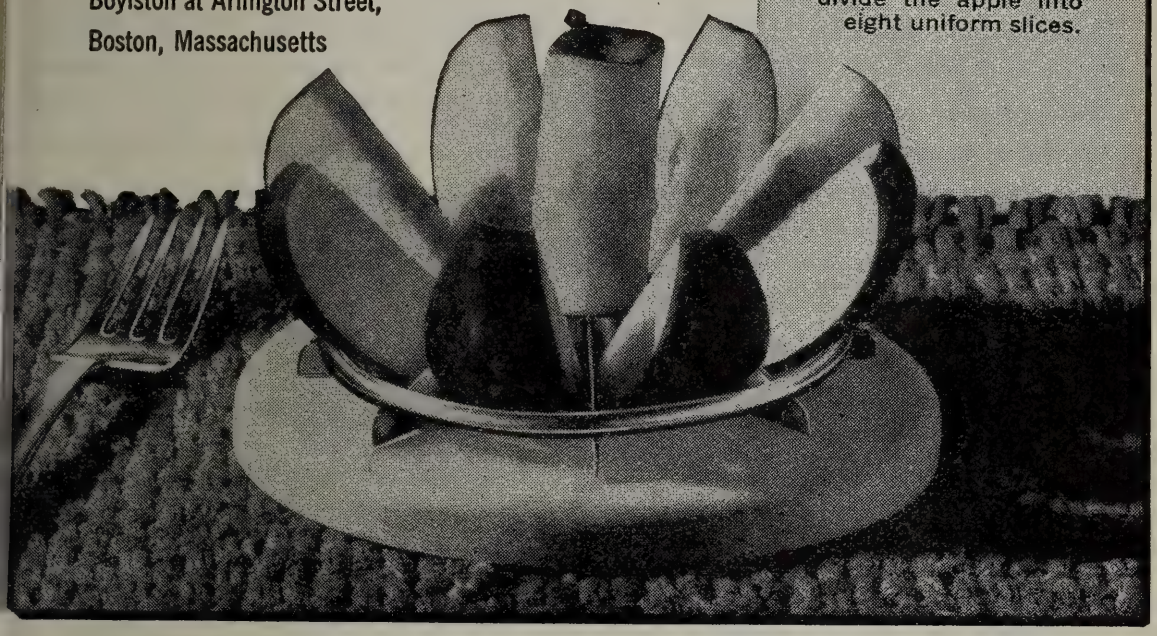
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rather than in lines. It was an invigorating experience to find all artistic problems looked at from what was to me an entirely new angle.

"Brahms and Tchaikovsky he lumped together as *'tout les deux un peu lourds';* Elgar was *'tout à fait Mendelssohn';* his own music was *'tout a fait simple, rien que Mozart.'* He was against development for its own sake — one should only develop for the sake of arriving at something better. He used to say there was an implied melodic outline in all vital music, and instanced the opening of the C minor Symphony as an example of a tune which was not stated but was implicit. He was horrified that I had no pianoforte in the little hotel where I worked. *'Sans le piano on ne peut pas inventer de nouvelles harmonies.'*

"I practised chiefly orchestration with him. I used to score some of his own pianoforte music and bits of Rimsky and Borodin, to whom he introduced me for the first time. After three months I came home with a bad attack of French fever and wrote a string quartet which caused a friend to say that I must have been having tea with Debussy, and a song cycle with several atmospheric effects, but I did not succumb to the temptation of writing a piece about a cemetery, and Ravel paid me the compliment of telling me that I was the only pupil who

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(Continued from page 196)

ITALIAN PRINTS

An exhibition of Italian prints, kindly loaned by the Print Department of the Boston Public Library, is on view in the Gallery. Included are a number of prints from the Exchange Exhibition of Contemporary Italian Prints which has been shown in various parts of the United States.

The following remarks on the collection are quoted from the "B.P.L. News":

Visitors to the exhibition will be impressed by the wide range of subject matter and use of technique, especially in black and white. In the greatest number of subjects one may find the technique of etching, drypoint, engraving, woodcut and lithography in its purest form. There will be a small group of prints in color, illustrating the strength of the new school. There is considerable stress on technique which quite generally captures the originality of the artist's mind, manifesting itself as the natural outgrowth of an earlier and profound apprenticeship.

When the Italian work in this exhibition is compared with present day American trends in printmaking, we find that experiment in color, which is so popular in the United States today, is used in moderation. The Italian artists have derived inspiration from the older processes of printmaking and have gone far towards establishing a school of their own. Their work reveals great respect for the art of the great Italian masters of the past, including Antonio Canale, Domenico Tiepolo, and Giovanni Piranesi.

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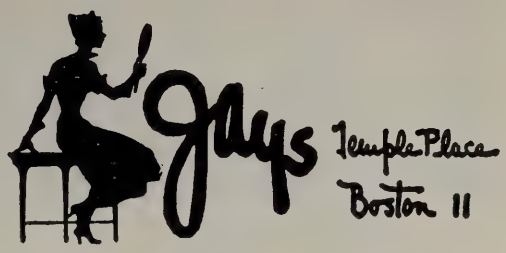
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'n'ecrit pas de ma musique.' The fact is that I could not have written Ravel's music even if I had wanted to. I was quite incapable, even with the piano, of inventing his *nouvelles harmonies.* I sometimes wish that I could think of the strange chords of my old friend Arnold Bax. I hope I am not like the fox without the tail, but I usually feel content to provide good plain cooking, and hope that the proof of the pudding will be in the eating.

"My French fever soon subsided, and left my musical metabolism on the whole healthier."

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Francescatti's mother was a violinist. His wife, *née* Yolande Potel de la Brière, is a violinist likewise, though no longer professionally active. Francescatti toured Europe extensively before he first came to the United States in 1939. He appeared with this Orchestra October 27, 1944, in Paganini's First Concerto; on March 31, 1950, in Bach's Concerto in A minor, and Saint-Saëns' Concerto No. 3; on April 23, 1954, in Beethoven's Concerto; on April 13, 1956, in Brahms's Concerto for Violin and Violoncello.

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"Russell Stanger conducted with youthful and sympathetic animation, an interpretation of quality, excellent in movement, rich in sonority."—Clarendon, *Le Figaro*, Paris
"The orchestra of the Société des Concerts du Conservatoire was conducted by Russell Stanger, who left a deep impression."—Suzanne Demarquez, *Musical Courier*

PHILADELPHIA: "His debut was nothing short of a tremendous success. Stanger revealed an amazing mastery of Hindemith's modern idiom in *Mathis der Maler*. His inspired reading far surpassed the *Malers* of most of the so-called 'veteran' conductors. In Ravel's *La Valse* he produced a wealth of stunning orchestral sounds."—J. Cartin McKinney, *Philadelphia Daily News*

RICHMOND: ". . . A dynamic young conductor . . . concert a rare delight."—Helen de Motte, *The Richmond News Leader*

PORTLAND, OREGON: "Monday night's Portland Symphony audience engaged at the end of the concert in what seemed almost a competition with the orchestral players to see which could applaud longer and harder for the young conductor, Russell Stanger."—Frederic Rothchild, *Oregon Journal*

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Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Composed in 1878, this Concerto was first performed at a concert of the Philharmonic Orchestra in Vienna, Adolph Brodsky, soloist, December 4, 1881. (Adolph Brodsky appeared as soloist with the Boston Symphony Orchestra November 28, 1891, playing Brahms' Concerto.)

The first movement was played in Boston by Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Maud Powell in New York, January 19, 1889. The first full performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Timothée Adamowski on December 2, 1893; the whole concerto was played at these concerts by Alexandre Petschnikov on January 27, 1900, Maud Powell on April 13, 1901, Karl Barleben, April 1, 1905, Alexandre Petschnikov, November 24, 1906, Mischa Elman, January 2, 1909, Fritz Kreisler, April 9, 1910; Kathleen Parlow, April 1, 1911; Anton Witek, January 24, 1914; Ferenc Vecsey, November 11, 1921; Efrem Zimbalist, April 25, 1924; Toscha Seidel, November 24, 1933; Mischa Elman, November 30, 1945, Erica Morini, October 18, 1946, Anshel Brusilow, January 4, 1952, Nathan Milstein, March 28, 1953.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

The dedication is to Leopold Auer.

VIOLINISTS have often advised, sometimes aided, composers in the writing of the solo part in concertos for their instrument; sometimes, too, one of them has carried a concerto composed under his judicious eye to performance and fame. Tchaikovsky was unfortunate in his soloist when he wrote his best-known piano concerto, and the same may even more emphatically be said about his Violin Concerto.



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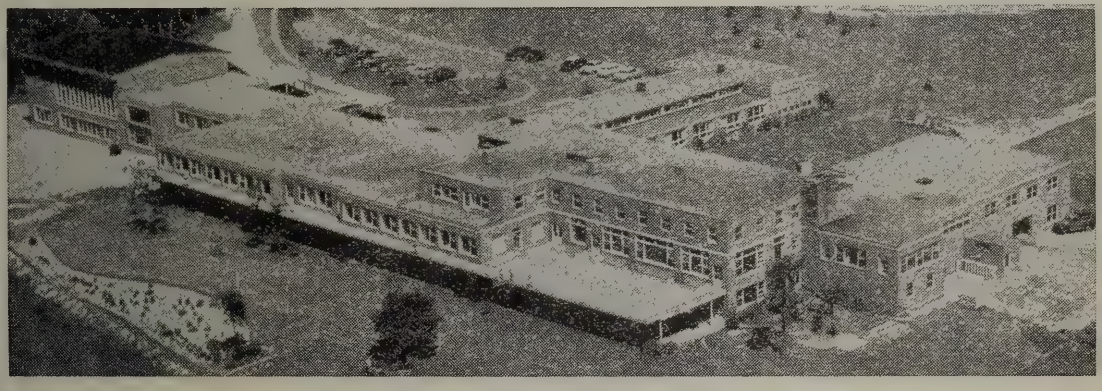
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The first violinist to come upon the scene was Tchaikovsky's young friend from Moscow, Joseph Kotek, who visited the composer at Clarens on the shore of Lake Geneva, in the early spring of 1878. Tchaikovsky was in the mood for music. He wrote Mme. von Meck on March 27 with enthusiasm about Lalo's "Symphonie Espagnole," in which he found "freshness, piquant rhythms, beautifully harmonized melodies." Lalo, said Tchaikovsky, was like his favorites Delibes and Bizet in that he "studiously avoids all commonplace routine, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." It would seem that Lalo's persuasive concerto had directed Tchaikovsky's creative ambitions to that form, for when Kotek took out his violin and Tchaikovsky sat at the piano, the principal manuscript in hand turned out to be the sketch for his new violin concerto. He had put all other plans aside to complete this one, and he wrote to his publisher Jurgenson on April 20: "The violin concerto is hurrying toward its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He did complete his sketch the next day, ran through it with Kotek, who was still there, but before beginning on the scoring, he wrote an entirely new slow movement.

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Tchaikovsky sent a copy of the Concerto to Mme. von Meck before its publication. With the canzonetta she was "delighted beyond description," but evidently the first movement did not entirely satisfy her, for Tchaikovsky wrote on June 22 — "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: The plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up hope that in time the piece will give you greater pleasure."

Tchaikovsky dedicated the new concerto to his friend Leopold Auer, head of the violin department at the St. Petersburg Conservatory, hoping of course that Auer would introduce it in Russia. Auer, however, shook his head over the score, pronounced it unreasonably difficult. Nearly four years passed without a performance. At length, a third violinist, Adolph Brodsky, saw the music and took it in hand.

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He obtained the assent of Hans Richter to give the music a hearing at the concerts of the Philharmonic Orchestra in Vienna. After this performance (December 4, 1881) there were loud hisses, evidently directed against the music, which subsided only when Brodsky, to increased applause, returned three times to bow. Eight out of the ten reviews were what the translator of Modeste Tchaikovsky's life of his brother has called "extremely slashing." The phrase is surely not too strong for the vicious condemnation by Eduard Hanslick. His review has gone down into history as a prime instance where the learned Doctor said the wrong thing with all the emphasis his sharp wit could muster:—

"For a while the concerto has proportion, is musical and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played; it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The *Adagio,* with its tender national melody, almost conciliates, almost wins us; but it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures that 'stink in the eye.' Tchaikovsky's violin concerto brings us for the first time to the horrid idea that there may be music that stinks in the ear."

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The composer, particularly sensitive at that time to public criticism, was deeply hurt by the vicious attack which he remembered word for word for the rest of his life. One wonders whether the objections, spoken and written, to music of such obvious popular appeal could have been mostly due to its novelty, to the certain freedom with which Tchaikovsky treated the sacrosanct form. The greater likelihood is that the performance failed to convey a clear or favorable impression of the piece. Despite its admitted (too freely admitted!) difficulties, Richter allowed only a single rehearsal in which most of the time was spent in straightening out numerous errors in the parts. The players' coolness towards the concerto was not lessened by this circumstance, nor by the difficulties in the string parts, and their performance was accordingly dull routine. Richter wished to make cuts, but the youthful champion of Tchaikovsky held his own.

In fact Brodsky, writing to the composer shortly after the first performance, stoutly defended the abused piece:—

"I had the wish to play the Concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to

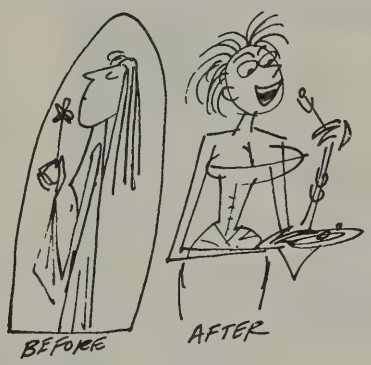
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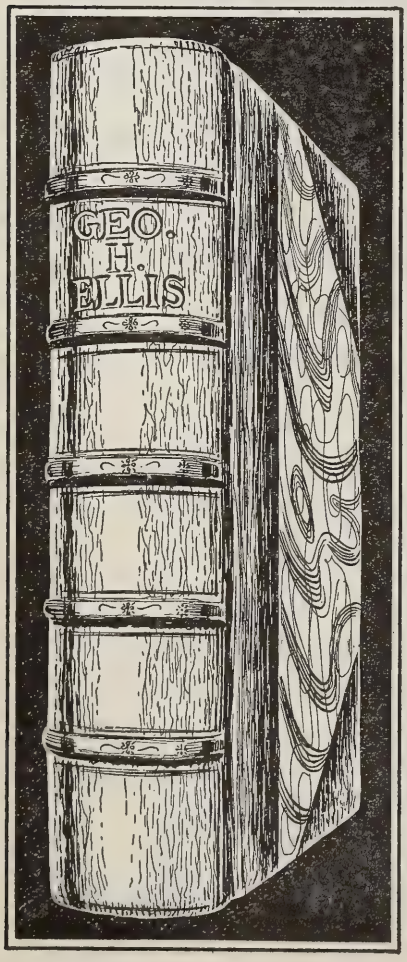


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reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me — I had to bear many rude things from Colonne and Pasdeloup — fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo,* not to go to smash; naturally,



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the work, which demands many nuances, even in the accompaniment, suffered accordingly."

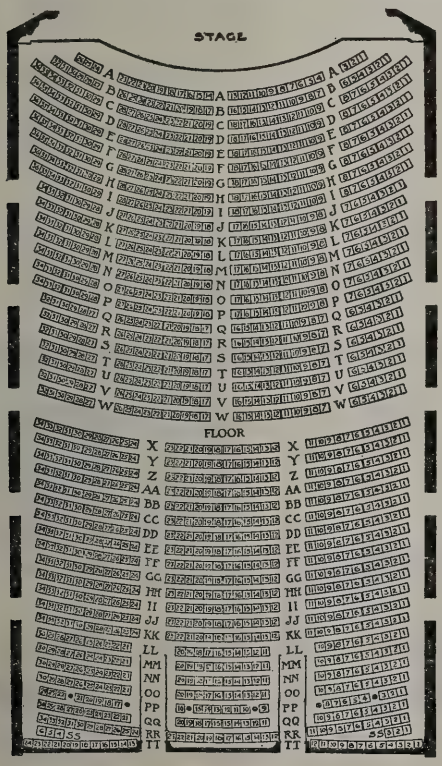
In gratitude to his soloist-champion, Tchaikovsky wrote to Jurgenson (December 27, 1881):— "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

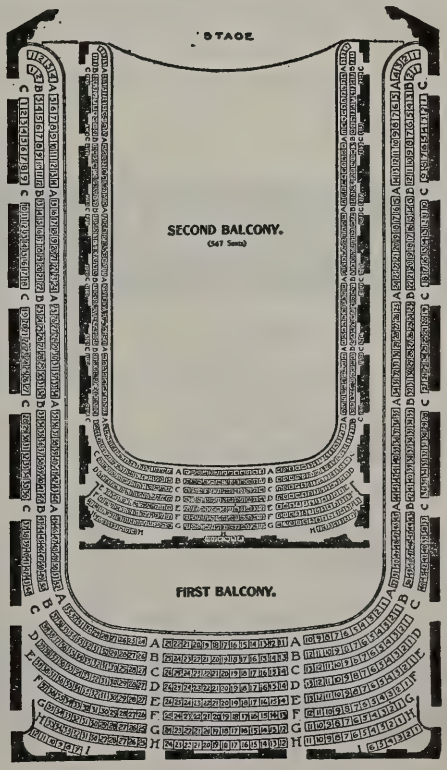
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• •

Mr. Auer was approached by the *Musical Courier* of New York many years later for a full explanation of his stand, and he wrote from St. Petersburg (January 12, 1912):

"You have requested me to explain the true circumstances relating to Tchaikovsky's violin concerto, in so far as it concerns myself. I am glad to do this, not only in the interests of truth, but also in

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order to put an end to the various stories so constantly appearing in newspaper reports and concert programs in connection with public performances of the concerto.

"When Tchaikovsky came to see me one evening, about thirty years ago, and presented me with a roll of music, great was my astonishment on finding that this proved to be the violin concerto, dedicated to me, completed and already in print. My first feeling was one of gratitude for this proof of his sympathy toward me, which honored me as an artist. On closer acquaintance with the composition, I regretted that the great composer had not shown it to me before committing it to print. Much unpleasantness might then have been spared us both. I must add here that at this time I had taken over the conducting of the symphony concerts of the Imperial Russian Musical Society, and that this work was absorbing nearly all my time and musical energies.

"Warmly as I had championed the symphonic works of the young composer (who was not at that time universally recognized), I could not feel the same enthusiasm for the violin concerto, with the exception of the first movement; still less could I place it on the same level as his strictly orchestral compositions. I am still of the same opinion. My delay in bringing the concerto before the public was partly due to this doubt in my mind as to its intrinsic worth, and partly that I found it would be necessary, for purely technical reasons, to make

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some slight alterations in the passages of the solo part. This delicate and difficult task I subsequently undertook, and re-edited the violin solo part, and it is this edition which has been played by me, as also by all my pupils, up to the present day. It is incorrect to state that I had declared the concerto in its original form technically unplayable. What I did say was that some of the passages were not suited to the character of the instrument, and that, however perfectly rendered, they would not sound as well as the composer had imagined. From this purely æsthetic point of view only I found some of it impracticable, and for this reason I re-edited the solo part.

"Tchaikovsky, hurt at my delay in playing the concerto in public and quite rightly too (I have often deeply regretted it, and before his death received absolution from him), now proceeded to have a second edition published, and dedicated the concerto this time to Adolf Brodsky, who brought it out in Vienna, where it met with

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much adverse criticism, especially from Hanslick. The only explanation I can give of the orchestral score still bearing my name in the dedication is that when the original publisher, Jurgenson, of Moscow, to suit the composer, republished the concerto, he brought out the piano score in the new edition, but waited to republish the orchestral score until the first edition of it should be exhausted. This is the only way I can solve the problem of this double dedication.

"I should like to thank you for giving me this opportunity of going into the matter and putting the facts before the public. The concerto has made its way in the world, and after all, that is the most important thing. It is impossible to please everybody.

(Signed) L. Auer."

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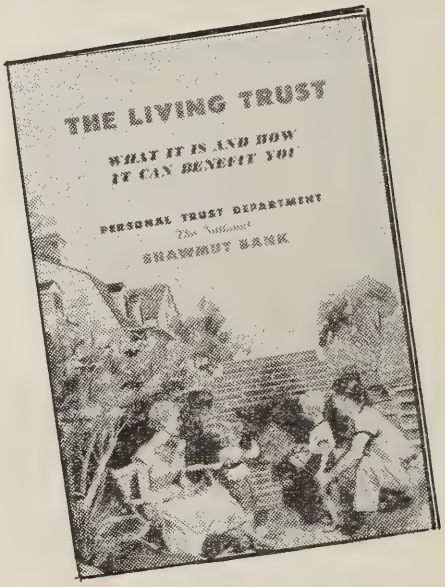
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• •

STRAVINSKY IN A COMPOSITION CLASS

MAURICE PERRIN

(*From "The Score," June, 1957*)

During the winter of 1935-6, the Ecole Normale de Musique, in Paris, arranged a course in composition under the direction of Nadia Boulanger and Stravinsky. Nadia Boulanger was to be in charge of the regular weekly classes, and Stravinsky would join in once a month. It was probably the first time he had ever agreed to do such a thing—to call it teaching would be a slight exaggeration. The course consisted of two classes a week, one devoted to the analysis and criticism of the pupils' compositions, the other to a study of works by the great masters. Each time Stravinsky came to the second of these classes we discussed his own works, particularly those he had just recently written such as *Perséphone,* the *Concerto for Two Pianos* and *Jeu de Cartes.*

Under the influence of Nadia Boulanger, nearly all of us admired Stravinsky's works with an almost religious fervour. When he entered the room for the first time, behind Nadia Boulanger, we were quite petrified. To tell the truth, Stravinsky also seemed a little embarrassed, a little uneasy as to what might be in store for him. Of course,

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the presence of Nadia Boulanger helped tremendously to ease relations on both sides. Nevertheless, Stravinsky said very little that first day. What struck us most was his air of intense seriousness, and this impression remained throughout. As time went on, his interest grew to a degree that seemed to surprise even himself. He often asked about our classes with Nadia Boulanger, and expected us each month to present to him a large number of new works, an expectation in which, I am sorry to say, he was invariably disappointed.

When we examined one of his own works, he was anything but prodigal with his comments. Nadia Boulanger would sit at the piano and play a reduction (if in her case one can still speak of a reduction; it was far more an *equivalence*!). She would stop at a certain passage, point out subtle harmonic relations, throw light on some surprising modulation, try to explain why it sounded so well, and then turn towards Stravinsky as if for confirmation, and ask him if he had anything to add. But he nearly always confined himself to saying: "Mais c'est de la musique tonââle!" (remember the Russian accent!). This word seemed to him to explain and summarize everything.

With regard to *Perséphone,* he told us how in the first performance at the Paris Opéra in 1934, the singers used to treat the opening chorus, "Reste avec nous," in the most sentimental way. This displeased him very much, and he asked them why they did it. It seemed to them, they said, a particularly expressive chorus. "Then why do you want to *make* something expressive, when—as you yourselves say—it already *is* so?" And Stravinsky added, for our benefit: "It is as though one tried to sugar the sugar!"

On the whole, he talked very little. He had not come to deliver a series of lectures such as those he gave in the

(Continued on page 299)

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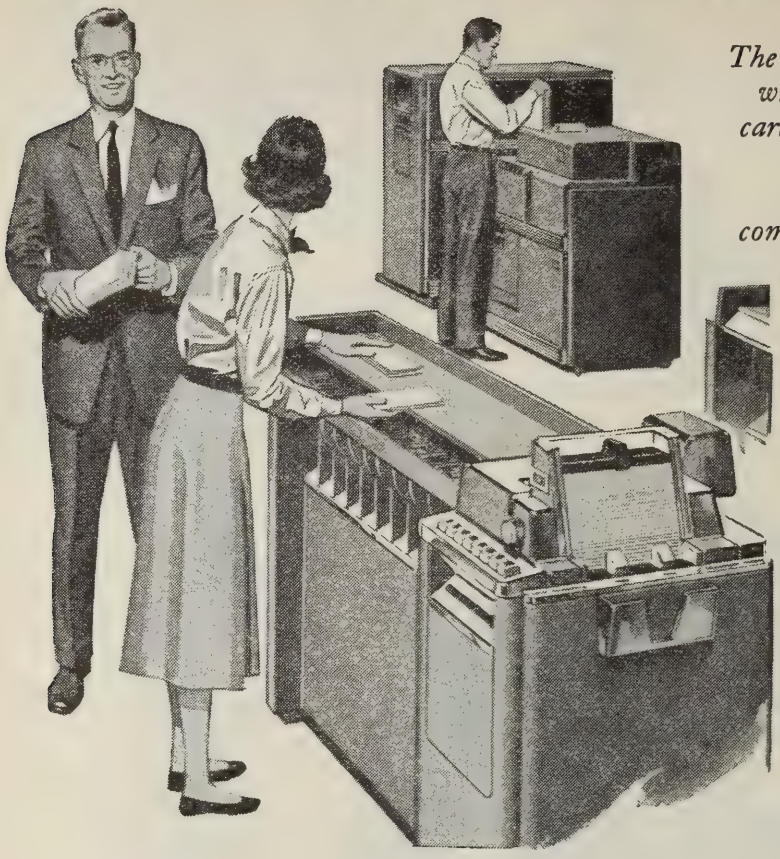


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Fifth Program

FRIDAY AFTERNOON, NOVEMBER 8, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 9, *at* 8:30 *o'clock*

HAYDN . . . . . Symphony No. 101 in D major ("The Clock")

I. Adagio; Presto
II. Andante
III. Minuet: Allegretto
IV. Finale: Vivace

STRAVINSKY . . . Canticum Sacrum, ad Honorem Sancti Marci Nominis, for Tenor, Baritone, Chorus, and Orchestra

Dedicatio
I. Euntes in mundum
II. Surge, aquilo (*with tenor solo*)
III. Ad Tres Virtutes Hortationes
Caritas — Spes — Fides
IV. Brevis Motus Cantilenæ (*with baritone solo*)
V. Illi autem profecti

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BRAHMS . . . . . Piano Concerto No. 1, in D minor, *Op.* 15

I. Maestoso
II. Adagio
III. Rondo: Allegro non troppo

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SYMPHONY IN D MAJOR, NO. 101 (THE "CLOCK")

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

Begun in Vienna and completed in London for the second set of Salomon concerts, this Symphony was first performed at Hanover-Square on March 3, 1794. It opened the second part of the program.

The Symphony has appeared three times upon the programs of the Boston Symphony Orchestra in Boston: on April 5, 1895, when Emil Paur was conductor; on December 22, 1948, when Leonard Bernstein conducted; on November 13, 1954, when Ferenc Fricsay conducted.

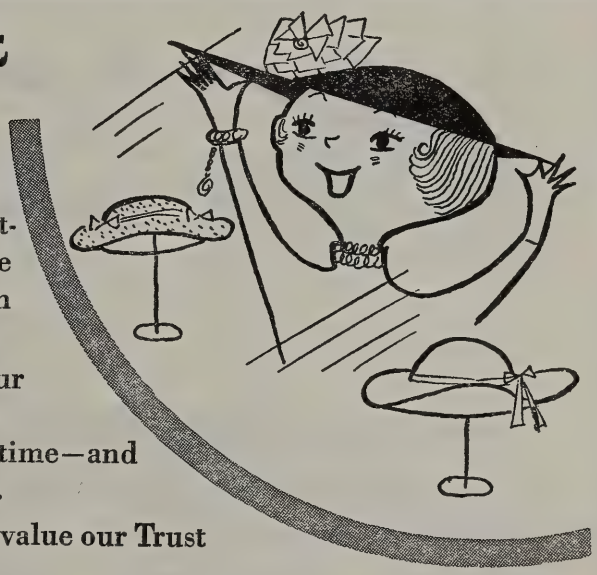
The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. (The manuscript score does not call for clarinets. Whether they were later inserted by Haydn or another is not known.)

THE critic of the *Morning Chronicle* of London, reporting the first performance, was not reminded of a clock for the symphony had not yet been so labelled:

"As usual the most delicious part of the entertainment was a new grand Overture by Haydn; the inexhaustible, the wonderful, the sublime Haydn! The first two movements were encored; and the character that pervaded the whole composition was heartfelt joy. Every new Overture he writes, we fear, till it is heard, he can only repeat himself; and we are every time mistaken. Nothing can be more

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original than the subject of the first movement; and having found a happy subject no man knows like Haydn how to produce incessant variety, without once departing from it. The management of the accompaniments of the andante, though perfectly simple, was masterly; and we never heard of a more charming effect than was produced by the trio to the minuet. — It was Haydn; what can we, what need we say more?"

• •

The introduction modulates from D minor to F major and settles in A major, a key which is to dominate (in two senses) the first movement. The principal subject begins on an ascending scale by the violins staccato (it is to be inverted in development). The second theme is not ushered in with a flourish, but insinuated as the dominant key creeps in. The development is long and principally occupied by this theme. The Andante (in G major) gives the symphony its tag name by a "tick-tocking" pizzicato accompaniment (staccato strings and bassoon). A middle section in G minor reaches the peak of intensity as the delicately persistent rhythm becomes incisive. In the return, the flute and oboe add new color to the accompaniment. The Minuet (Allegretto in D major) has a characteristic alternation of loud and soft phrases and a delightful trio with a subject for the solo



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DID YOU KNOW that his theory of programming calls for: first, a classical symphony, baroque concerto grosso or an overture; next, a difficult work, probably modern; and finally a big symphony. As he explains in his "I Am A Conductor":

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On the burning question of "interpretation", Dr. Munch has this to say:

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flute staccato.* The theme of the Finale is at least as vivacious as any of Haydn's final rondo themes. It is much manipulated in development, going into a minor phase and a fugato before the close. Karl Geiringer remarks: "how solidly this finale is constructed may be gathered from the fact that the first three notes of the main subject are used all through the movement, giving the greatest amount of unity to the composition. The use of the 'germ cell' motives in Brahms' symphonies is not very different." He further notes that the construction of this movement and the Andante as well "are the combination of rondo and sonata form which Haydn liked so much in his last period of composition."

• •

The fact that Haydn, before he used the theme of the Minuet in his "Clock" Symphony, composed it for a mechanical clock in the year previous is an indication that he had this contrivance in his memory when he wrote his symphony. This symphony, with its parody on a ticking mechanism, may well have suggested to Beethoven the Allegretto scherzando of his Eighth Symphony eighteen years later. Music

* Considerable speculation has been caused by the persistence of the tonic chord of D in the accompaniment while the solo flute dwells upon E through the sixth bar. When the passage returns, the harmony changes to the expected dominant. Some have considered this an error. Tovey calls it a "practical joke," and "perhaps a bad one." In any case, the modern ear, accepting the ostinato bass, scarcely notices it.



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mechanically produced was a familiar phenomenon of long standing, even in Haydn's time, and the automatic music makers of Johann Nepomuk Maelzel, such as the *"Panharmonicon"* for which Beethoven originally intended his *Battle of Vittoria* Symphony, were the grand outcome of many years of experimentation with contrivances based on the principle which now survives only in the barrel organ. These *automata,* which seem more than a little ridiculous in the light of modern science, were taken quite seriously in their day, and if Haydn and Beethoven found something humorous in the mechanization of their art, they were also ready to profit by commissions for mechanical tunes.

The inventors through many years had made extraordinary claims for their machines which could "duplicate the sounds of a full orchestra," present the figure of a shepherd "actually blowing upon a flute and fingering the stops," or artificial canary birds in cages. Willi Apel in his *Harvard Dictionary of Music* relates that Henry VIII on his death in 1547 left a "virginal that goethe with a whele without playing uppon." Queen Elizabeth sent "to the Sultan of Turkey in 1593 an instrument which included an organ, a carillon, 'trumpeters,' 'singing byrds,' etc., and which had the particular distinction of going into action automatically every six hours." All of these marvels were built



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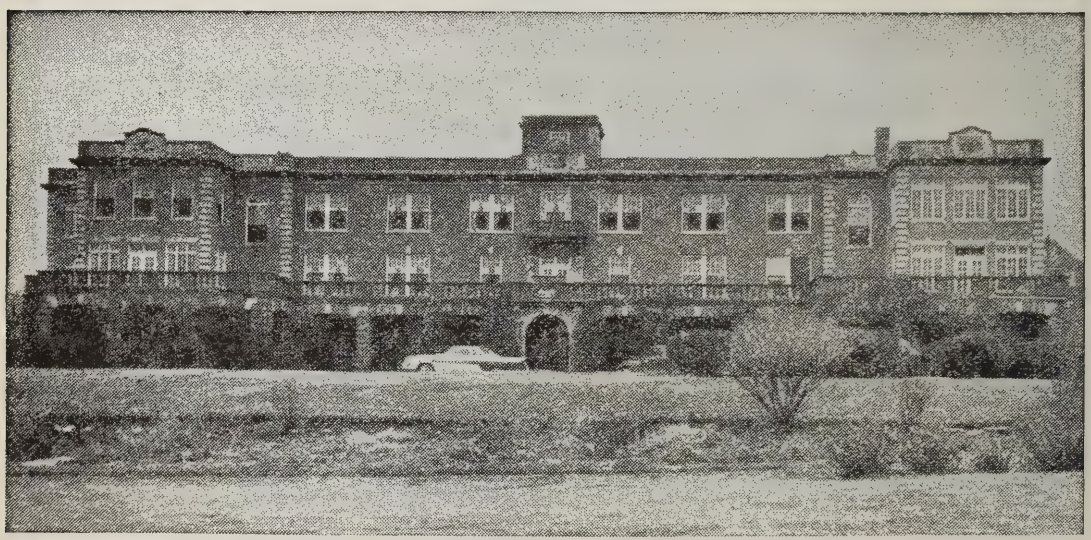
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upon the principle of the revolving cylinder or barrel, upon which were attached knobs which released at appropriate intervals notes played by air pipes, bells, or vibrating comb-like spikes such as are remembered in the music boxes of our grandparents. The oldest form of the cylindrical mechanism is found in the carillon as early as the 14th century.

In the time of Haydn and Mozart the *Flötenuhr,* or "flute-clock," came into vogue, wherein, as each hour was struck, a different tune came wheezing forth. Even before their time, Frederick the Great possessed musical clocks and engaged the brothers Bach (Karl Philipp Emanuel and Wilhelm Friedemann) to compose for them. Michael Haydn likewise composed pieces for a musical clock-maker in Salzburg. Mozart wrote two pieces (K. 594 in 1790, and K. 608 in 1791) *"für ein Orgelwerk in einen Uhr,"* or "for an organ mechanism in a clock." The latter was not a mere tune for a toy, but a serious and beautiful composition ending in a fugue. He also wrote an Andante *"für eine Walze in eine kleine Orgel"* ("for a small barrel organ") in 1791 (K. 616). This and K. 608 were written for Count Deym-Müller, who later ordered and received music from Beethoven for a similar purpose. Haydn's interest in musical clocks grew from his friendship with Pater Primitivus Niemecz. Niemecz was librarian to

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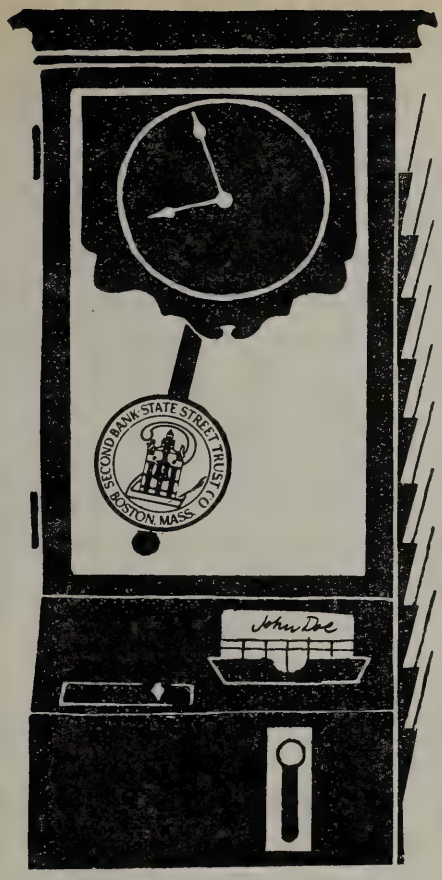
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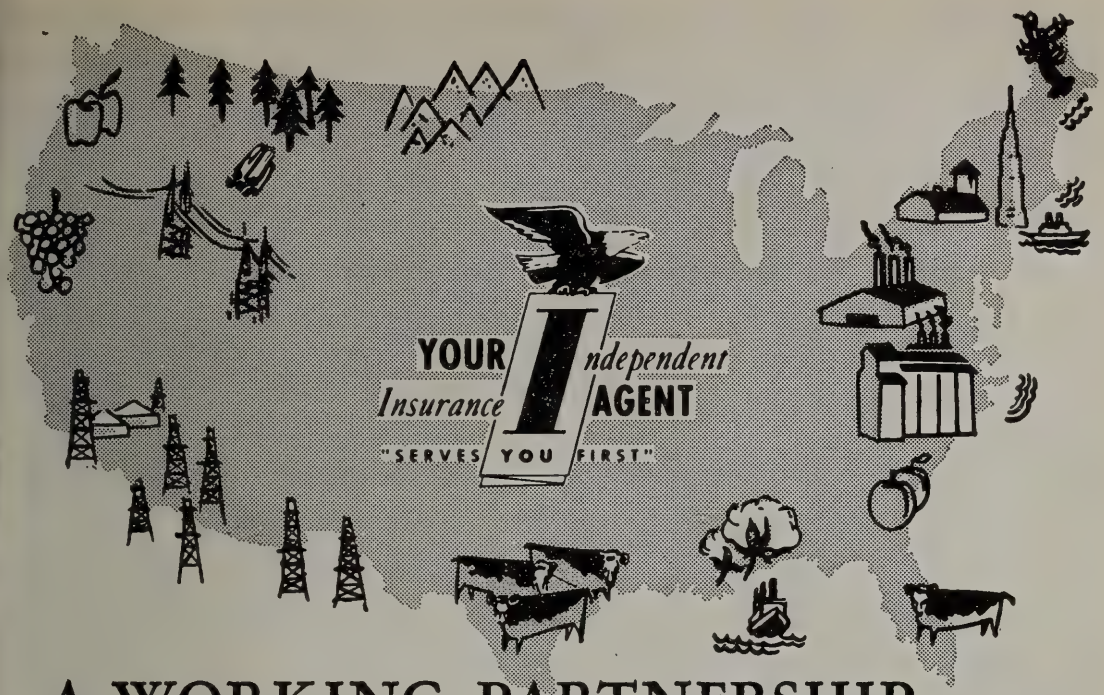
Prince Esterházy at Eisenstadt and played 'cello in Haydn's orchestra. His ultimate achievement was a mechanical organ with no less than 112 pipes which was displayed in Vienna and then proved its ability to perform the entire *Magic Flute* Overture of Mozart. It was superseded by the "Mechanical Orchestra," an invention of Johann Strasser in 1802. This wonder of the age played Haydn's "Military" Symphony.

But earlier and more modest mechanisms of Niemecz brought from Haydn his direct contributions to this particular field of musical endeavor. "Niemecz built three clocks," so Karl Geiringer tells us (in his book on Haydn), "equipped with tiny mechanical organs, the first in 1772, the other two in 1792 and 1793. In these he used only music composed by his friend and teacher, Joseph Haydn. Haydn gave the organ of 1772 to the wife of his friend, the Austrian court conductor, Florian Gassmann, at the christening of their daughter Anna. The gift was received with the greatest enthusiasm and the family still treasures the little instrument which has a weak but light, gay, and very clear tone. Ernst Fritz Schmid, who edited these compositions for the first time, has compiled thirty-two pieces, partly from autographs of Haydn and old manuscripts and partly from notes written down while the tunes were played by the instruments. By making slight alterations he has adapted them for the piano. They are



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short and unpretentious though very charming pieces. The sixteen numbers in the clock of 1772 (Nos. 2, 6, 8, 11, and 13–24 of Schmid's Edition) contain one piece with a middle part in F minor *all' Ongarese* (No. 14), a Russian dance (No. 16), and a fugue (No. 24), compositions very characteristic of the period in which the clock was built. The Russian dance is based on a composition by the violinist Giornovichj; this same composition was also used later by Beethoven as a theme for his Twelve Variations in A major. Owing to the character of its accompaniment, the Gassmann family gave the piece the nickname of 'The Bagpipe.' In a similar way No. 6 was named 'The Call of the Quail' and No. 18, 'Gossips at the Coffee Table.' The minuet, No. 11, was slightly changed and later used by Haydn for the minuet in his *String Quartet,* Op. 54, No. 2, composed about 1789. . . .

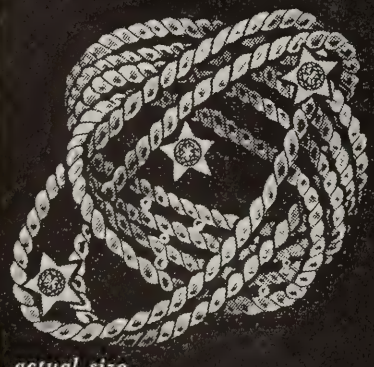
"Haydn's Compositions for musical clocks are related to his works for the piano. Of the three musical clocks mentioned, two were constructed during Haydn's last period of composition. The clock of 1792 was built for Prince Liechtenstein. This tiny instrument with its sweet, weak tone plays twelve pieces, one every hour. Twelve numbers

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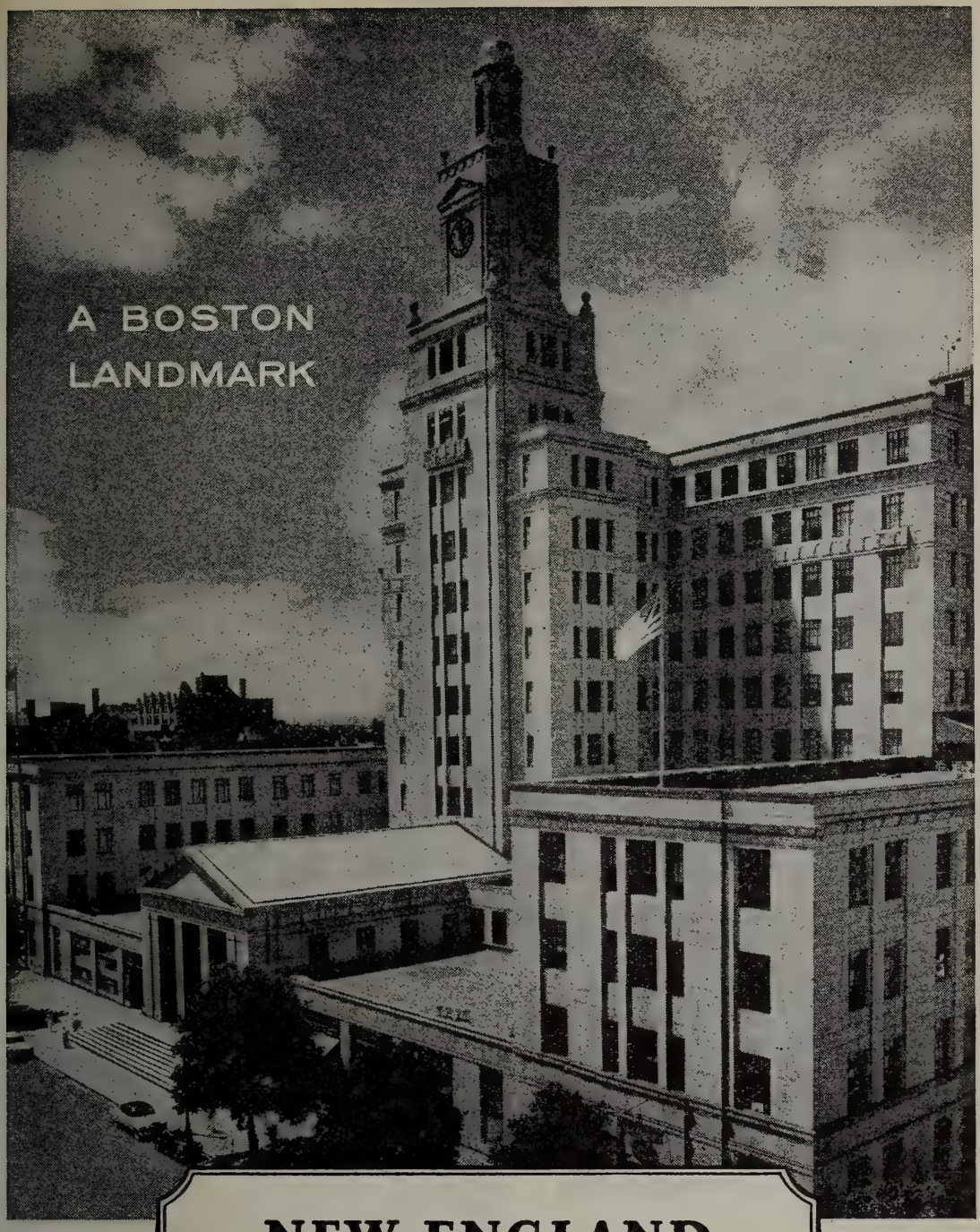


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also form the repertory of the clock of 1793 which Haydn gave to Prince Esterházy before leaving on his second trip to England. Of the twenty-four numbers performed by the two instruments, ten (Nos. 2, 6, 8, 11, and 19–24 of Schmid's edition) were already played by the clock of 1772. This proves the early date of their composition. The remaining fourteen numbers belong partly to the eighties and partly to the nineties. No. 4 is an altered version of Haydn's song *"Warnung an ein Mädchen"* and No. 5 shows a certain relationship to the trio of the minuet from *Symphony* No. 85, *La Reine.* No. 25, a march in D major, is also in the repertory of a musical clock constructed in the beginning of the nineteenth century. This instrument plays it together with a grenadier march by Beethoven, a fact responsible for the erroneous attribution of the D major march to the younger composer. No. 28 is a simplified version of the finale of the string quartet, Op. 71, No. 1 (composed in 1793). No. 29 is a minuet which was used in the following year in symphony No. 101 ("The Clock") and No. 30 is a sort of piano arrangement of the *perpetuum mobile* from the quartet, Op. 64, No. 5 (published in 1790). Two pieces (Nos. 31 and 32) are preserved in Haydn's original manuscripts, but no clock has yet been found which plays them. No. 32 is a sketch for the finale of symphony No. 99 of 1793–94."

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Stravinsky's "Sacred Canticle in Honor of Saint Mark" was composed in 1955, and had its first performance at the Festival in Venice, on September 11, 1956. The *Canticum Sacrum* had its first Western performance on June 17, 1957, at the Los Angeles Music Festival. It was performed at the Berkshire Festival by the Boston Symphony Orchestra on July 21, 1957.

Opening and closing with verses from the Book of Mark the Evangelist, the work is appropriately devoted to the patron Saint of Venice, where it was first performed. Jesus thus became the central figure of the text while its contemplation is fulfilled by quotations from the Old Testament. While working upon the score Stravinsky at first thought of calling it a "Concerto sacré," a "spiritual cantata based upon St. Mark."

Since he composed the *Symphony of Psalms* for this Orchestra in 1930, Stravinsky has several times turned to religious subjects. This, his latest work, makes use of different Psalm texts than those of the

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earlier work. It is less symphonic, has more and shorter sections in its duration of seventeen minutes, but it is interesting to note that the performing forces are similar: a full contingent of winds, without clarinets, the lower strings only (violas and double basses). It differs in the use of violas instead of cellos, and in the use of the organ and the solo voices.

The dedication to the city of Venice is for the tenor and baritone, with trombones. The tenor is given the second numbered section, the verse from the Song of Solomon. The baritone has also one solo number – the saying of Jesus on the strength of belief.

• •

Dedicatio

Urbi Venetiæ, in laude Sancti suit Presidis, Beati Marci Apostoli.

Dedication

To the City of Venice, in praise of its Patron Saint, the Blessed Mark, Apostle.

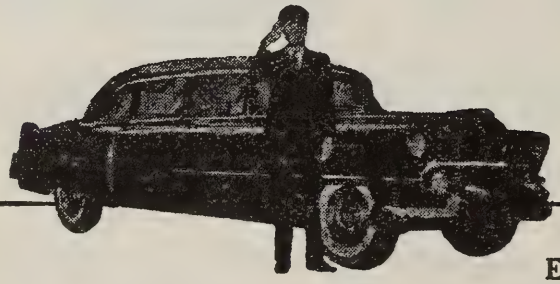
I

Euntes in mundum universum, prædicate evangelium omni creaturæ.
(Vulgata, Evang., secundum Marcum, XVI, 7)

I

Go ye into all the world, and preach the gospel to every creature.
(St. Mark, XVI, 7)

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messui myrrham meam cum aromatibus meis;
comedi favum meum cum melle meo;
bibi vinum meum cum lacte meo.
Comedite, amici, et bibite;
et inebriamini, carissimi.

(Vulg., Canticum Canticorum — IV, 16, V, 2)

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I have gathered my myrrh with my spice;
I have eaten my honeycomb with my honey;
I have drunk my wine with my milk:
eat, O friends; drink,
yea, drink abundantly, O beloved.

(Song of Solomon — IV, 16; V. 2)

III

Caritas

Diliges Dominum Deum tuum ex toto corde tuo, et ex toto anima tua, et ex tota fortitudina tua.

(Vulg., Deuter — VI, 5)

Diligamus nos invicem, quia charitas ex Deo est; et omnis qui diligit ex Deo natus est, et cognoscit Deum.

(Vulg., Prima Epistola Beati Joannis Apostoli — IV, 7)

Spes

Qui confidunt in Domino, sicut mons Sion; non commovebitur in æternum, qui habitat in Jerusalem.

Sustinuit anima mea in verbo ejus; speravit anima mea in Domino, a custodia matutina usque ad noctem.

(Vulg., Libr. Psalm — CXXV, 1; CXXIX, 1-5; CXXIV, 1)

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Fides

Credidi, propter quod locutus sum; ego autem humiliatus sum nimis.

(Vulg., Libr. Psalm — CXV, 10)

Charity

Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might.

(Deuteronomy — VI, 5)

Beloved, let us love one another: for love is of God; and everyone that loveth is born of God, and knoweth God.

(First Epistle of St. John — IV, 7)

Hope

They that trust in the Lord, shall be as mount Zion, which cannot be removed but abideth for ever.

My soul doth wait, and in his word do I hope. My soul waiteth for the Lord more than they that watch for the morning.

(Psalms, King James — CXXV, 1; CXXX, 5-6)

Faith

I believed, therefore have I spoken: I was greatly afflicted.

(Psalms King James — CXVI, 10)

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NOTED BY NIPPER: HI-FI THIS MONTH

Now that the 4th New England *Hi-Fi* Music Show is history and all the machines have been entirely silenced (or at least have their volume under control), certain observations are in order. To organize them, Radio Shack Corp. has appointed Nipper — the RCA-Victor pooch who hears everything *His Master's Voice* says — to write this month's notes. As follows:

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RADIO SHACK REVIEWS 3 NEW VICTOR DISKS:

According to Cyrus "Cy" Durgin of the Boston Globe, Cesar Franck died in Paris on 10/8/90 of pleurisy and the effects of a bus accident in the previous May. Listening to *LM-2131*, the Boston Symphony's stunning new recording of the latter's Symphony in D Minor, one suspects that these disasters had no effect upon the score or—oddly enough—upon the engineering. A recent issue of the Schwann catalog, also a Boston endeavor, turns up 15 LP versions of this noble "warhorse" including an early Munch/Paris pressing on a British label and a Cantelli/NBC on Victor. But none of the 15 comes close to Munch/Boston, so pick up *LM-2131* at Radio Shack and bring your disk collection up to date.

Sea Sharp Major

When Victor has a "big one" it's packaged to the hilt, hence LM-2111 *(Munch/Boston: Debussy's La Mer and Ibert's Ports of Call)* incorporates a 10-page illustrated book, seaworthy remarks by A. C. Spectorsky, Melville, Beston, Conrad, Proust, Rachel Carson, and John N. Burk! For givers and receivers alike, *LM-2111* is worth more than a thousand pictures.

Die Meisterspieler

As often as we've heard Wagner at the corner of Mass. and Huntington, we've never 'til now been able to bring it home alive and in one piece. On *LM-2119* Munch and Victor do consumate justice to the Tannhauser Overture, Siegfried's Rhine Journey and the Magic Fire Music from Die Walkure. Also the Venusberg Music, the same having inspired a certain Botticelli to whip up a jacket illustration showing Venus with her tresses blowing in the direction of our viola section. For a pittance ($3.98 *list*) you may share our enthusiasm for *LM-2119*.

IV

Jesus autem aït illi: Si potes credere, omnia possibilia sunt credenti. Et continuo exclamans pater pueri, cum lacrimis aïebat: Credo, Domine; adjuva incredulitatem meam.

(Vulg., Ev. secundum Marcum — IX, 22-23)

Jesus said unto him, If thou canst believe, all things are possible to him that believeth. And straightway the father of the child cried out, and said with tears, Lord I believe; help thou my unbelief.

(St. Mark — IX, 22-23)

V

Ille autem profecti prædicaverunt ubique, Domino cooperante et sermonem confirmante, sequentibus signis. Amen.

(Vulg., Ev. secundum Marcum — XVI, 20)

And they went forth, and preached everywhere, the Lord working with them, and confirming the word with signs following. *Amen.*

(St. Mark — XVI, 20)

• •

An article by Robert Craft in *The Score and I. M. A. Magazine* (December 1956) attributes Stravinsky's "method of sustaining rapid movement and then stopping it periodically in order to allow the sound to clear" to his awareness of the acoustical properties of the Cathedral of St. Mark, a realization derived from an examination of



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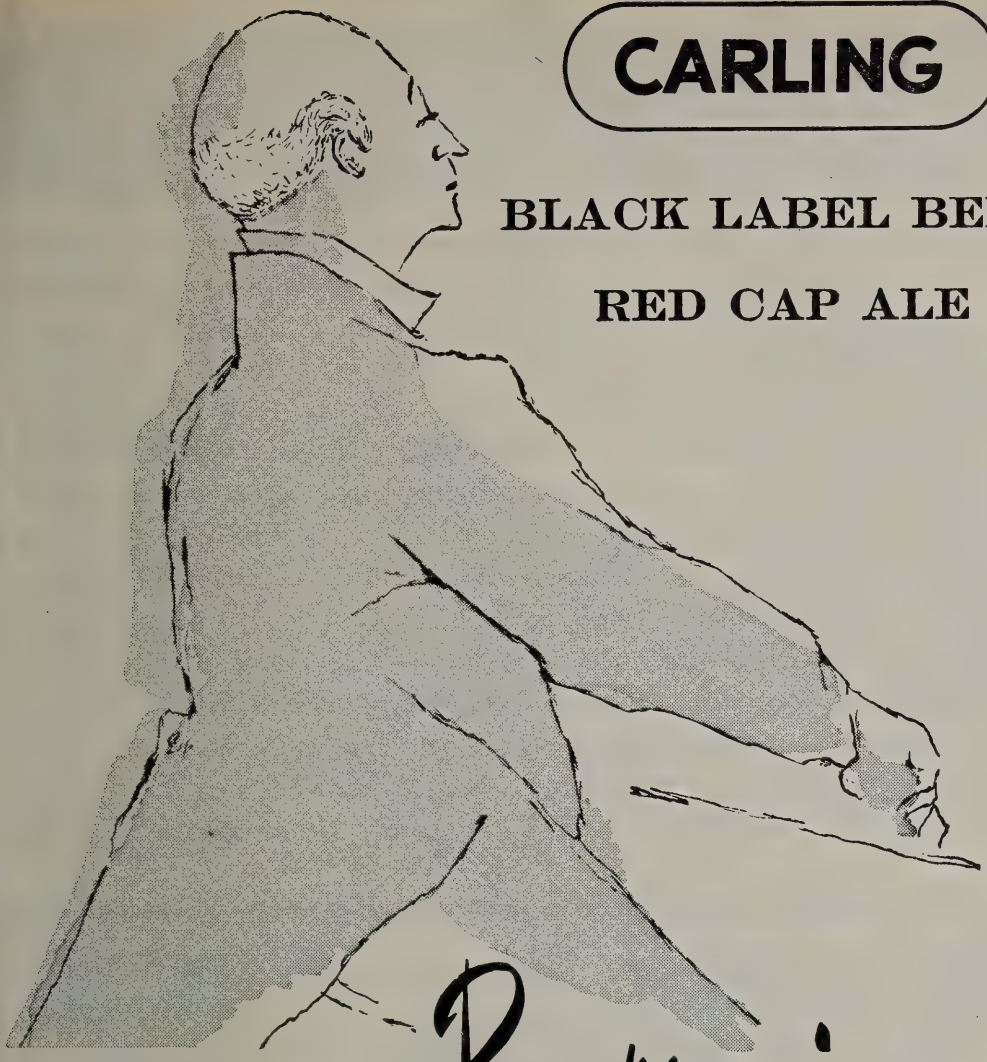
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music by composers more familiar with its spaces than he. The absence of an antiphonal procedure in his score after the tradition of Gabrieli may be in part accounted for by the fact that the organ balconies have been declared unsafe.

"The *Canticum* has five parts," writes Mr. Craft, in a detailed analysis of the work. "Like the five domes of St. Mark's, the central part, or dome, is the largest. The other parts are balanced, in different ways: the first and fifth by their equal form and weight, the second and fourth, despite their formal and stylistic dissimilarity, by their constitution as movements with solo voice. The texts are taken from both Testaments in the Latin of the Vulgate Bible. Whilst all five parts do not amount to a single textual thesis, the words of the outer movements provide a unifying message in the Lord's command to 'preach the Gospel to every living creature.' The middle movements are related to this as architectural parts of the church to be preached. Love, in the second movement, is an Eden of appetites. It is followed in the third part by *Caritas,* which is the first in the trinity of virtues, and is in turn followed by *Spes* and *Fides.* The latter connects with the fourth movement and leads to St. Mark's words, 'Lord I believe, help Thou mine unbelief.' The Virtues are thus flanked on the

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Caritas side by prelapsarian love, and on the *Fides* side by the problem of belief.

"Correspondences can be drawn between the musical form and the subjects of the text. The first part tells the Lord's command, and the last part its fulfillment, that is to say, the future which has become the past. In correspondence to the text the first and last parts are exact retrogrades, suggesting, symbolically, future-in-past and past-in-future. The second part is a stylized lyric which, from the musical point of view, is correspondingly stylized in its classical formality and in its use of vocal and instrumental virtuosity and ornament. The third part's exposition of the Virtues is accompanied by a corresponding exposition of formal musical art in its essence, that is, at its source in counterpoint. In the fourth movement St. Mark's belief is dramatized. (The third and fourth movements are constructed from the same intervals, which may or may not be intended as a musical expression of their close relation of subject.) The chorus echoes the solo baritone as the congregation echoes the priest, or as the populace would echo the apostle. The style is antiphonal and incantatory, and in effect, equally liturgical. In the latter part of the movement the cries *'adjuva, adjuva'* are uttered by the solo voice, the self in isolation."

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ENTR'ACTE

IN DEFENSE OF "CORNO DI BASSETTO"

JACQUES DE MENASCE, who possesses a straight and honest musician's point of view, has been aroused by the stated opinion of W. H. Auden that George Bernard Shaw "was the best music critic that ever lived." The result is an article in the magazine *High Fidelity* for October, entitled "Sour Notes on a Basset Horn." "A statement of this kind coming from Mr. Auden," writes Mr. de Menasce, "should be taken seriously; although it is gracefully couched in terms of surmise, it is strong enough in formulation to assume the character of a pronunciamento." Whereupon Mr. de Menasce proceeds not only to take Mr. Auden seriously, but to take Mr. Shaw seriously. The result is interesting and provocative.

No doubt Shaw himself wished to be taken seriously. He had convictions on musical matters as strong as his convictions on politics or the stage, while his style of presenting them had always the palatability of wit. Surely the ability to handle language and gain a large reading public is part of being a critic worth talking about.

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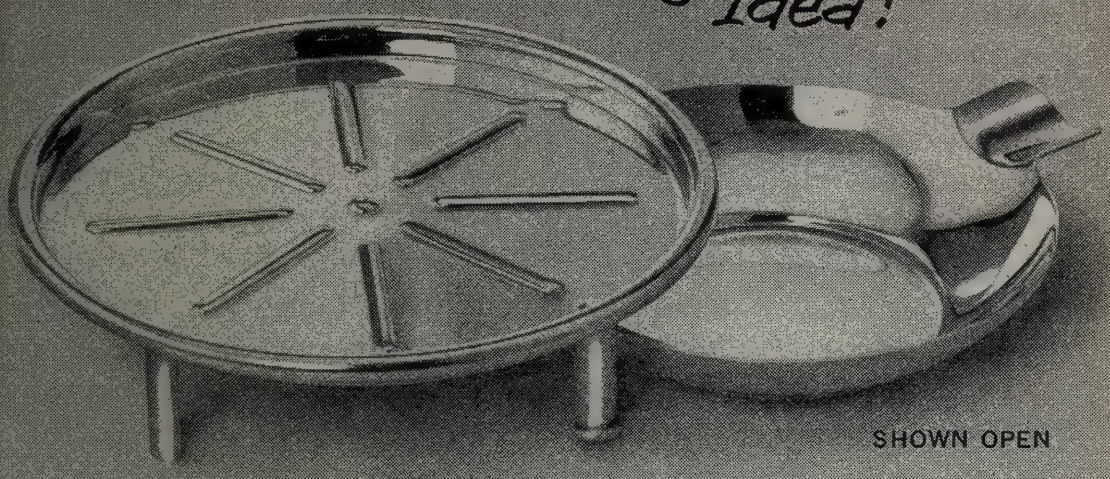
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Shaw acquired such an audience for the first time when in the nineties he became a music critic and signed himself "Corno di Bassetto." He was not laying down a musical gospel of the sort to be embalmed in textbooks. He was writing entertaining stuff out of a genuine love of music and a considerable knowledge of it, with many entertaining excursions along the way. It is a point that what he wrote sixty odd years ago now exists between covers, and is still read.

If we sift his musical conclusions from the reviews in which they are characteristically set forth and examine them with the sober judicious eye of 1957, they will not all stand up. Mr. de Menasce quotes as an example Shaw's statement that *"Carmen* is abysmally inferior to *Der Freischütz."* If a critic should proclaim *Carmen* as "superior to *Der Freischütz"* he would be promptly passed by for sitting pedantically on what is obvious. Shaw did not expect his remark to be swallowed whole. He was stressing the point, in his own way, that while the English public listened to endless *Carmens* (he betrays elsewhere an enormous respect for *Carmen*) they had been deprived for years, by managerial unenterprise, of the "freshness and charm," the "unaffected sentiment and sincerity" of Weber's opera.

When Shaw went to Bayreuth in September, 1894, he wrote of a

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(*Continued from page 260*)

United States and which were afterwards published under the title of *Poétique musicale.* Nor was there any "theory"; the course was based entirely on the works we brought to him. Stravinsky did not prepare any remarks; he merely made such comments as were suggested to him by our modest pieces. But almost everything he said opened new horizons to us. I might quote as an example his warning against *folklore,* in roughly these terms: "Never use folklore in a symphonic work. Folklore is *paysan,* and will always remain so. It will do for a solo voice, or, at the very most, for a solo instrument, but that is all. You can add to folklore in quantity, but not in quality. It is incompatible with formal structure."

• •

Such was the nature of our course, so eventful for us in our formative years, but for Stravinsky himself a passing moment of which he has probably not the smallest recollection. . . .

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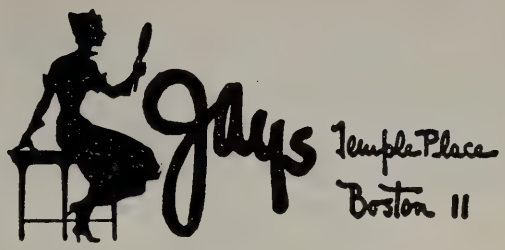
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performance of *Parsifal:* "The bass howled, the tenor bawled, the baritone sang flat, and the soprano, when she condescended to sing at all and did not merely shout her words, screamed, except in one unscreamable song of Herzeleide's death, in which she subsided into commonplaceness." He had the effrontery to seek out Hermann Levi afterwards and express his opinion about the bass in question to the great Wagnerian conductor. Levi protested that the singer had "the best voice in Germany." Shaw responded "by offering to sing it better myself, upon which he gave me up as a lunatic." Shaw was sacrificing the performers, with his customary exaggeration, to his ideal of how Wagner, his god at the time, should be made to sound. It is easy to read between the lines that he had expected to be lifted by a moving performance of the superb "Herzeleide" scene, and that the Kundry, in spite of all Levi's skill, had muffed it. His many pages covering Wagnerian performances, and London performances in general, show the same purpose – to uphold the highest standard, and ridicule those who fell short of it. "It is one of the conditions of that high susceptibility which is my chief qualification as a critic," he wrote with his usual modesty on May 30, 1894, "that good or bad art becomes a personal matter between me and the artist. I hate performers who



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Cziffra

NOV. 1956: Gyorgy Cziffra (*pronounced* Tzif-frah) escapes from his native Hungary. Walks to border from Budapest. Gives 1st Vienna concert. Critics gasped. It was a triumphant *Erfolg* . . . 'no Liszt playing like this since Emil Sauer'.

DEC. 2, 1956: Paris debut. Le Figaro wrote: *'Depuis Horowitz je ne me souviens pas d'avoir entendu un pianiste aussi prodigieux.'*

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SUMMER 1957: Cziffra flew here, played at Ravinia and the Hollywood Bowl. Chicago critics hailed him as 'top rank' with 'powers at the piano close to superhuman' and Los Angeles found him 'grandly romantic' and 'electrifying'.

SEPT. 21, 1957: Cziffra crossed Channel, made debut at Festival Hall with Royal Philharmonic, playing Liszt. The *London Sunday Times* wrote: 'He justified the handbill's claim for him, he *is* sensational.'

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debase great works of art: I long for their annihilation. . . . But I am necessarily no less extreme in my admiration of artists who realize the full value of great works for me or who transfigure ordinary ones." He never hesitated to praise an artist who did justice to the music; on the other hand, artists who are now sacrosanct memories – Paderewski, Sembrich, Jean de Reszke, were hauled up for occasional shortcomings. Emma Calvé, who was the immediate cause of the above quotation, gets the following tribute, with a reservation, however, on her conception of the part of Carmen: "Calvé is such an artist, and she is also a woman whose strange personal appearance recalls Titian's wonderful Virgin of the Assumption in Venice, and who has, in addition to that beauty of aspect, a beauty of action – especially of that sort of action which is the thought or conception of the artist made visible – such as one might expect from Titian's Virgin if the picture were made alive."

There is no point in taking Shaw's criticisms in the accepted sense of honest, considerate and fair reviews of musical performances. They were in themselves literary performances, for which the subject as often as not furnished the excuse for divagations which were mostly

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PORTLAND, OREGON: "Monday night's Portland Symphony audience engaged at the end of the concert in what seemed almost a competition with the orchestral players to see which could applaud longer and harder for the young conductor, Russell Stanger."—Frederic Rothchild, *Oregon Journal*

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Shaw. There is something to be said for criticism as a literary performance. Something more is expected of a superior critic than judicious reporting of a momentary event. A judgment of music, aside from its performance, is after all nothing else than a personal opinion. When the person giving his opinion is G. B. Shaw, it will be relished the more for its Shavian flamboyance. Many a singer or pianist whom he sat before must have bitterly cursed him in their hearts; one can imagine their resentment when he singled out small flaws in order to parade his store of technical knowledge. A half a century later, when his victims are long since gone, we can read his opinions for their interest as Shaw, without too much concern for his "whipping boys" of another century. One is reminded of the epilogue to *Saint Joan*. Like the Maid, Shaw in his grave can be admired with more equanimity than when he was a live and disturbing presence. He was always ready to put an explosive under any manifestation of traditional complacency that had the smell of smugness. His victims would have considered the following later remark, quoted by Mr. de Menasce, as simply an admission of complete critical ineligibility: "I yield to no man in the ingenuity and persistence with which I seize

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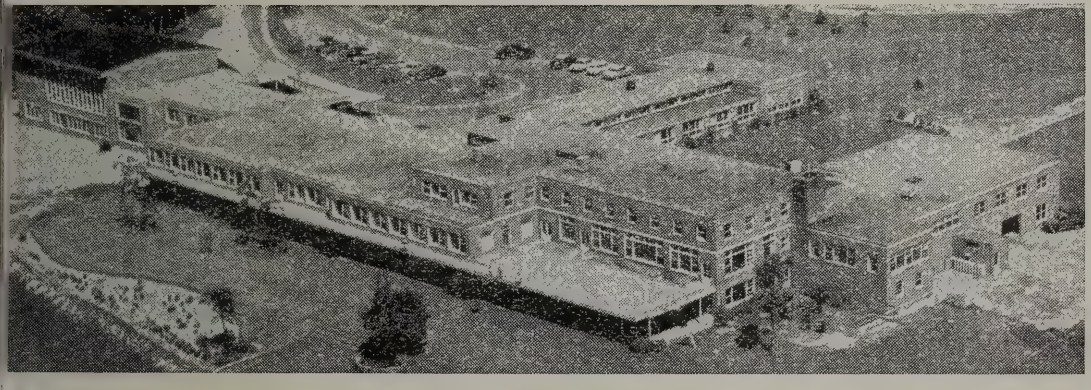
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every opportunity of puffing myself and my affairs," and "every sort of notoriety will serve my turn."

Posthumously, this remark no longer seems insufferable – it was to be expected from this particular literary wit. No one would expect to agree with all of his musical preferences – to do so we should have to be little Shaws. It is enough if he can pique in us a sense of disputation, and generate some interest in the musical issues which occupied that now long outmoded era. His reviews, speaking from the musical nineties, showed considerable penetration. He perceived the "tonal sensuousness" in Brahms, but missed the formal skill. Wagner he admired without idolatry, saving his partiality for such a figure, then neglected, as Mozart.

Mr. de Menasce, "at a loss to understand the exorbitance of Mr. Auden's claim," cites more plausible candidates for the honor of the "best music critic who ever lived." Joseph Haydn ("for his majestic judgment of Mozart"), Schumann, Berlioz, Liszt, Wagner, Debussy, Schoenberg, Stravinsky, Heine, Stendhal, Nietzsche, Fauré, Dukas, Milhaud, Sauguet, Romain Rolland, Aaron Copland, Virgil Thomson, Eduard Hanslick, Josef Marx, Paul Berker, Alfred Einstein, and Willi Schuh! "I can find no good reasons to believe that Shaw was superior as a music critic to any of these eminent and highly proficient men. I can not even bring myself to state with any degree of conviction

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that he was their equal." Let us venture that as a music critic "Corno di Bassetto" was the equal of no one and that no one was the equal of him. His printed opinions, however colored and personal, have at least a literary superiority. They may outlast most of what the critics mentioned above have written, on the principle that in controversy there is life.

J. N. B.

GARY GRAFFMAN was born in New York City October 14, 1928. His father, a violinist, had been in Russia a pupil of Leopold Auer and in this country served as Concertmaster of the Minneapolis Orchestra, later becoming Auer's assistant in New York. His son showed remarkable aptitude on the piano and at the age of seven, using a pedal extension, was accepted at the Curtis Institute of Music, where he studied with Mme. Isabelle Vengerova. He graduated in 1946, having already made appearances in public with orchestra and in recital. He won the first Rachmaninoff Fund Piano Contest in 1947, the Rachmaninoff Fund Special Award in 1948, and the Leventritt Foundation Award in 1949. He played Prokofieff's Third Concerto with this Orchestra on April 1, 1955.

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Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed his First Concerto through the years 1854–58. It had its first performance at Hanover, January 22, 1859, with Joachim conducting, and the composer as soloist. A performance in Boston was announced by Theodore Thomas to be given on December 9, 1871, but was cancelled. The honor of the first performance in this city belatedly fell to Harold Bauer and the Boston Symphony Orchestra, on December 1, 1900. This was Mr. Bauer's first appearance in the United States. The same pianist repeated the Concerto at these concerts in 1914, 1920, and 1925. Artur Schnabel played it at the Brahms Festival in 1930, and Ossip Gabrilowitsch at the Brahms Festival in 1933. There was a performance by Myra Hess, April 15, 1932; by Rudolf Serkin, December 30, 1938; by Claudio Arrau, January 16, 1942; by Rudolf Firkusny, April 18, 1947; by Myra Hess, March 4, 1949; by Solomon, January 12, 1951; by Leon Fleisher, January 29–30, 1954; by Rudolf Serkin, January 20–21, 1956.

The Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

IT MUST have been with an ever-present consciousness of the great things expected of him that the youthful Johannes Brahms labored upon his first venture into the orchestral field. The Brahms whom Schumann received into his arms and publicly named the torchbearer

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of the symphonic tradition was an obscure youth of twenty, and far from ready to meet the requirements of the prophecy which, under the caption *"Neue Bahne,"* Schumann proclaimed on October 23, 1853. Coming after his ten years of virtual retirement from the literary arena, the pronouncement was the more sensational. The world, which has always contained a plentiful portion of skeptics, was told that one had come "who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms." Schumann went further, and ventured to hope: "If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us."

The Jove-born hero must have been more than a little appalled when this lofty obligation was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a

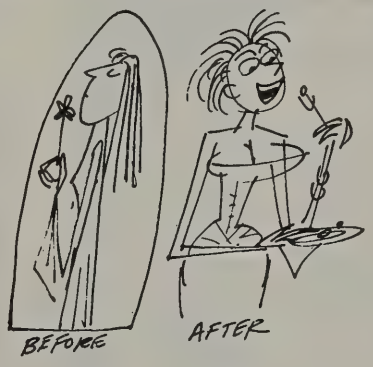
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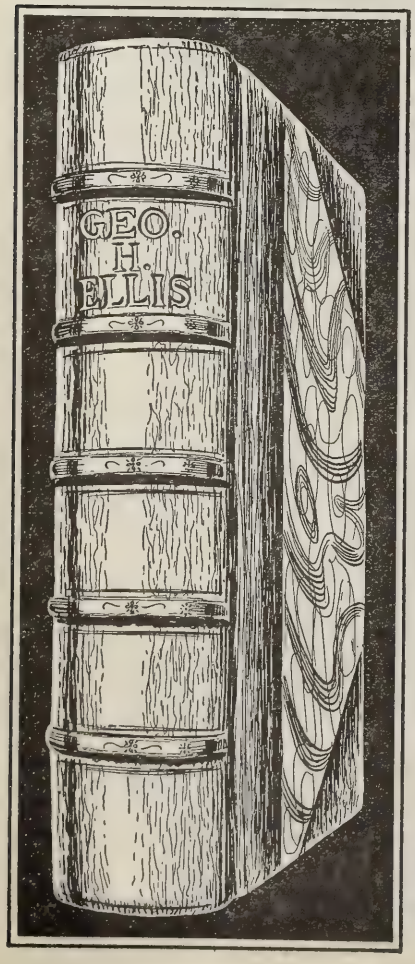
Emma the tastebud
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sketch or two in his portfolio. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann had pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

Brahms would never have achieved his first Herculean labor — the labor which at last produced the D minor piano concerto — if he had not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements of a symphony (the first even orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. "Johannes, however, had quite con-



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vinced himself," so relates Florence May, Brahms' pupil and biographer, "that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years." The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony, having no place in a concerto, was laid aside and eventually used as the number "Behold all flesh," in the German Requiem. The Piano Concerto in D minor, which emerged in 1858 after these transformations, has every mark of the organism which is held aloft by a Herculean arm, through ordeal by fire and water, to final heroic metamorphosis.

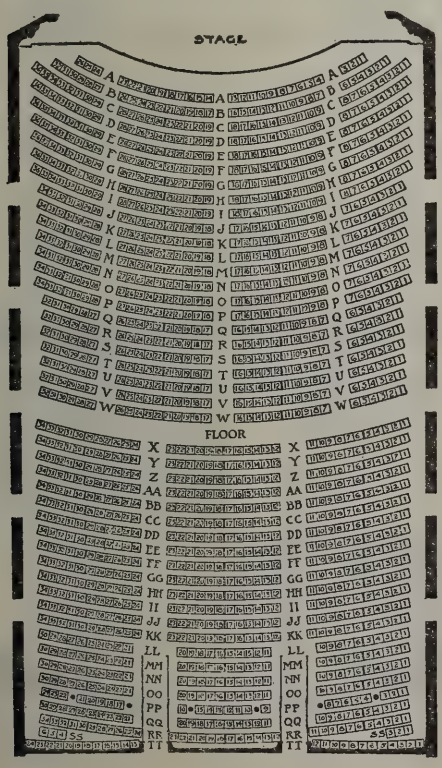
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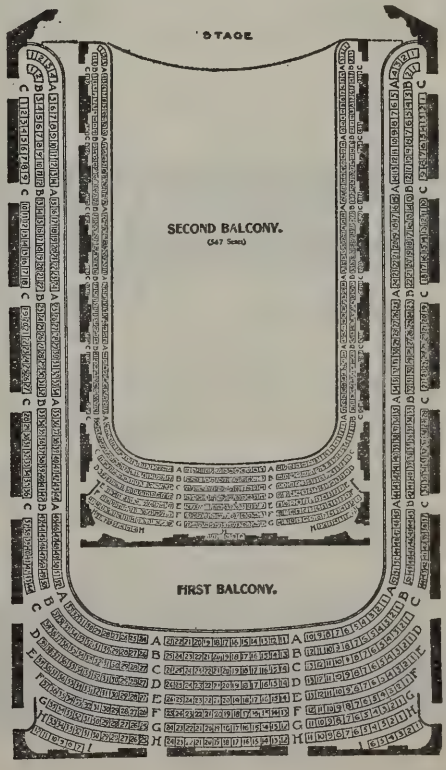
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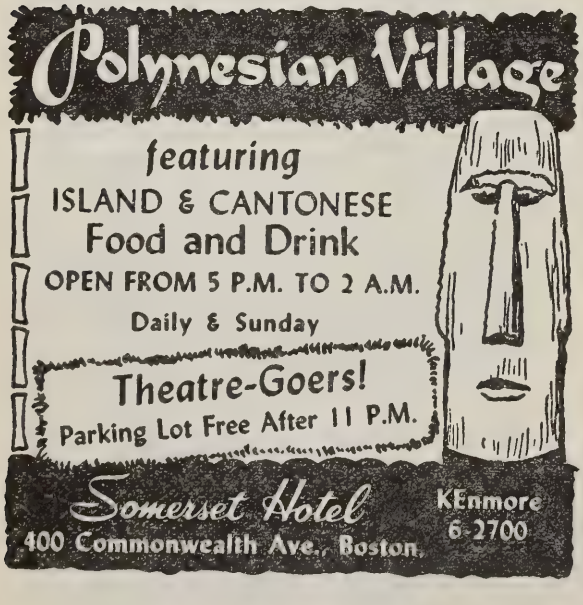
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the symphonic and in the concerto field. The wilful composer conquers both media, welds them into one close-wrought texture. The piano speaks with a true orchestral voice — is identified rather than contrasted with the "tutti." Gone is the easy give and take of Mozart's concertos, the pearly cascades of piano virtuosity which Liszt had provided. Even the Beethoven of the Fourth and Fifth Concertos, in the slow movements of which piano and orchestra exchange comments in a thoughtful dialogue, was superseded, from the point of view of organic integration. "A symphony with piano obbligato," Bülow called it — an axiom not to be taken too literally, for a concerto, formally speaking, it remained. It was not surprising that this bulky and formidable work should have repelled and antagonized many of its first hearers. Even the devoted Clara Schumann was compelled to admit a certain perplexity about the rugged and powerful first movement. "Strangely enough," she wrote her young friend, "I understand why the first movement of the concerto still troubles you; it is so wonderful in detail, and yet the whole is not yet vivifying, though it inspires enthusiasm. But what is the reason of this? I cannot make it out." The composer must have been taken aback by the

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cool initial reception of the concerto at Hanover, where he appeared as pianist under Joachim's direction, in 1859.

He could hardly have expected a better fate when it was performed at Leipzig five days later, again with the composer as pianist, in the sacrosanct atmosphere of the Gewandhaus, where the well-groomed measures of the late Mendelssohn were still held inviolate. The audience was duly frigid. The first and second movements were received in ominous silence, and when at the conclusion two or three attempted to applaud they were promptly hissed down. When various Leipzig musicians pointedly refrained from so much as mentioning his new concerto to Brahms, it appeared that musical factionism was mustering a determined front against him. Ferdinand David alone among his acquaintances spoke to him openly and warmly of the work. The critic of the *Signale* gave the piece hard words, and spoke of it as "born to the grave." Only the *Neue Zeitschrift** considered it its duty "to insist upon the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed on it." Brahms reported these dismal results in a letter to Joachim,

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describing the event as "a brilliant and decided failure." That his beloved score, the result of years of struggle, had been received with the silence of unconcealed dislike, must surely have wounded him. But the doughty-spirited Brahms was far from crushed. "I believe it is the best thing that could have happened to me," he wrote. "In spite of all this the concerto will please some day when I have improved its construction. It makes one pull one's thoughts together and raises one's spirit."

The concerto made its way, though not too rapidly, into public favor. The composer played it with success in his native Hamburg, two months later. After its publication, in 1861, he played it in Carlsruhe, Oldenburg, Vienna, Bremen, Munich, Utrecht, Wiesbaden.

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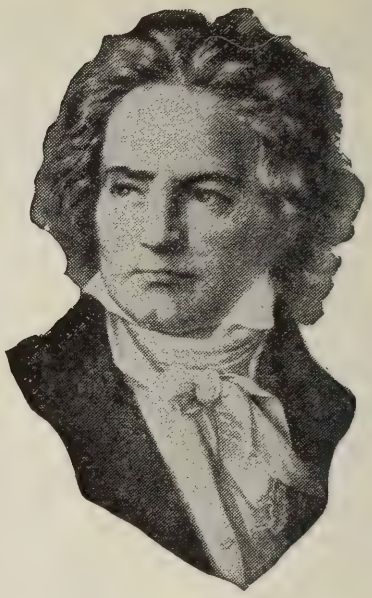
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Debussy.....“Rondes de Printemps” (“Image” for Orchestra, No. 3)

Wagner.....Prelude and Love-death from “Tristan und Isolde”

Soloist: Eileen Farrell, *Soprano*

INTERMISSION

Debussy.....“Ibéria” (“Image” for Orchestra, No. 2)

Wagner.....Finale, “Immolation Scene,” from “Götterdämmerung”

Soloist: Eileen Farrell, *Soprano*

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with historical and descriptive notes by

JOHN N. BURK

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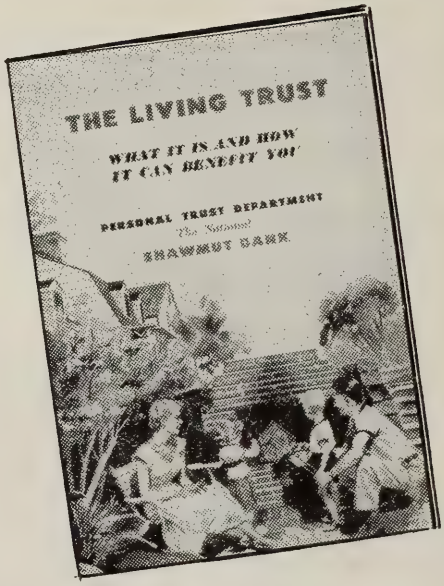
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Exhibition
Charles Munch Answers a Letter
Eileen Farrell
A History of Recording by This Orchestra

EXHIBITION

Paintings by members of the Boston Society of Water Color Painters are on view in the gallery.

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CHARLES MUNCH ANSWERS A LETTER

The following letter was published in the Boston Herald, *November 3, 1957:*

Thank you very much for your recent letter and for the warm and partisan interest that you take in our work. I am always pleased to receive communications from listeners since they let me know what we have succeeded in communicating from the stage.

You reproach me for playing too much contemporary music, and I understand your point of view since you come to concerts for amusement or distraction or perhaps for consolation—surely for pleasure. But we are asking you to do something, to participate actively in an exchange between performer and public when we want you to listen to something new, something difficult to understand, even difficult to listen to, especially at first encounter.

I consider it our duty to devote, let us say, one-quarter of a concert—which is truly the minimum—to the music written in our time. It is our duty to make live again not just the masterpieces of the past dear to our hearts. We must also make heard the music that represents the artistic expression of the time we live in, music that may at the same time prepare for the future.

It is our duty to the young to give them the opportunity to be heard. Music written on paper must be realized and considered. The painter's work or the

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sculptor's work, when completed, exists for all to see. Music to exist must be played—and who is to play it if we do not? I tell you frankly that it would be easier for us to play only older music just as it would be easier for you as a listener, but if we impose this restriction on ourselves, we should be abandoning our obligation to history.

Sincerely yours,
CHARLES MUNCH

• •

EILEEN FARRELL

Born in Willimantic, Connecticut, Eileen Farrell studied with Merle Alcock and Eleanor McLellan. Her professional career began with radio engagements. Her first concert tour took place in 1950. She has sung with several orchestras and with different opera companies of the United States.

• •

A HISTORY OF RECORDING BY THIS ORCHESTRA

If the list of recordings by the Boston Symphony Orchestra is not the largest to be found by a single orchestra, it stretches furthest back into recording history and includes epoch-making items along the way.

It was in 1916 that the Victor Talking Machine Company transported Boston's orchestra to Camden, New Jersey, put them with their leader, Dr. Karl Muck, into an almost sound-tight room and started them playing into a revolving wax disc via strategically placed inverted megaphones. The tale is told how the first "take" was ruined by the noon whistle. The first recording was the Finale of the Fourth Symphony by Tchaikovsky, now a museum item.

In 1928, when electrical recording had revolutionized the industry, this Orchestra resumed recording under Victor. The place was the stage of Symphony Hall, which proved to be just

(Continued on page 363)

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Sixth Program

FRIDAY AFTERNOON, November 22, *at* 2:15 *o'clock*

SATURDAY EVENING, November 23, *at* 8:30 *o'clock*

Debussy . . . . . "Gigues" ("Image" for Orchestra, No. 1)

Debussy . . . . . "Rondes de Printemps" ("Image" for Orchestra, No. 3)

Wagner . . . . . Prelude and Love-death from "Tristan und Isolde"

Soloist: Eileen Farrell, *Soprano*

INTERMISSION

Debussy . . . . . "Ibéria" ("Image" for Orchestra, No. 2)

Wagner . . . . . Finale, "Immolation Scene," from "Götterdämmerung"

Soloist: Eileen Farrell, *Soprano*

These concerts will end about 3:50 o'clock on Friday afternoon; 10:05 o'clock on Saturday evening.

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"GIGUES," "IMAGE" FOR ORCHESTRA, NO. 1

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

Gigues had its first performance at the *Concerts Colonne,* January 26, 1913, Gabriel Pierné conducting. It was performed at the concerts of the Chicago Orchestra, November 13, 1914. The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 13, 1917. There have been later performances, April 2, 1925, April 28, 1939, and November 30, 1951.

The orchestration is as follows: 2 flutes and 2 piccolos, 2 oboes, oboe d'amore and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones, timpani, side drum, cymbals, xylophone, celesta, 2 harps and strings.

LÉON VALLAS points out that Debussy flavored his three *Images* with the popular music of three countries: *Ibéria* from Spain, *Rondes de Printemps* from French songs, and *Gigues* from British folk music.* André Caplet, who was close to the composer during the composition of *Gigues* and who is even believed to have assisted in writing out the orchestration, described the piece as follows in an article which appeared in 1923:

* The principal theme, first heard as an unaccompanied solo of the oboe d'amore, and the rhythmic figure which follows, have both been attributed to British sources; the second, in particular, with the Scottish tune "Weel mae the keel row." The resemblance is not close.

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"'*Gigues*' . . . sad *Gigues* . . . tragic *Gigues*. . . . The portrait of a soul . . . a soul in pain, uttering its slow, lingering lamentation on the reed of an oboe d'amore. A wounded soul, so reticent that it dreads and shuns all lyrical effusions, and quickly hides its sobs behind the mask and the angular gestures of a grotesque marionette. Again, it suddenly wraps itself in a mantle of the most phlegmatic indifference. The ever-changing moods, the rapidity with which they merge, clash, and separate to unite once more, make the interpretation of this work very difficult. That is perhaps the reason why it is so seldom to be found on the programs of our big symphony societies. And yet, *Gigues* is not eclipsed by the proximity of *Ibéria,* the central panel of that admirable triptych, which is completed by *Rondes de Printemps,* a youthful, shimmering vision of Spring. Underneath the convulsive shudderings, the sudden efforts at restraint, the pitiful grimaces, which serve as a kind of disguise, we recognize the very soul of our dear, great, Claude Debussy. We find there the spirit of sadness, infinite sadness, lying stretched as in the bed of a river whose flow, constantly augmented from new sources, increases inevitably, mercilessly. And that is why, though I have no definite preference for that *Image,* I feel for it a very special affection."

The *Gigues,* according to M. Vallas, "seem to have been inspired by memories of England of old or recent date. Debussy had visited that country at an early age, and more than one of his compositions recall some aspects of the life there or some English books he had

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DID YOU KNOW that his theory of programming calls for: first, a classical symphony, baroque concerto grosso or an overture; next, a difficult work, probably modern; and finally a big symphony. As he explains in his "I Am A Conductor":

> "First we prepare the terrain and sharpen the receptivity. Then we try to make the public love music whose tartness may still be disturbing. Finally, the classical, rich and solid, relaxes the atmosphere."

On the burning question of "interpretation", Dr. Munch has this to say:

> "If you interpret music as you feel it, with ardor and faith, with all your heart and complete conviction, I am certain that even if the critics attack you, God will forgive you."

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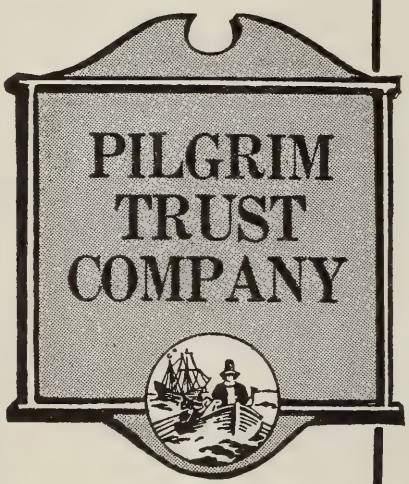
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read; we shall find further proof of this in the piano *Préludes.* When passing through London in 1905, he had listened with pleasure (as he wrote to Louis Laloy on the 13th of September) 'to the grenadiers' band that passed by every morning, with cheerful bagpipes and savage-sounding little fifes, playing marches in which Scottish airs seemed to mingle rapturously with the rhythm of the cake-walk.' One of the essential elements of this score is a popular air, a jig, which Debussy borrowed, perhaps unconsciously, from a song by Charles Bordes, entitled *'Dansons la gigue.'* Possibly the plaintive melody played by the oboe d'amore is also derived from English folk-music.

"The composition is limpid in style, the melodic lines are easy to follow, the emotion is simple, the expression direct, in spite of the superimposed or alternating moods of nostalgic melancholy and dashing humour. But the delicacy of its subtle harmonies, the minute detail of the orchestration, which is also more subdued than usual, the very swing of its jerky rhythm (though the *gigue* is after all a traditional dance) aroused the disapproval of those music-lovers who are hostile to all innovation. Possibly they also objected to the harshness of the melodic outlines and rhythms, the obscurity of occasional voluptuous appeals, the sudden outbursts of violence quickly repressed — to which Paul Landormy drew attention in the annotated program."



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"RONDES DE PRINTEMPS" (IMAGE NO 3)

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

Rondes de Printemps, completed in 1909, the third of the *Images,* was first performed on March 2, 1910 at a concert organized by Debussy's publisher Durand, the composer conducting. The first performance in America was on November 15, 1910, by the New York Philharmonic Society, conducted by Gustav Mahler. Ten days later (November 25) it was introduced in Boston by the Boston Symphony Orchestra. Max Fiedler, the conductor, repeated it ("by request") on December 16. There were later performances on April 13, 1917, January 19, 1923, and January 4, 1957. The score is dedicated *"À Emma Claude Debussy . . . p.m., son mari, C. D. (1909)."*

The orchestra called for consists of 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, timpani, triangle, tambourine, cymbals, celesta, 2 harps, and strings.

IN THE year 1905 Debussy planned three *"Images"* as compositions for two pianos. They were to be called, so wrote the composer to his publisher, *"Gigues Tristes," "Ibéria,"* and *"Valse."* Debussy lingered over the scores, and they gradually took orchestral form. By Christmas of 1908, *Ibéria* was completed in full orchestral draft.



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Rondes was completed and delivered on the 19th of May of the year following. *Gigues* did not come into the publisher's hands until 1911, when final details of the orchestration were left to André Caplet.

There is nothing canonic about the *"Spring Rounds."* Debussy, working upon the piece, warned his publisher, Durand, not to expect anything formal that the title might imply. He wrote on August 23, 1908: "The *Images* will be ready if I can manage to finish *'Rondes'* as I wish and as it should be. The music of this piece has an insubstantiality of its own, and is not to be handled like a robust symphony which walks on four feet (sometimes they get through on three).

"I tell myself with increasing assurance that music in its very nature is not a thing to pour into a rigid and traditional form. It is a thing of color and rhythms. That idea is a stupidity of cold-blooded imbeciles who climb upon the backs of the Masters, these having for the most part simply made the music of their epoch!

"Only Bach foresaw the truth.*

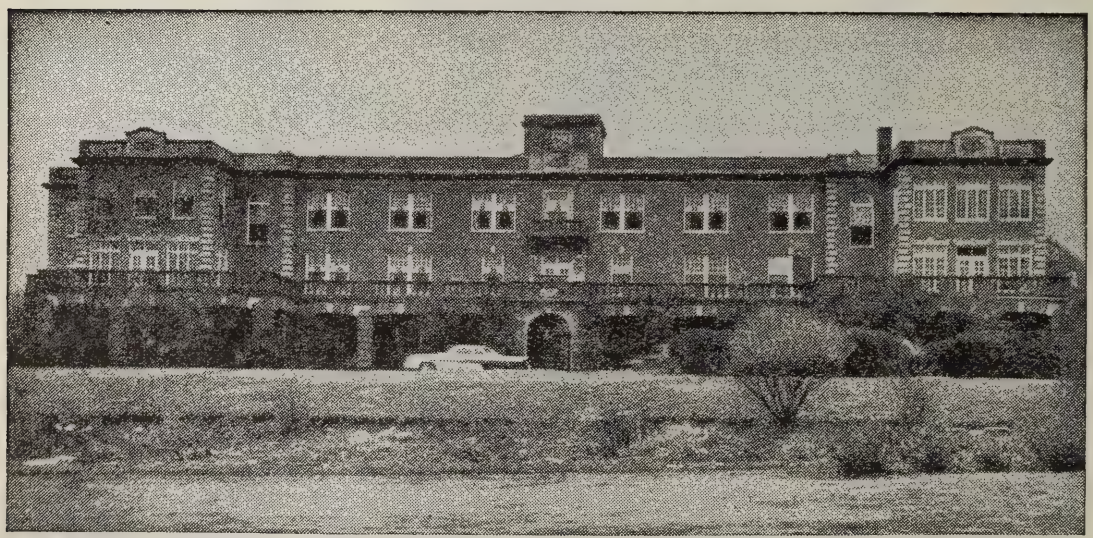
"In any case, music is a youthful art, both in manner and in theory."

On the score of *Rondes de Printemps* is a motto taken from the Maggiolata, the spring festival of medieval Florence:

* Debussy especially admired the formal freedom of Bach's preludes.

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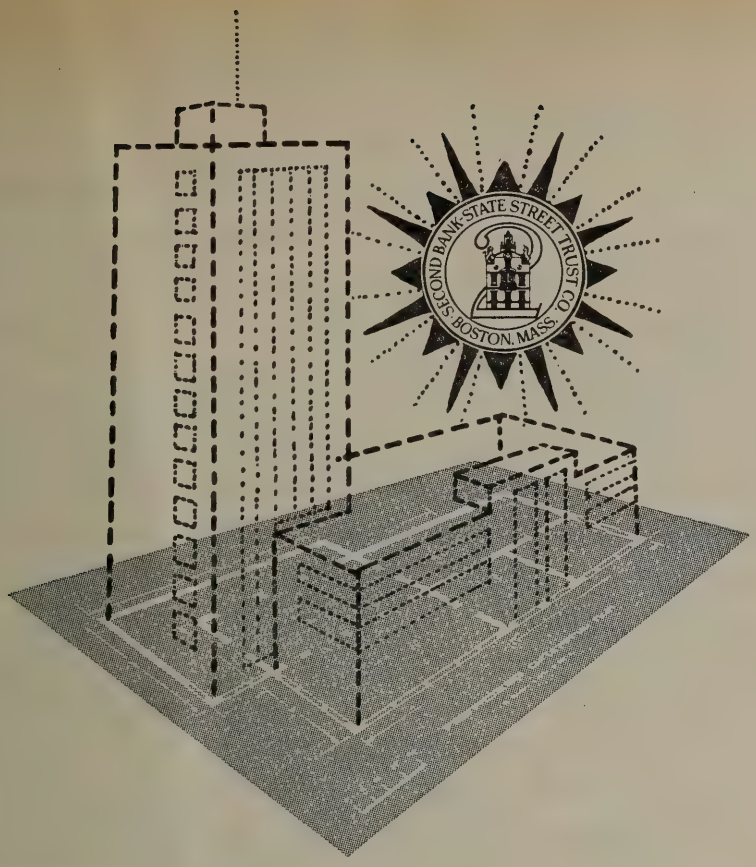
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It has been pointed out by Laloy that each of the three *Images* has a different national thematic germ. *Ibéria,* of course, derives from Spain, *Gigues* is suggestive of an English or Scottish jig tune, *Rondes de Printemps* turns to a French play song *"Nous n'irons plus au bois,"* this last having also appeared in Debussy's *"Estampe"* for piano, *Jardins sous la pluie.* The three works are not unified into a suite by this slightest of common denominators, nor yet by the vague and noncommittal title *"Images."*

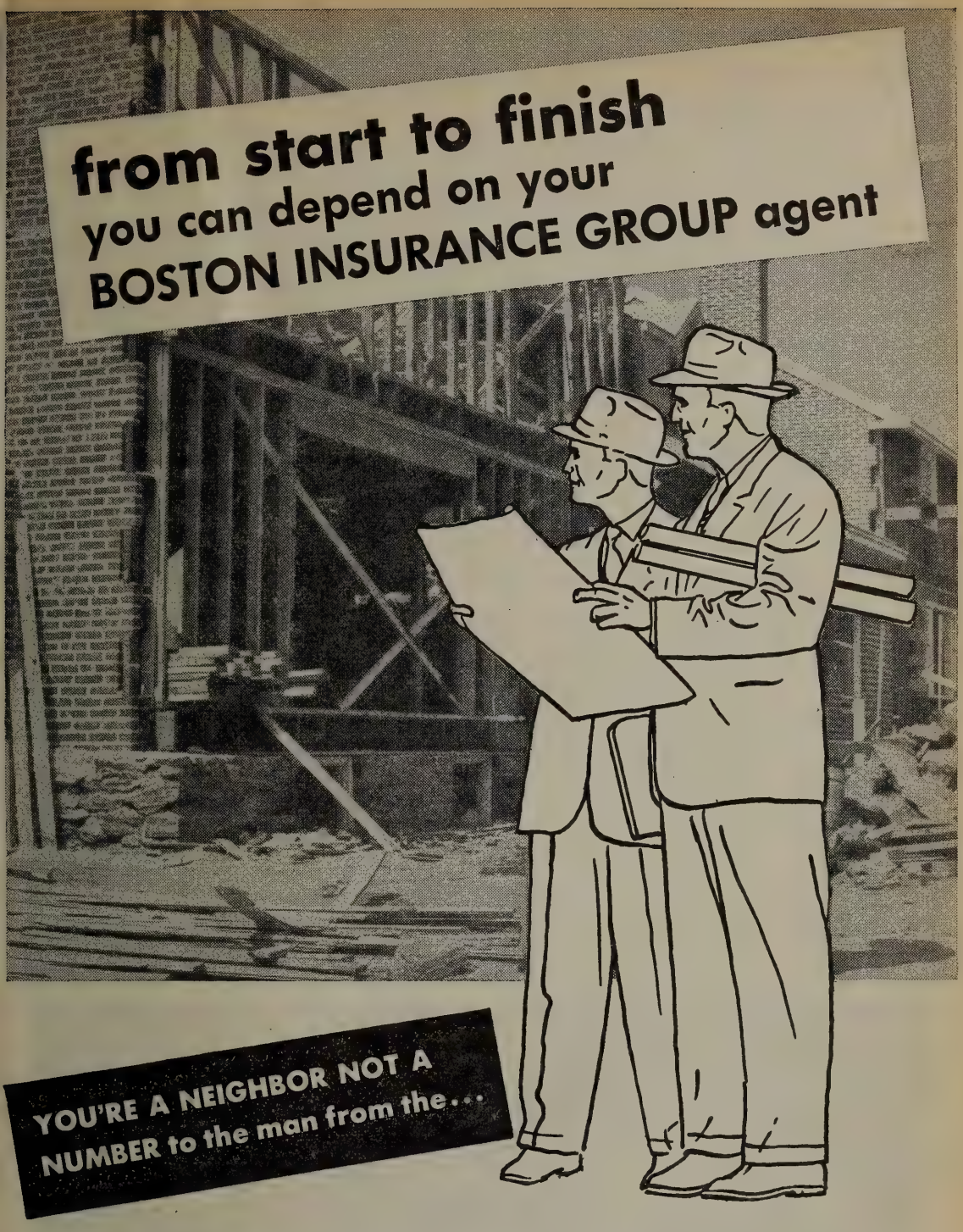
Although the composer numbered this as the third in order, it is more like a scherzo than a finale (in spirit, not in form). The mood is light, transparent, opening and proceeding in a shimmering atmosphere of tremolo strings. The integrating characteristic of the entire piece is a persistent triplet rhythm, taking the form of 6-8, 15-8, or 9-8 measures, lively and lilting always, increasing in urgency up to the last chord, a harp glissando. The use of the folk tune is subtle rather than naïve. It is lightly alluded to rather than boldly quoted, fragmentarily (and piquantly) worked in rather than traditionally developed. Louis Laloy, Debussy's militant champion when the *Images* first appeared, summed up *Rondes* when he described its "single idea,



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which now glides, now runs through light fronds of melody, until it joins in a breathless dance, whirls wildly for a moment, then grows calm and vanishes into clear air."

Philip Hale has written in these programs:

"Both the air of *'Nous n'irons plus au bois'* and the refrain appear in veiled form and rhythmically changed; the former, as in the theme for oboe solo, 'gracefully and gaily' early in the work and in the forte passage for strings, wood-wind instruments, and horns that follows soon afterwards.

"It may be said that the composition is based on two sections: the first, a sort of introduction, *modérément animé,* with a short figure first occurring in the bassoons; the second, *un peu plus mouvementé* (15-8) with a triplet figure given to wood-wind instruments.

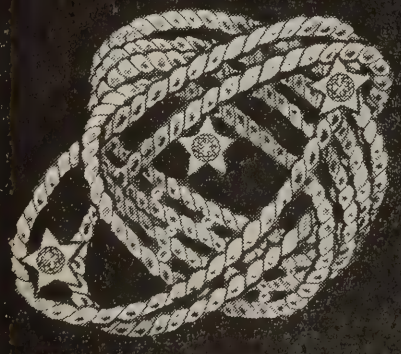
"The music of this round, for a long time one of the most popular with little girls of France, may be found in Weckerlin's *Chansons Populaires du Pays de France.* One girl stands in the middle of the ring formed by her companions holding hands. With each verse one enters the ring, sometimes two, and this continues until they who turn about them are exhausted.

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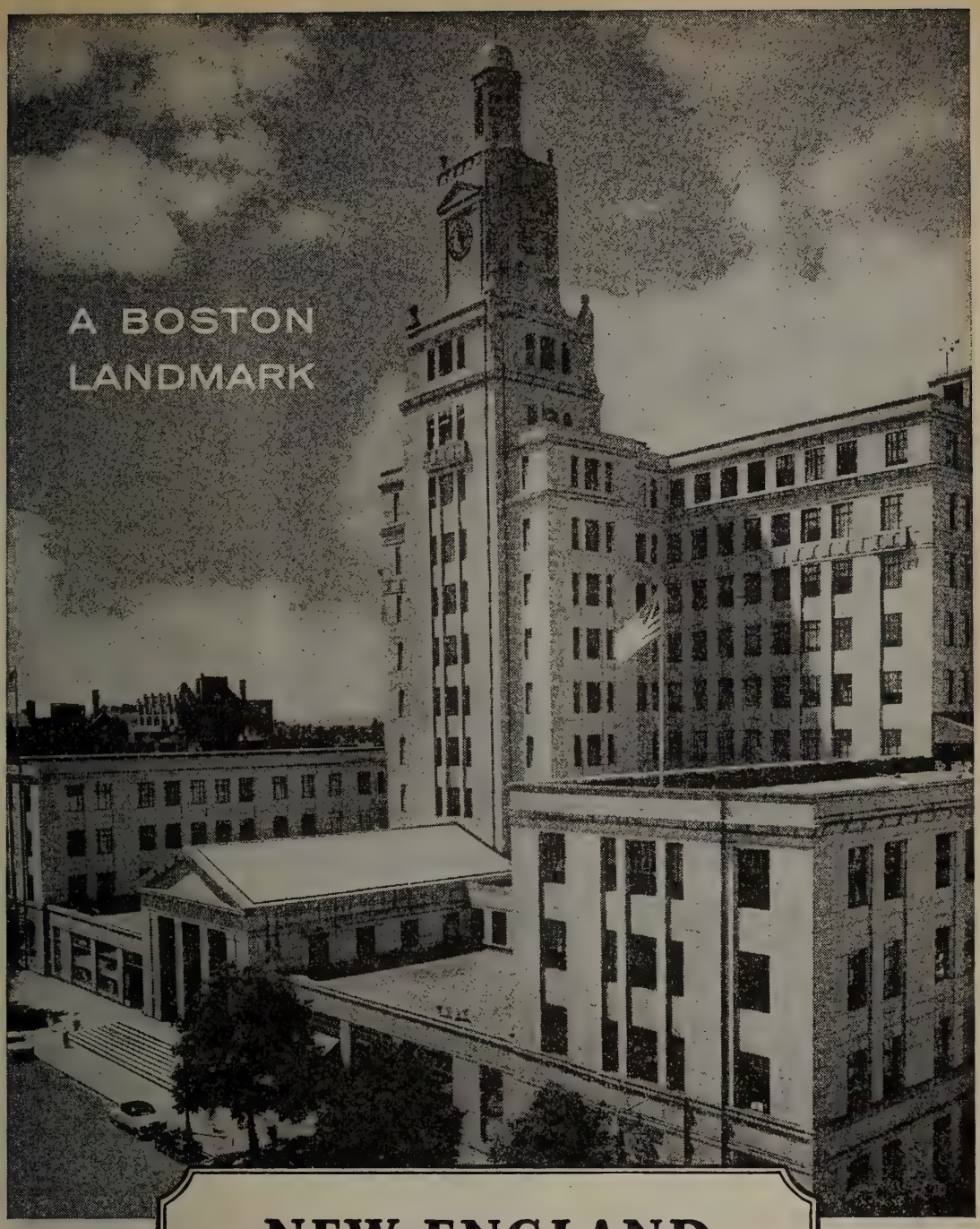


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PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

By RICHARD WAGNER

Born at Leipzig on May 22, 1813; died at Venice on February 13, 1883

Wagner wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March, 1859, and the third act in Lucerne in August, 1859. The first performance was at the *Hoftheater* in Munich, June 10, 1865. The first performance in America took place at the Metropolitan Opera House in New York, December 1, 1886; the first Boston performance, at the Boston Theatre, April 1, 1895.

The Prelude was performed in concert shortly before the opera itself: at Prague, March 12, 1859, Bülow conducting, and in Leipzig, June 1, 1859. Wagner himself conducted the Prelude and *"Liebestod"* several times in concert, having arranged the latter for performance without voice.

The most recent performances at the Boston Symphony concerts in this series were November 20–21, 1953, when the soloist was Margaret Harshaw.

The score requires 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 2 trombones and tuba, harp, and strings.

WAGNER'S subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out to be. He first thought of *Siegfried* as "light-hearted" and popular,

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as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung,* was plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than half completed, its creator turned to *Tristan und Isolde* for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful tale of the lovers carried their creator far beyond his expressed musical intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard Ludwig Schnorr von Carolsfeld that problem was solved and the opera accordingly produced in Munich six years after its completion.

• •

The Prelude which, rather than the finale, the composer called *"Liebestod,"** is built with great cumulative skill in a long crescendo

* The finale, now known as the "Love-Death," was named by Wagner "Transfiguration" (*"Verklärung"*).



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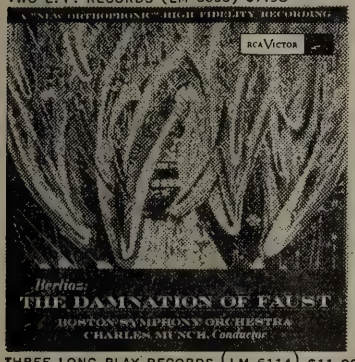
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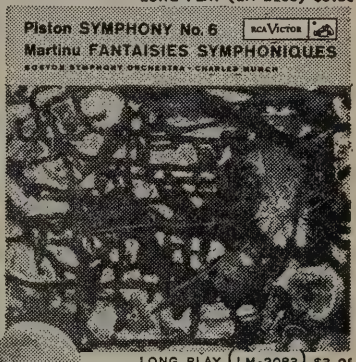
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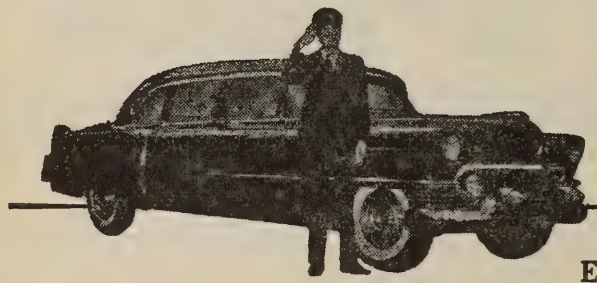
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which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the 'cellos in the opening bars has been called "Love's Longing" and the ascending chromatic phrase for the oboes which is linked to it, "Desire." The fervent second motive for the 'cellos is known as "The Love Glance," in that it is to occupy the center of attention in the moment of suspense when the pair, having taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the Prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of "Deliverance by Death," its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation — "longing, insatiable longing, forever springing up anew, pining and thirsting. Death,

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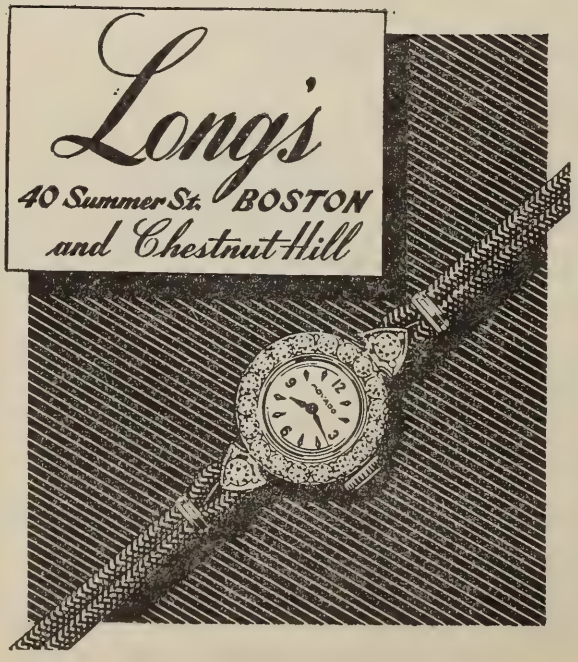
which means passing away, perishing, never awakening, their only deliverance." When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the *"Liebestod."* Wagner preferred *"Verklärung,"* and never was the word used with more justification. Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom, with the death of her lover, the material world has crumbled. Her last words are *"höchste Lust!"* and the orchestra lingers finally upon the motive of "Desire." Wagner concludes: "Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

Mild und leise wie er lächelt,
Wie das Auge hold er öffnet:
Seht ihr, Freunde, seh't ihr's nicht?
Immer lichter wie er leuchtet
Wie er minnig immer mächt'ger,
Stern-umstrahlet hoch sich hebt:
Seht ihr Freunde, seh't ihr's nicht?
Wie das Herz ihm muthig schwillt,
Voll und hehr im Busen quillt:
Wie den Lippen wonnig mild
Süsser Athem sanft entweht: —
Freunde, seht — fühlt und seht ihr's nicht? —
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Hold erhallend um mich klingt?
Heller schallend, mich umwallend,
Sind es Wellen sanfter Lüfte?
Sind es Wogen wonniger Düfte?
Wie sie schwellen, mich umrauschen,
Soll ich athmen, soll ich lauschen?
Soll ich schlürfen, untertauchen,
Süss in Düften mich verhauchen?
In dem wogenden Schwall, in dem tönenden Schall
In des Welt-Athems wehendem All —
Ertrinken — versinken —
Unbewusst — hochste Lust!

Wagner's allusion to the vine on the lovers' grave is explained by Ernest Newman in *The Wagner Operas,* a scholarly and absorbing study of the composer's legendary sources. In recounting the story of *"Tristan et Iseut"* by Joseph Bédier,* he writes:

"When Marc [King Mark] hears of the pitiful end of the lovers he sails to Brittany, has the tombs opened, and carries the two dear bodies back with him to Tintagel. There he buries them, Tristan on this side of the chapel, Iseut on that. But when night fell there sprang from the grave of Tristan a briar that flung its branches across the roof of the chapel and sank them into the tomb of Iseut. Three times the men of the country cut it down, and three times it grew afresh; then Marc forbade that a hand should ever be laid on it again. . . .

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* Bédier's poem is the basis for Frank Martin's Oratorio, *Le Vin herbé.*



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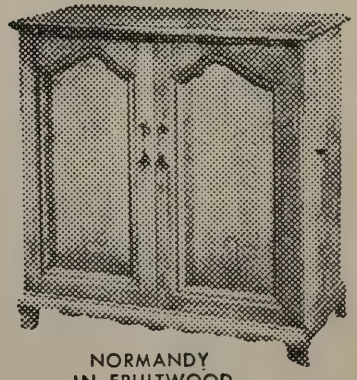
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innocence of Tristan and Isolde is the ending of the story, with that exquisite symbolic figure of a tree springing from the grave of each of them and twining its branches with those of the other. This, as Wolfgang Golther points out, was the poetic mediæval way of indicating that physical love had been purified into the spiritual by death. The 'flower-symbol,' he says, 'in the sense it carries in the legend, means that before God's throne Tristan and Isolde are absolved of all guilt. . . . An earnest, pessimistic spirit breathes through the story from first to last; whoever turns away from it on moral grounds has simply misconceived its profoundest being and its true worth, which consist in this — that behind all the glitter of the incidents there lies a conception of the utmost gravity. . . . Not every one of the poets was conscious of it, of course; but the really great masters, and Gottfried most of all, has at least an intuition of it.'

"Wagner penetrated as no other modern poet or dramatist has done to this spiritual core of the saga, and thanks largely to the unique expressive power of music he has been able to raise the lovers from the plane of the individual to the higher sphere of the symbolic. His poem is not a mere re-telling of the ancient story of Tristan and Isolde but in several respects a radical re-creation of it."

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NOTED BY NIPPER: HI-FI THIS MONTH

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RADIO SHACK REVIEWS 3 NEW VICTOR DISKS:

According to Cyrus "Cy" Durgin of the Boston Globe, Cesar Franck died in Paris on 10/8/90 of pleurisy and the effects of a bus accident in the previous May. Listening to *LM-2131*, the Boston Symphony's stunning new recording of the latter's Symphony in D Minor, one suspects that these disasters had no effect upon the score or—oddly enough—upon the engineering. A recent issue of the Schwann catalog, also a Boston endeavor, turns up 15 LP versions of this noble "warhorse" including an early Munch/Paris pressing on a British label and a Cantelli/NBC on Victor. But none of the 15 comes close to Munch/Boston, so pick up *LM-2131* at Radio Shack and bring your disk collection up to date.

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When Victor has a "big one" it's packaged to the hilt, hence LM-2111 *(Munch/Boston: Debussy's La Mer and Ibert's Ports of Call)* incorporates a 10-page illustrated book, seaworthy remarks by A. C. Spectorsky, Melville, Beston, Conrad, Proust, Rachel Carson, and John N. Burk! For givers and receivers alike, *LM-2111* is worth more than a thousand pictures.

Die Meisterspieler

As often as we've heard Wagner at the corner of Mass. and Huntington, we've never 'til now been able to bring it home alive and in one piece. On *LM-2119* Munch and Victor do consumate justice to the Tannhauser Overture, Siegfried's Rhine Journey and the Magic Fire Music from Die Walkure. Also the Venusberg Music, the same having inspired a certain Botticelli to whip up a jacket illustration showing Venus with her tresses blowing in the direction of our viola section. For a pittance ($3.98 *list*) you may share our enthusiasm for *LM-2119*.

WAGNER STILL TRIUMPHANT

By Neville Cardus

(Quoted from THE MANCHESTER GUARDIAN WEEKLY, October 17, 1957)

It is possible, as our senior and greatest music critic has demonstated, for a man to remain a perfect Wagnerite throughout a long life, but many of us are made weaker than Mr. Newman, so we faint at times by the way, if we do not actually backslide. We find, in particular, that a journey through "The Ring" is often a trying pilgrimage, apparently unending, with the same view returning, while all the time our boots seem more and more to fill with peas. The music is repetitive, the leitmotiv principle is productive of mechanical statement and transition. Wagner composes at the top of his voice (so the general indictment runs, then we are rendered silent and put off our guard by the solemn strains of Brünnhilde's warning to Siegmund, or our ears are allured by the chamber music of the Sieglinde-Siegmund scene in Act I of "Die Walküre"). But on the whole "The Ring" makes severe claims on a mind, taste, and æsthetic of definitely modern nurture. Wagner has few reticences, leaves nothing to the imagination; he is fulsome, prolix, too overwhelmed, too much suffused by genius to pick and choose from his own treasure house.

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There was never a time that somebody wasn't reacting against Wagner. And the reactions were not led by young music critics, but, more important, by men of recognised stature and genius and authority — Nietzsche had his revulsion, Debussy and Tolstoy, too, and hosts of others whom Wagner would have recognised as worthy opponents and haters. "He has been displaced. A new music has come into being," wrote the American critic Paul Rosenfeld thirty-five years ago. Artur Schnabel called Wagner a "swimmer," soon to be drowned in the seas of his "own so-called continuous melody and harmonic transitions." For nearly a hundred years whole oceans of reactions have beaten wave on wave against Wagner and they have receded and lo! the great ship sails on in the now more amenable and flowing seas. What other composer could so long withstand entire schools and movements of animosity, could so long set changes of fashion at defiance, go his ways impervious to inevitable changes of taste, and remain to this day a terrific force and fascination not only to the old and broken-in but to the new generations?

What is the secret, by what power does Wagner override critical assault on him, and compel unconditional surrender to him, year after year? Any announcement of a performance of "The Ring" means a

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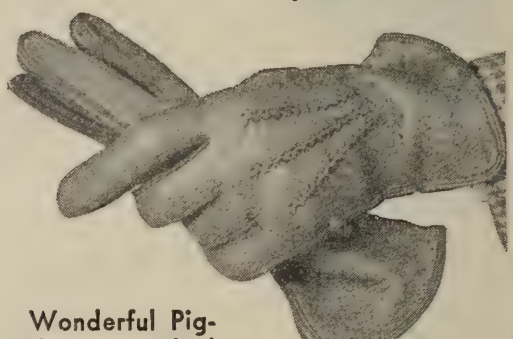
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sold-out opera house "months in advance." He demands that an audience mainly compact of the world's workers attend to him at six o'clock in the evening, to remain under his spell for five hours or thereabouts, unrefreshed except for a dubious and quickly snatched sandwich. Gone the nights at Covent Garden when a "Ring" audience was liberated for an hour to dine at some ease. Wagner's tryranny in fact grows, not decreases; it becomes more and more insistent on unconditional surrender. He even expects us often nowadays to give ourselves to him utterly, in spite of a wholesale shortage of great Wagnerian singers. We are lucky this year to be able to hear a Brünnhilde of radiant promise, to hear a Wotan of majesty, and to revel in a Mime as well acted and sung as any seen and heard at Covent Garden since Hans Bechstein. And Covent Garden is more than lucky when Kempe conducts "The Ring" there, though some of us, who are old enough to know better, are too eager to announce him already as a great Wagner conductor. As Mrs. Gamp says, let us not "procipitate."

The secret of it all is so simple that no sophisticated critical explanation will get near it. It has nothing to do with the Wagnerian æsthetic of music drama. The appeal of "The Ring," I am assured by a private Gallup poll to the audiences that flock to it in 1957, is

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The most likely explanation of the Wagner resurgence is one which,

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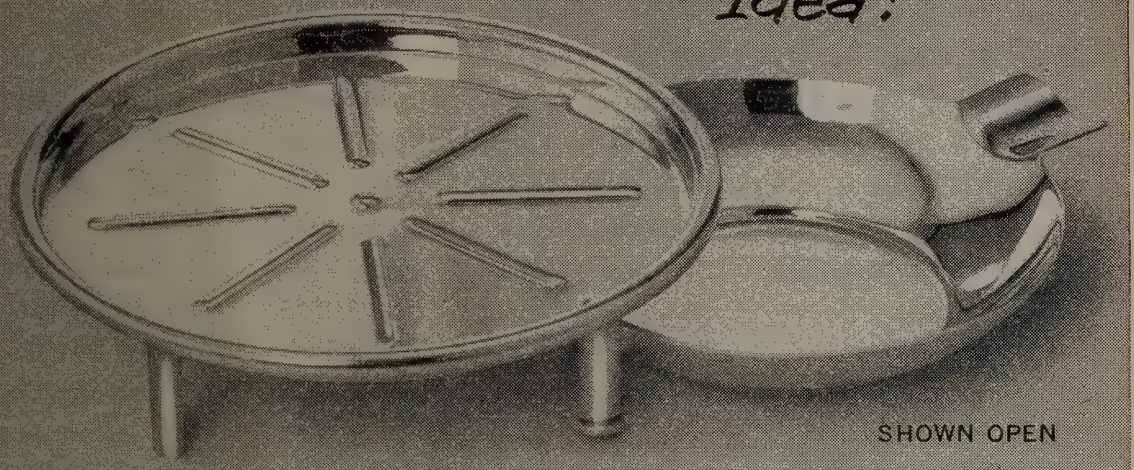
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I fancy, has not occurred to his critics. It is generally assumed by them that the present time, with its scientific preoccupations and non-romantic attitudes, is allergic to Wagner. On the contrary, the feeling and climate, away from the cliques, are extremely susceptible to Wagner. For long the public have been rationed on stuffs much too fine, if not too good, for human nature's daily food – bloodless stuffs, of the intellect theoretical, untouched by mortality. With the customary instinct the public have turned to Wagner, attracted by his dramatic genius and the range of it. In time they may discover the deeper significances. It is not on the strength of music alone that Wagner has conquered and defies dethronement. It is not by music suitable to abstract analysis or by music that sounds well on the harpsichord that Wagner has maintained his hold not only on the crowd but on some penetrating minds not particularly interested in music *qua* music. Wagner was among the greatest and completest of musicians and needs study as such. But there was more to him than that.

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(Continued from page 324)

right for the purpose and which, with drapes to cut reverberation, has been used ever since. The conductor was, of course, Serge Koussevitzky and the practice was kept up throughout the remaining twenty-one years of his career as Boston's conductor. The agreeable custom of capturing popular numbers "on the wax" from the Pops Orchestra under Arthur Fiedler began in 1935 and now continues "on tape."

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"IBÉRIA," "IMAGES," FOR ORCHESTRA, No. 2

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

"Ibéria" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra, Max Fiedler, conductor.

The most recent performances at these concerts were on October 12–13, 1956.

The orchestration requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses* (?)" Before long the project had become an orchestral



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one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin – or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer – and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

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"The orchestra of the Société des Concerts du Conservatoire was conducted by Russell Stanger, who left a deep impression."—Suzanne Demarquez, *Musical Courier*

PHILADELPHIA: "His debut was nothing short of a tremendous success. Stanger revealed an amazing mastery of Hindemith's modern idiom in *Mathis der Maler*. His inspired reading far surpassed the *Malers* of most of the so-called 'veteran' conductors. In Ravel's *La Valse* he produced a wealth of stunning orchestral sounds."—J. Cartin McKinney, *Philadelphia Daily News*

RICHMOND: ". . . A dynamic young conductor . . . concert a rare delight."—Helen de Motte, *The Richmond News Leader*

PORTLAND, OREGON: "Monday night's Portland Symphony audience engaged at the end of the concert in what seemed almost a competition with the orchestral players to see which could applaud longer and harder for the young conductor, Russell Stanger."—Frederic Rothchild, *Oregon Journal*

BOSTON: "Russell Stanger is a conductor with a dynamic approach, and an exceedingly musical spirit."—Rudolph Elie, *The Boston Herald*

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By Richard Wagner

Born in Leipzig on May 22, 1813; died in Venice on February 13, 1883

Wagner's *Götterdämmerung,* completed in 1874, was first performed at the Festival Theatre in Bayreuth, August 17, 1876. The first performance in the United States was at the Metropolitan Opera House, January 25, 1888.

This closing scene, with Margaret Harshaw as soloist, was performed at the Boston Symphony concerts November 20–21, 1953.

The following orchestra is required: 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons, 8 horns, 3 trumpets and bass trumpet, 4 trombones, 4 Wagner tubas and bass tuba, timpani, glockenspiel, triangle, cymbals, tam-tam, 2 harps and strings.

In the final scene of *Der Ring des Nibelungen,* the body of the slain Siegfried lies on a funeral pyre which has been built on the shores of the Rhine. Brünnhilde takes the ring from the finger of the hero. "Alone," according to the composer's stage direction, "after gazing long upon Siegfried's face, at first in deep agitation, then with almost

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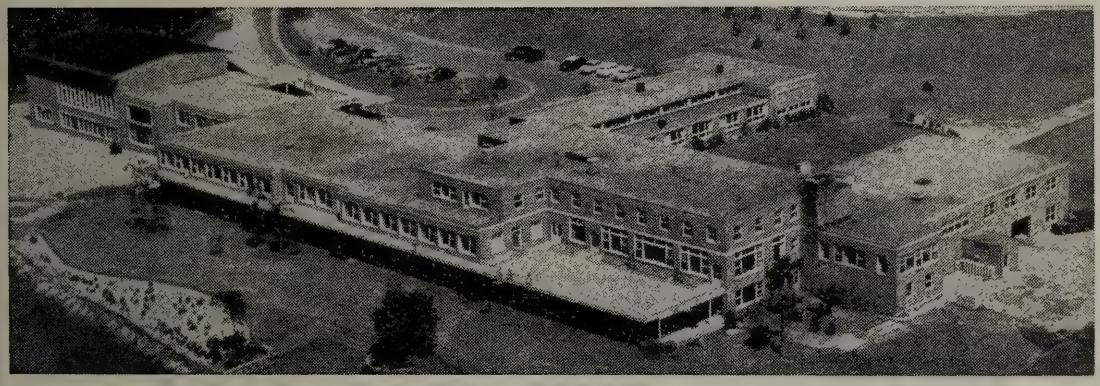
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overpowering grief, she turns, deeply moved, to the men and women." Then, as Richard Aldrich has described the scene,* she "begins that great address, filled with lofty eloquence of grief, passion, solemn exaltation, the far-seeing vision of a prophetess and seer that is the climax and crown of the whole Trilogy. . . . She rises to the supreme height of the grandeur of self-sacrifice. She tranquilly imputes their everlasting disgrace to the gods, who condemned Siegfried to the doom that should expiate their sins. He, truest of all, should betray her, that 'wise a woman should grow.' Her eloquence is the eloquence of a prophetess proclaiming a new day; and with solemn joy she joins her Siegfried on the funeral pyre to fulfill the last necessity which shall bring that day. Her sacrifice accomplishes the affirmation of her last words: that love is the one eternal and enduring good. . . . She swings herself upon her horse and together they leap into the flames, which then seize upon the building itself, as the scintillations of the Magic Fire with Loge's theme seem to possess the whole orchestra. . . .

"The Rhine is seen overflowing in a mighty flood. The Rhine-daughters come with the motive of the 'Praise of the Rhine Gold' up to the very place of the fire, and Hagen, making one last despairing effort to seize the ring, as the 'Curse' motive is thundered from the

* In his published analysis of *The Ring of the Nibelung.*

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brass, plunges madly into the flood and is drawn down by the nixies into the river. The Rhine-daughters' song is sung by the orchestra; the 'Valhalla' theme adds its solemn strains; the theme of 'Redemption through Love' is joined to them. . . . The hall has fallen into ruins, and in the distant heavens is seen Valhalla, with the gods, blazing brightly. The theme of the 'Twilight of the Gods' marks their downfall; and with a softer repetition of the theme of 'Redemption through Love,' which marks the passing of the old order and the coming of a new, the great drama is brought to its end."

BRÜNNHILDE

(allein in der Mitte: nachdem sie lange, zuerst mit tiefer Erschütterung, dann mit fast überwältigender Wehmuth das Angesicht Siegfried's betrachtend, wendet sie sich mit feierlicher Erhebung an die Männer und Frauen.)

Starke Scheite
schichtet mir dort
am Rande des Rhein's zu Hauf:
hoch und hell
lod're die Gluth,
die den edlen Leib
des hehrsten Helden verzehrt! —
Sein Ross führet daher,
dass mit mir dem Recken es folge:
denn des Helden heiligste
Ehre zu theilen
verlangt mein eig'ner Leib —
Vollbringt Brünnhilde's Wunsch!

BRÜNNHILDE

(after gazing long upon Siegfried's face, at first in deep agitation, then with almost overpowering grief, she turns, deeply moved, to the men and women.)

Build up with logs
on the river's brim
a funeral pile by the Rhine;
high and bright
kindle the flame;
let its fiery tongue
the highest hero consume!
His horse guide to my hand,
to follow with me to his master;
for to share the hero's
holiest honor
my body madly burns.
Fulfill Brünnhilde's command!

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(Die jüngeren Männer errichten während des Folgenden vor der Halle nahe am Rheinufer einen mächtigen Scheithaufen. Frauen schmücken ihn mit Decken, auf die sie Kräuter und Blumen streuen.)

BRÜNNHILDE

(von Neuem in den Anblick der Leiche versunken.)

Wie die Sonne lauter
strahlt mir sein Licht:
der Reinste war er,
der mich verrieth!
Die Gattin trügend
— treu dem Freunde —
von der eig'nen Trauten
— einzig ihm theuer
schied er sich durch sein Schwert.
Aechter als er
schwur keiner Eide;
treuer als er
hielt keiner Verträge:
laut'rer als er
liebte kein and'rer:
und doch alle Eide,
die Verträge,
alle treueste Liebe —
trog keiner wie er! —

(The younger men raise a great funeral pyre in front of the hall, near the bank of the Rhine; women dress it with hangings on which they strew herbs and flowers. Brünnhilde, who has again been lost in contemplation of the dead Siegfried, is gradually transfigured by an expression of increasing tenderness.)

With radiant glory
his face is alight.
The truest was he,
yet could dishonor!
His bride he betrayed
by truth to his friendship:
from his best and dearest
only beloved one,
barred was he by his sword.
Truer than his
no troth was plighted;
more faithful than he
was no man to his promise;
holier than his
no love was e'er known:
and yet to all oaths,
to every bargain,
to faithfulest love,
none has been so untrue!

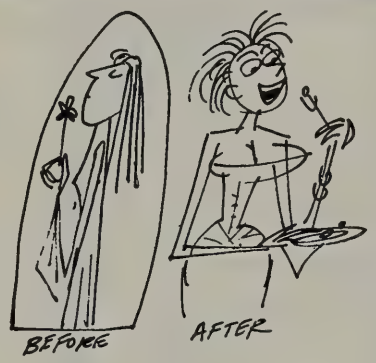
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heilige Hüter!
lenkt eu'ren Blick
auf mein blühendes Leid:
erschaut eu're ewige Schuld!
Meine Klage hör'
du hehrster Gott!
Durch seine tapferste That,
dir so tauglich erwünscht,
weihtest du den,
der sie gewirkt,
des Verderbens dunkler Gewalt: —
mich — musste
der Reinste verrathen,
dass wissend würde ein Weib! —
Weiss ich nun, was dir frommt? —
Alles! Alles!
Alles weiss ich:
alles ward mir nun frei!
Auch deine Raben
hör' ich rauschen:
mit bang' ersehnter Botschaft
send' ich die beiden nun heim.
Ruhe! Ruhe, du Gott! —

Know ye why this was so?
Oh ye, who heed
our oaths in your heaven,
open your eyes
on my bourgeoning grief,
and behold your eternal shame!
Hear my complaint,
thou highest god!
The deed of deeds he wrought,
fulfilled the wish of thine heart.
Then on the hero
laidst thou the load
of the curse to which
thou wast subject.
The purest of all
must betray me,
that wise a woman might grow!
Do I now know what thou wouldst?
All things, all things,
All I now know:
Nought is hidden;
all is at last made clear!
I hear thy ravens
rustle their pinions;
with tidings feared and hoped for,
hence to their home they shall go.
Peace to thee, peace, thou god!



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(Sie winkt den Männern Siegfried's Leiche aufzuheben und auf das Scheitgerüste zu tragen; zugleich zieht sie von Siegfried's Finger den Ring, betrachtet ihn während des Folgenden und steckt ihn endlich an ihre Hand.)

Mein Erbe nun
nehm' ich zu eigen. —
Verfluchter Reif!
furchtbarer Ring!
dein Gold fass' ich,
und geb' es nun fort.
Der Wassertiefe
weise Schwestern,
des Rheines schwimmende Töchter,
euch dank' ich redlichen Rath!
Was ihr begehrt,
geb' ich euch:
aus meiner Asche
nehmt es zu eigen!

(She signs to the men to lift Siegfried's body and bear it to the funeral pyre: at the same time she draws the ring from Siegfried's finger, contemplates it during what follows, and at last puts it on her finger.)

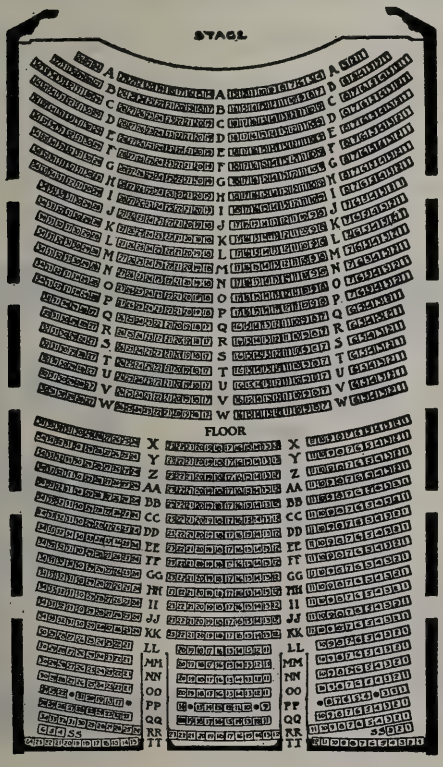
My heritage
now I possess.
Accursèd hoop!
Terrible Ring!
To me thou cam'st:
From me thou shalt go.
Ye wisely seeing
water-sisters,
the Rhine's unresting daughters,
I deem your word was of weight!
All that you ask
now is your own;
here from my ashes
now you may have it! —

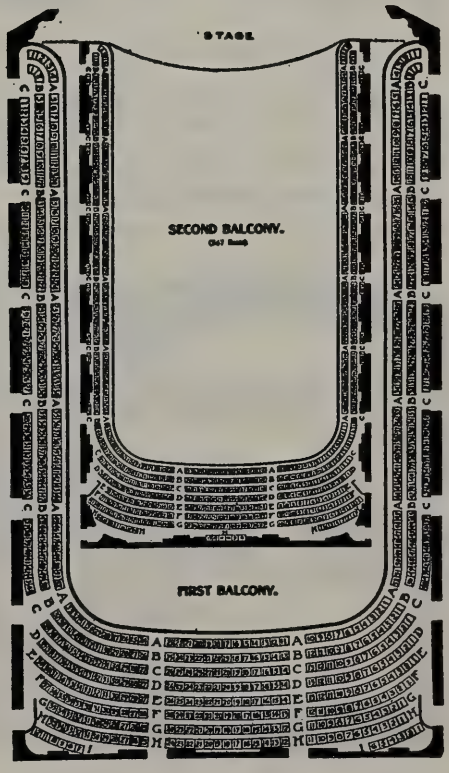
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Das Feuer, das mich verbrennt,
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ihr in der Fluth
löset ihn auf,
und lauter bewahrt
das lichte Gold,
den strahlenden Stern des Rhein's,
der zum Unheil euch geraubt. —

The flame as it clasps me round,
frees from its curse the Ring! —
Back to its gold
return it again,
and far in the flood
withhold its fire,
the Rhine's unslumbering sun,
that once you lost to your bane.

(Sie wendet sich nach hinten, wo Siegfried's Leiche bereits auf dem Gerüste ausgestreckt liegt, und entreisst einem Manne den mächtigen Feuerbrand.)

(She turns towards the back, where Siegfried's body now lies on the pyre, and seizes a great firebrand from one of the vassals.)

Fliegt heim, ihr Raben!
raun't es eurem Herrn,
was hier am Rhein ihr gehört!
An Brünnhilde's Felsen
fahret vorbei:
der dort noch lodert,
weiset Loge nach Walhall!
Denn der Götter Ende
dämmert nun auf:
so — werf' ich den Brand
in Walhall's prangende Burg.

Fly home, ye ravens!
Tell to your master
what here among us you heard!
By Brünnhilde's rock
Your road shall be bent;
there flameth Loge:
Bid him hasten to Valhall!
For the dusk of the gods
approaches.
So — set I the torch
to Valhall's splendid walls!

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(Sie schleudert den Brand in den Holzstoss, der sich schnell hell entzündet. Zwei Raben sind vom Ufer aufgeflogen, und verschwinden nach dem Hintergrunde zu. Zwei junge Männer führen das Ross herein; Brünnhilde fasst es und entzäunt es schnell.)

Grane, mein Ross,
sei mir gegrüsst!
Weisst du, Freund,
wohin ich dich führe?
Im Feuer leuchtend
liegt dort dein Herr,
Siegfried, mein seliger Held,
dem Freunde zu folgen
wieherst du freudig?
Lockt dich zu ihm
die lachende Lohe? —
Fühl' meine Brust auch,
wie sie entbrennt;
helles Feuer
das Herz mir erfasst,
ihn zu umschlingen,
umschlossen von ihm,
in mächtigster Minne
vermählt ihm zu sein! —

(She flings the brand into the heap of wood, which quickly blazes up. Two ravens have flown up from the bank and disappear towards the background.

Two young men lead in her horse; Brünnhilde seizes and quickly unbridles it.)

Grane, my steed,
hail to thee here!
Knowest thou, friend,
where I shall lead thee?
Radiant with fire,
lies there thy lord,
Siegfried — my sorrowless hero.
To go to him now
neigh'st thou so gladly?
Lure thee to him
the light and the laughter? —
Let now my bosom
fill with its blaze!
My master enfolding,
held fast in his arms,
in love everlasting,
made one with my own!



Heiaho! Grane!
grüsse deinen Herrn!
Siegfried! Siegfried! Sieh!
Selig grüsst dich dein Weib!

(Sie hat sich stürmisch auf das Ross geschwungen, und sprengt es mit einem Satze in den brennenden Scheithaufen.)

Hei-a-jaho! Grane!
Greet thou thy lord!
Siegfried! Behold!
Blissfully hails thee thy bride!

(She has swung herself on to the horse, and rides it with one leap into the flames.)

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FRIDAY AFTERNOON, November 29, *at* 2:15 *o'clock*

SATURDAY EVENING, November 30, *at* 8:30 *o'clock*

Beethoven . . . . . Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

INTERMISSION

Beethoven . . . Concerto for Pianoforte, No. 5, in E-flat major, *Op.* 73

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

SOLOIST

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Mr. Arrau uses the Baldwin Piano

These concerts will end about 4:00 o'clock on Friday afternoon; 10:15 o'clock on Saturday evening.

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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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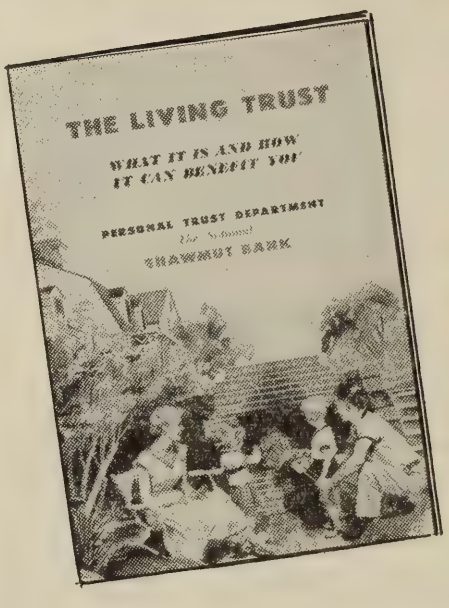
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SYMPHONIANA

Exhibition
Claudio Arrau
Coming Events
Subscribers' Exhibition
A Musical Coming-of-Age

EXHIBITION

Pictures by members of the Boston Society of Water Color Painters are now on view in the Gallery.

The membership of this Society, now in its 73rd year, has included such eminent painters as John Singer Sargent, Childe Hassam, Maurice Prendergast, Winslow Homer, and many others whose work is considered equally qualified although it is not quite as well known.

The purpose of the Society is to "maintain the highest possible standard in water color painting," as the pictures now showing will attest. The members offer their paintings for inspection for those more familiar with a sister art for what enjoyment they may provide.

• •

CLAUDIO ARRAU

Claudio Arrau was born in Chillán, Chile, February 6, 1904. Beginning his musical studies there, he was sent by his government to Europe to complete them. In Berlin he was the pupil of Martin Kraus. After tours of Europe and South America he came to this country, where he appeared as soloist with the Boston Symphony Orchestra on February 4, 1924, playing Chopin's Concerto in F minor. In the season 1940–1941 he toured the United States after an absence of fourteen years. He appeared as soloist with the Boston Symphony Orchestra in Symphony Hall, in 1942, and again in 1953, and at Berkshire Festival concerts, 1946, 1948, 1951, and 1954. On March 25–26, 1955, he played in Beethoven's Third Concerto, in C minor.

• •

COMING EVENTS

Pierre Fournier, the cello soloist at next week's pair of concerts, appeared with this Orchestra in 1951 (Lalo's Concerto) and 1954 (Dvorák's Concerto). Following this, the eighth pair of concerts, the Orchestra will make its

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second visit of the season to New York with concerts in Washington and Brooklyn. The new Third Symphony by Roger Sessions, commissioned for the 75th Anniversary of this Orchestra and to have its first performances next week, will be introduced to New York on Wednesday evening, December 11, and to Washington on the following evening. It will likewise be performed in Sanders Theatre, Cambridge, at the concert of December 17.

At the ninth pair of concerts (in the week before Christmas, December 20–21), Dr. Munch will repeat Honegger's Christmas Cantata which he introduced to Boston in December 1954. The new orchestration by Stravinsky of Bach's Chorale Prelude *Vom Himmel Hoch* will have its first hearing in Boston. The New England Conservatory Chorus prepared by Lorna Cooke de Varon will join the Orchestra in these two works, Marguerite Willauer and Marvin Hayes singing the soprano and baritone parts. Sherman Walt, the Orchestra's first bassoon, will play in Mozart's Concerto for this instrument. At the pair of concerts on December 27–28, Byron Janis will be the soloist in Rachmaninoff's Third Piano Concerto.

Choral works for the remainder of the season will be Bach's Passion According to St. John to be performed in Holy Week (April 3 and 5), the Chorus Pro Musica participating. Berlioz' Requiem, with the New England Conservatory Chorus, will end the season on April 25 and 26.

The Spring Pension Fund concert will consist of Bach's Mass in B minor to be performed with the Harvard and Radcliffe Choruses, G. Wallace Woodworth, conductor, on Sunday, March 9. The Mass will be performed complete in two parts in the late afternoon and evening.

• •

SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by subscribers to the Boston and Cambridge concerts of the Boston Symphony Orchestra, and by members and Friends of the Orchestra, will take place January 3–11. Paintings should be delivered to Symphony Hall on Monday or Tuesday, December 30 or 31. Application blanks may be had at the Friends' Office.

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(Continued on page 427)

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SATURDAY EVENING, NOVEMBER 30, *at* 8:30 *o'clock*

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SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

The most recent performances in this series were on October 5–6, 1956.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself – but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.

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The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, Leonore such a heroine. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was



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DID YOU KNOW that his theory of programming calls for: first, a classical symphony, baroque concerto grosso or an overture; next, a difficult work, probably modern; and finally a big symphony. As he explains in his "I Am A Conductor":

> "First we prepare the terrain and sharpen the receptivity. Then we try to make the public love music whose tartness may still be disturbing. Finally, the classical, rich and solid, relaxes the atmosphere."

On the burning question of "interpretation", Dr. Munch has this to say:

> "If you interpret music as you feel it, with ardor and faith, with all your heart and complete conviction, I am certain that even if the critics attack you, God will forgive you."

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the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

• •



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BOSTON, MASSACHUSETTS

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down



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to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

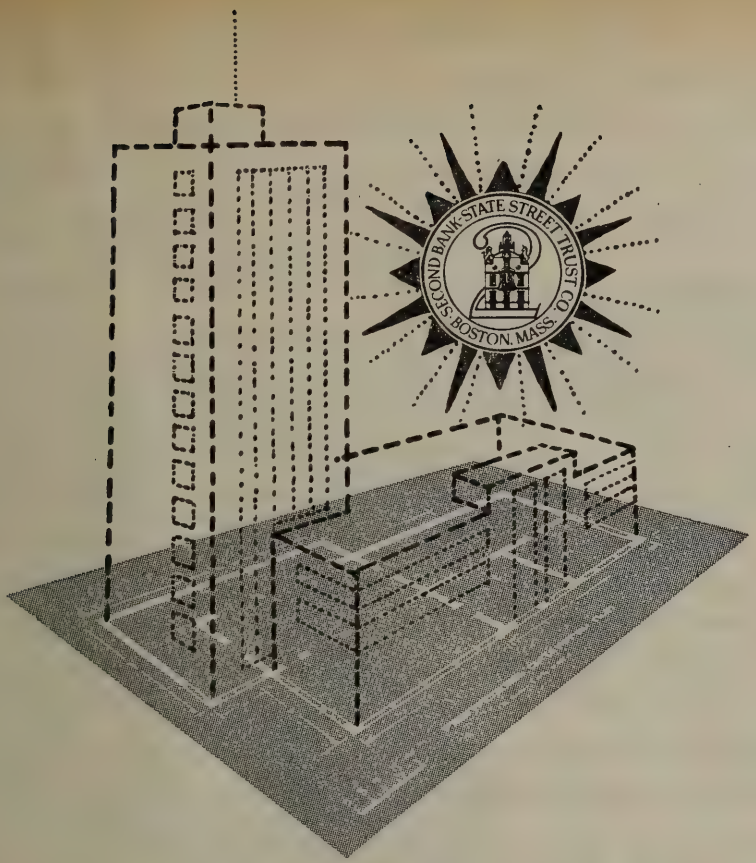
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phony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies



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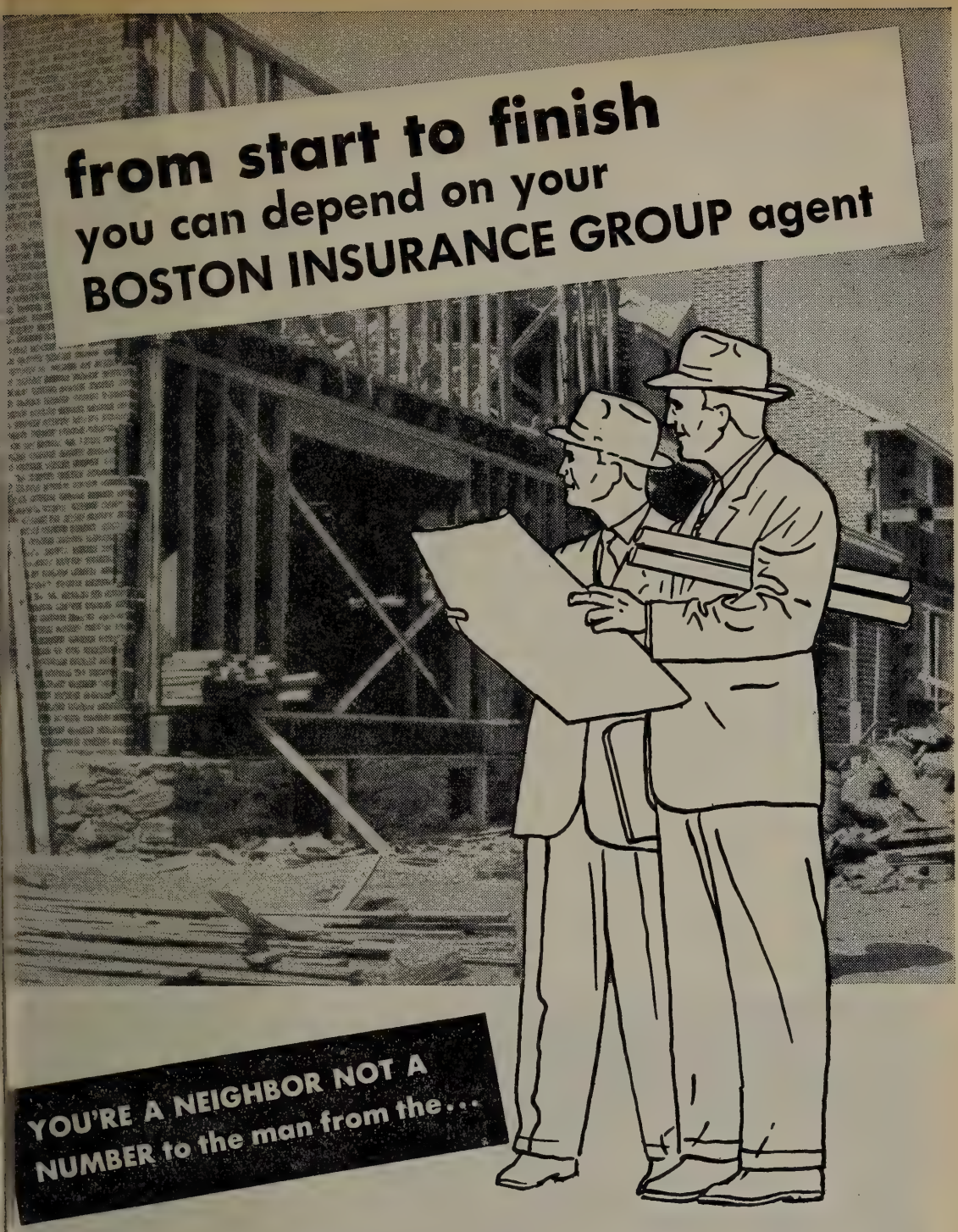
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The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but

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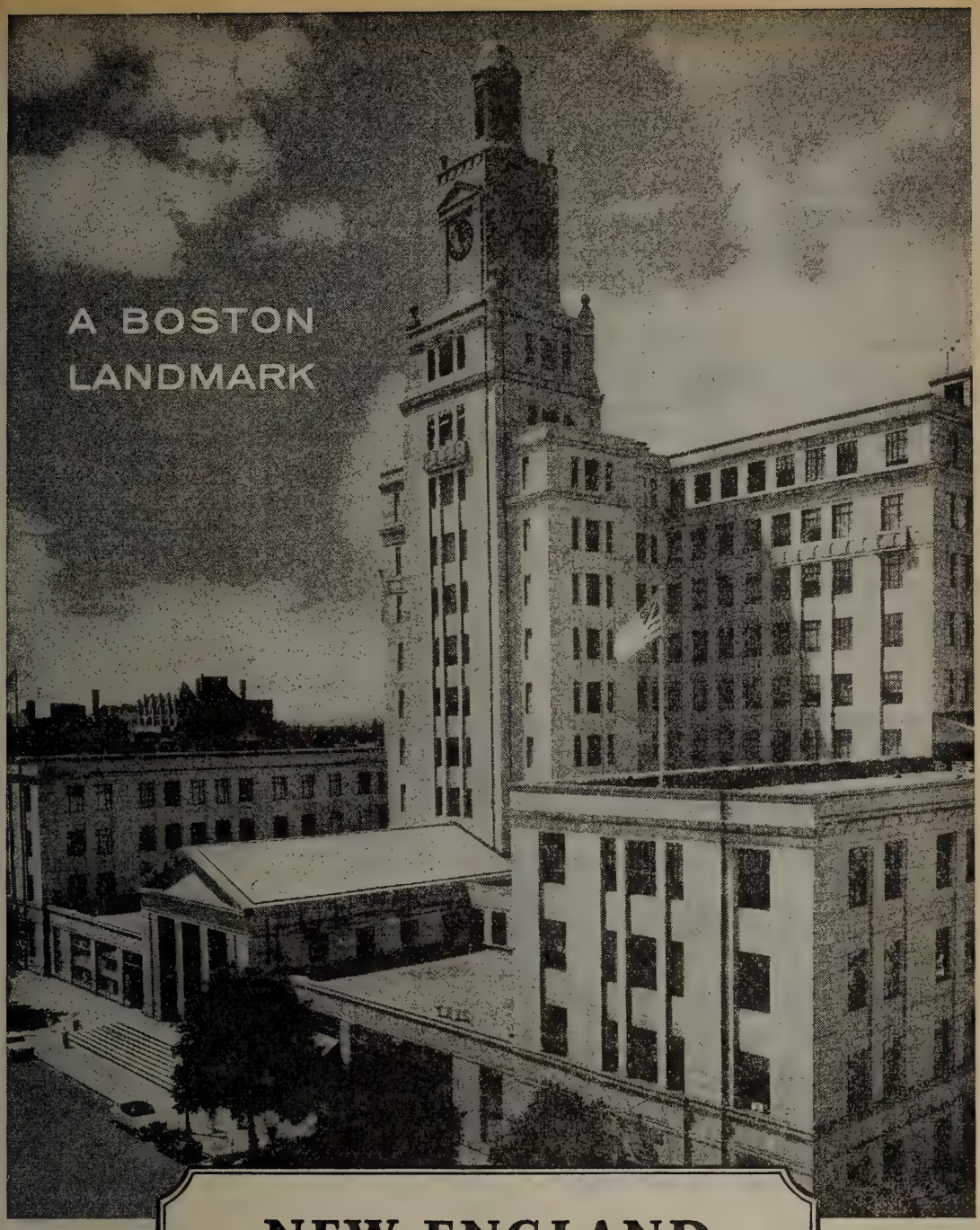


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with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo*, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is

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strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato,* and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante.* The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus,* as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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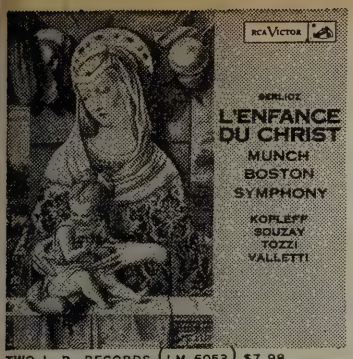
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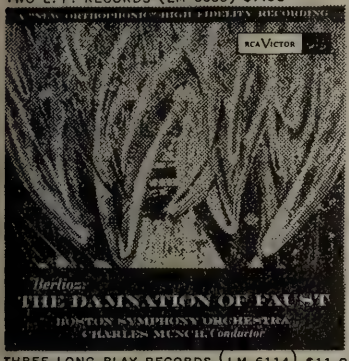
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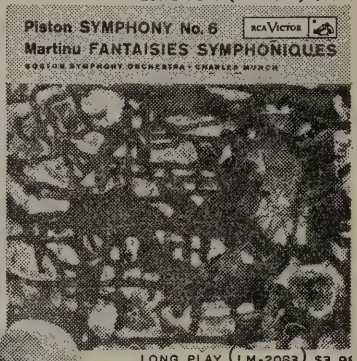
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ENTR'ACTE

BEETHOVEN'S GRAND-NEPHEW IN AMERICA

By PAUL NETTL

(Reprinted from Music and Letters, July, 1957)

THERE is a mass of literary information on Beethoven's nephew Karl, son of his brother Kaspar Karl. Quite recently an excellent psychoanalytical study by R. and E. Sterba treated that "evil spirit" of the composer, following upon Dr. Max Vansca's detailed treatment of the same topic.

It is a well-known fact that Beethoven developed an almost pathological affection for the son of his younger brother. This brother had made the composer the (legal) guardian of his son, since he had not sufficient confidence in the pedagogical faculties of his wife Johanna, born Reiss. This responsibility became such a serious burden to Beethoven that more often than not he was driven to the verge of despair by that young scamp. Having caused trouble in many educational institutions and finally tried to commit suicide, the young man

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was found a safe place when his uncle managed to get him into an infantry regiment at Jihlava (Iglau) in Moravia. Karl improved considerably during his military service, especially after he had met his future wife, Caroline Barbara Charlotte, in the house of the Municipal Councillor Naske. When, in 1831, Caroline moved to Vienna Karl left military service and married her in 1832. Karl died of a cancer of the liver in 1858. His widow survived him for more than three decades; she died in Vienna in 1891. The couple had four daughters and one son. That son, Ludwig van Beethoven, was for a long time the object of scandal.

In an article on Beethoven and Munich, Professor Adolf Sandberger had already given information about the master's grand-nephew. In 1868 the latter had been recommended by the well-known musicologist Ludwig Nohl to Richard Wagner and through Wagner to King Ludwig II of Bavaria. For years he enjoyed the king's generosity, which however did not prevent him from committing systematic frauds until finally the Bavarian courts caught him and, in 1872, sentenced him to four years' and his wife Marie, born Nitsche, to six

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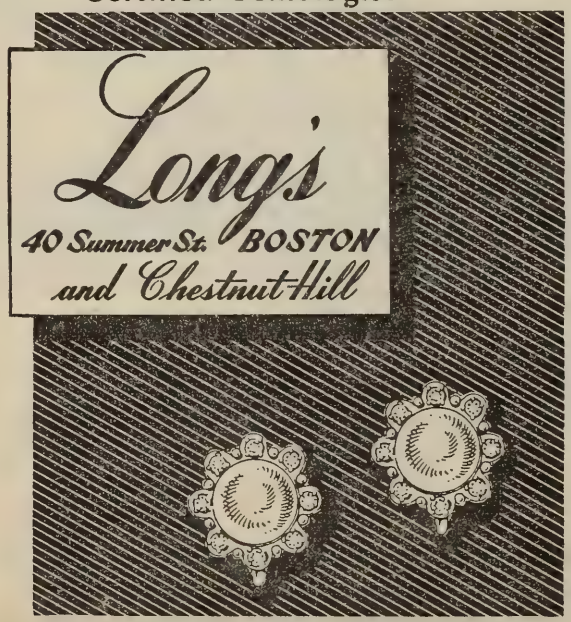


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months' imprisonment. Beethoven at that time pretended to be Baron von Beethoven and "grandson" of the famous composer. Although the literature on Beethoven indicates that traces of this crook were at one time found in the United States, an expert in this field, Col. Donald W. MacArdle, informs me that "no confirmation of any kind has been found in the legend that Nephew Karl's son emigrated to the U.S.A."

A short time ago, however, while in Vienna, I had the opportunity of meeting Dr. Robert Homolka, who has for years done detailed research about the descendants of Karl von Beethoven and whose book, "Der Neffe Karl," is to appear in 1958. Dr. Homolka put at my disposal his entire material on that subject. I draw from it here as far as the tale of Ludwig's stay in America is concerned. Dr. Homolka's research is based on documents and letters which were kept by the family. It seems – according to those documents – that the sentence on Ludwig was pronounced *in absentia,* since the couple, with their baby son Karl Julius Maria, born at Munich in 1870, embarked for the United States on 30 August 1871. They arrived there on 15 September and the very same evening went to Rochester, New York, where Ludwig obtained a post in the office of an architect. A week

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later their son Heinrich was born; but after six months the child died and was buried in the cemetery at Rochester. The scandal Ludwig was involved in soon became known in the town. An article by Ludwig Nohl in the much-read German newspaper "Nachrichten aus Deutschland" mentioned the arrest warrant. This prompted the couple to leave Rochester and to go to Buffalo, whence Ludwig made a trip to Niagara Falls. Later on he settled in Montreal. There is no doubt that Canada, too, was getting too hot for him. However, at Montreal, Marie, an excellent pianist, scored a great success with a concert. She then toured the country and played at Quebec, Ottawa, Brockville, Hamilton, etc., etc. In the summer of 1873 the couple moved to Detroit, where Marie very successfully performed at a concert of the Philharmonic Society, while Ludwig got work for six weeks with the Michigan Central Railroad. Shortly afterwards they moved to Jackson, Michigan, where Beethoven — for $60.00 a month — worked with the same Railroad Company, while Marie gave piano lessons.

Ludwig must have been in some way a genius of invention. He had the idea of creating a messenger-service institute on the European pattern. He worked out the project and looked about for a wealthy

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partner. The Beethoven couple had travelled on the boat with a family named Stiles who had settled at Sabula, Iowa. In the summer of 1873 repeated invitations led to a visit at Sabula, where the Beethovens stayed for a week as guests of the Stiles family. The business venture was now launched for good. Stiles advanced the necessary funds. Ludwig returned for a short time to Jackson, but in the autumn he moved to Chicago, where on 1 January 1874, the messenger service was organized. It proved successful, and in the autumn of 1874 the Beethovens moved to New York. At first they lived on Staten Island, later on in Manhattan. After having founded a similar business in New York, they opened a third branch at Philadelphia in the spring of 1875. But Ludwig's "red cap" idea would not let him sleep. On the occasion of the New York World Fair he conceived the idea of facilitating the visit to the fair for elderly people through the purchase of 500 wheel-chairs to be serviced by attendants. This enterprise turned out to be a great success. It prompted the president of the Fair and the management of a telegraph company to conclude a contract with Beethoven on the basis of which he took over the management of the Fair service for a 25% share of the profits. He was now general manager of a large corporation with its headquarters in New York. The original commercial papers carry the following heading:

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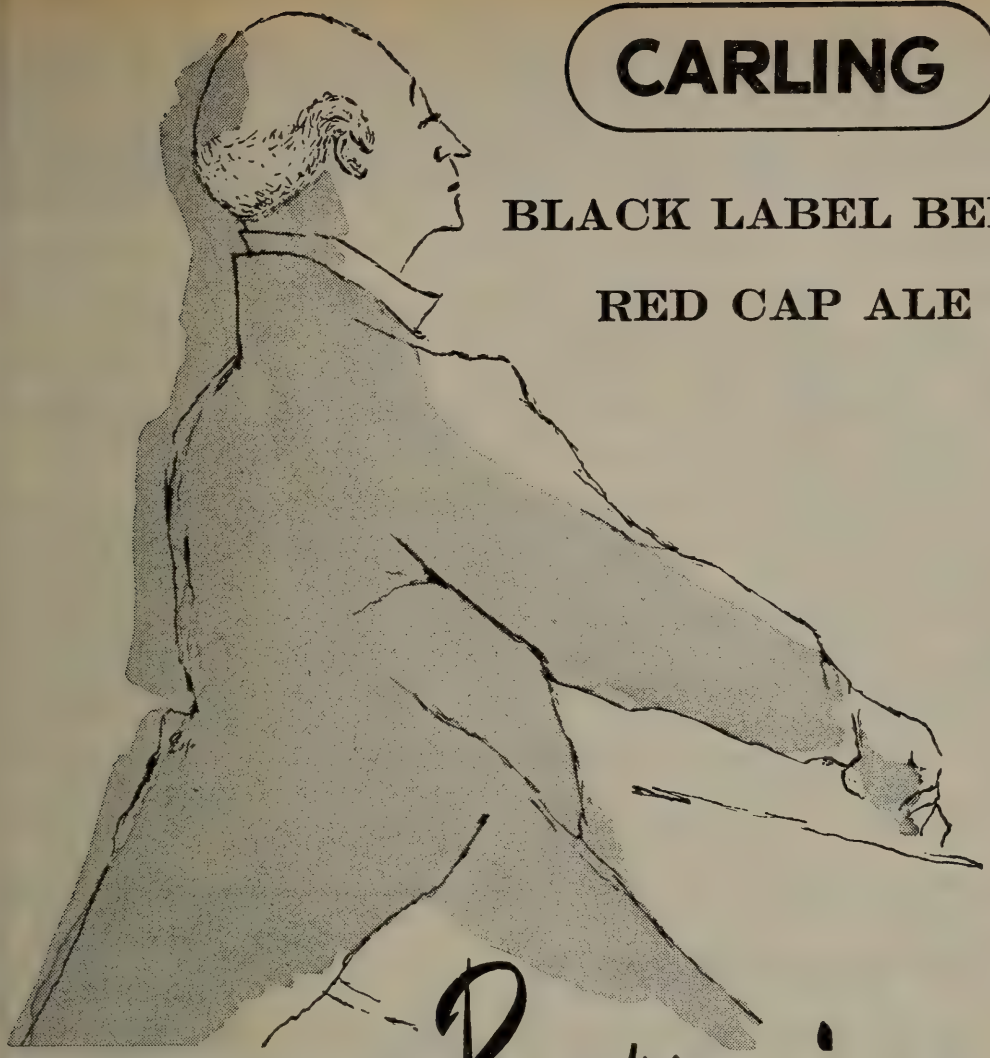
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The fact that he changed his name to "von Hoven" furnishes the clue to the enigma of Beethoven's "legendary" descendants in America. Ludwig himself even broached this subject in a letter to this sister Maria Anna, the second daughter of his nephew Karl and the wife of Paul Weidinger, chief cashier of the Anglo-Austrian Bank and professor of commercial science in Vienna. The letter, dated 9 September 1875, reads as follows:

> You will not be surprised that I bear our name in the abbreviated form which you know. Not a day passes without my being glad to have taken this decision before going into business. Due to the public character of the Company, my name naturally appears on such a large quantity of stationery and printed matter in the main cities of this country that I would have been lucky if there had been nothing more than indiscreet questions to be answered; anyhow, abbreviations, changes and translations of family names are an everyday occurrence in this country, and I can truthfully say that it is only my letters to our dear mother which remind me of my original name. It is my desire that my children continue to use this name whether they remain in America or not. They will have the

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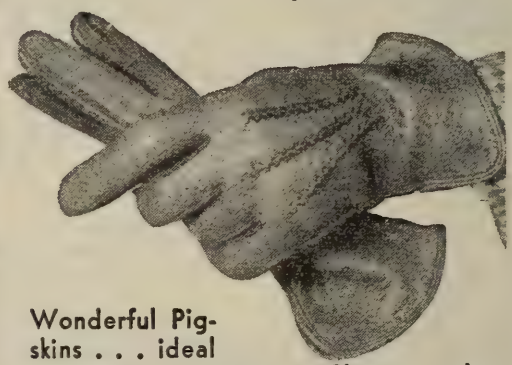
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right to use this name, since I intend to obtain my American citizenship under it as soon as I have been in the country for five years.

This justification of his change of name is characteristic of Ludwig. The actual reason, of course, was to conceal his past life at Munich. This year 1875 unfortunately brought Ludwig's correspondence to a halt; but stories still current among surviving family members in Vienna complete the picture. The von Hoven couple with their two children, Meta, then four, and Karl, eight years old, visited Vienna in 1878. Robert Heimler, the husband of Gabriele, third daughter of nephew Karl, reported that the American relatives lived in the Heimler apartment in Vienna VIII (Josephstadt), Lenaugasse 3. It is not known how long they stayed in Vienna. Heimler was anxious to see them return to America; Ludwig's reputation in Vienna was evidently more than dubious. The years 1878–90 represent a gap in our information. According to Karl, son of Ludwig, Ludwig ended by living in New York in highly comfortable circumstances as director of the Pacific Railroad.

The next information about him comes from Paris in 1890. It is a letter from Marie von Hoven to Robert Heimler saying that Ludwig is gravely ill and confined to bed in an adjoining room, and that her

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son Karl is also very ill. Since, as she says, Ludwig is not earning any money at the moment, she and her children are in dire financial need. The trustee of her property, the banker Schweinburg in Vienna, is not supposed to send her money until 1 July. She claims that her funds are all but exhausted by these illnesses and asks Heimler to try to get an advance from Schweinburg. The Paris address is 2 Rue Millet, Saint-Cloud. A second letter, dated 25 February, acknowledges, with effusive thanks, receipt of 200 francs. Everything else is shrouded in mystery, especially the circumstances of the family's coming to Paris. In 1917 Karl told the Austrian journalist Karl Mittelmann that he had been living with his mother in Brussels for the past twenty years. Meta is said to have lost her life during a boating excursion in America. Karl went on to say that he had had five brothers and sisters, of whom he was the sole survivor.

That would mean that two more children were born in the United States, although we know nothing of their names or dates of birth. Concerning the time and place of Ludwig's death, we have no precise information. It is certain that he did not die in America, but either in Paris or in Brussels. Towards the end of September 1916 mother

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and son moved to Vienna, where they lived in the XIIIth district, Zehetnergasse 19. Karl Julius, the only surviving Beethoven, did his military service as a member of the *Landsturm*. His mother died in 1917. The "last of the Beethovens" was a journalist who at the age of twenty already wrote articles for English and French newspapers. He was drafted for military service at Antwerp in 1916 and, with his mother, arrived in Vienna on 26 September. We shall dispense with the details of his military career. He was seen several times. In December he was taken to Garrison Hospital No. 1, where he was operated on for an intestinal obstruction, and he died on 10 December, being interred next to his mother, Marie. The marble tombstone bears the two names: Marie van Beethoven and Karl Julius van Beethoven.

Dr. Homolka informs me that he visits the grave once a year and lights a candle for both mother and son. Karl, the last of the Beethovens, weakly, undernourished, and not equal to the exertions of military life, cut a pitiable figure. The "noncoms" found him a ready target for their abuse. "Beethoven — sweep the barracks, wash the floor, Beethoven — clean the latrine, Beethoven — get some wood!" What a tragi-comedy of the human beast! His fellow soldiers, how-

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(Continued from page 388)

A MUSICAL COMING-OF-AGE

(Editorial in the Boston Globe, *November 21, 1957)*

It was twenty-two years ago that Leonard Bernstein composed the class song when he graduated from the Boston Latin School. Now, at 39, he has been named the musical director of the New York Philharmonic Orchestra.

Thus he becomes the first American-born and American-trained conductor to hold the post. Not only Boston, but the nation, can therefore, but without nationalistic chauvinism, take pride in his appointment.

It comes, moreover, as a tribute to Boston's late Serge Koussevitzky, whose conducting Bernstein used to enjoy as a Harvard student from the second balcony of Symphony Hall, and whose protégé he became, here and at Tanglewood. . . .

The versatility of Mr. Bernstein's career and his wide range of musical taste perhaps symbolize, as much as the precedent set by his new appointment, a momentous development in this country over the last quarter-century. Like the artist himself, the nation has undergone a musical coming-of-age.

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ever, took pity on him and occasionally took him along on leave. His family did not take care of him. They were ashamed of him. When he visited them they handed him out 10-crown notes and a few cigarettes. Yet, apart from his physical shortcomings, he is said to have been a highly intelligent and spirited individual. He mastered several languages. It seems as though the evil demon which had been spreading its poison ever since the days of the immortal master's dipsomaniac father had now managed to torture to death even this last bearer of the glorious name. What an antithesis: Ludwig van Beethoven, one of the giants of humanity, and this abused, tortured, miserable militiaman!



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Chilean-born pianist Claudio Arrau is celebrated on every continent of the globe. He has toured America every season since his first Carnegie Hall recital back in 1941. A great favorite in London, in the autumn of 1957 he played all five piano concertos in the Beethoven Festival conducted by Klemperer.

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DEEP SEA AND PROSPEROUS VOYAGE

(Editorial in the Boston Globe, *November 3, 1957)*

CERTAIN landmarks finally come to be taken for granted. Harvard University, the Boston Symphony Orchestra, the Museum of Fine Arts, the Athenæum, the Public Library, and the *Atlantic Monthly:* these, like ocean's two tides a day, are always there for those who walk the solitary beaches of meditation, at elbows with

". . . that crystalline sea
Of thought and its eternity."

It is one hundred years since the *Atlantic Monthly* began life at one of those long luncheons in the Parker House — Emerson, Longfellow, Holmes, Lowell, and company being accustomed to sustain conversation at highwater mark not for a paltry three hours, but for twice that space and more. "Jubilee," the centenary anthology from the *Atlantic's* contributors, "selected and edited by Edward Weeks and Emily Flint," is a plumb sockdolager. Anyone desiring a look around the inside

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"The orchestra of the Société des Concerts du Conservatoire was conducted by Russell Stanger, who left a deep impression."—Suzanne Demarquez, *Musical Courier*

PHILADELPHIA: "His debut was nothing short of a tremendous success. Stanger revealed an amazing mastery of Hindemith's modern idiom in *Mathis der Maler.* His inspired reading far surpassed the *Malers* of most of the so-called 'veteran' conductors. In Ravel's *La Valse* he produced a wealth of stunning orchestral sounds."—J. Cartin McKinney, *Philadelphia Daily News*

RICHMOND: ". . . A dynamic young conductor . . . concert a rare delight."—Helen de Motte, *The Richmond News Leader*

PORTLAND, OREGON: "Monday night's Portland Symphony audience engaged at the end of the concert in what seemed almost a competition with the orchestral players to see which could applaud longer and harder for the young conductor, Russell Stanger."—Frederic Rothchild, *Oregon Journal*

BOSTON: "Russell Stanger is a conductor with a dynamic approach, and an exceedingly musical spirit."—Rudolph Elie, *The Boston Herald*

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of our collective cranium from 1857 to 1957 can find it here, and that record of high excellence has been maintained over a longer period than any other monthly magazine in existence.

• •

A good deal is made (at least in current articles about this centenary) of the *Atlantic's* offices being in an old brownstone town mansion on Arlington Street with windows overlooking the Public Garden, and without chromium or fluorescent lights. In the large, airy room of its editor-in-chief there is positively a fireplace under a chimney-piece of blue-veined white marble. As apologue, what about the new orchestra hall built in a Midwestern city during the flush 1920's when money was no consideration? (Later it was found to have too much upholstery and not enough seats.) "Our hall," said one of its subscribers earnestly, "is so superior to Symphony Hall in Boston that it isn't funny." This was said to someone quick enough on the trigger not to make a remark equally funny: "You have the hall, we have the orchestra." Does anyone need to be reminded that the slicks, the glossies, and the pulps sport the chromium and fluorescent lights? We have the magazine.



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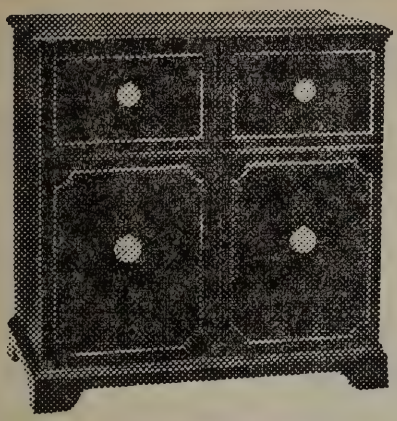
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It never did go in for flashiness. What it did, on the contrary, go in for, despite its urbanity, sometimes got it hard words, which, although they are said to crack no sconces, once in a while just missed getting broken bones. Bliss Perry, as editor, when the offices were still at Houghton Mifflin's, published an able discussion of a then red-hot religious issue. An irate secretary paid him a call during which he became so abusive that, says Bliss, "For a while it looked as if the only question was which of us would throw the other out of that second-story window."

• •

A young playwright, having had smashing successes on Broadway and in Hollywood, wanted for the writing of his next work a congenial environment. He chose, of course, a cottage on a California sea beach? — Not at all. He chose lodgings on the North side of Beacon Hill, which suggests something else already suggested by the quiet distinction of the *Atlantic's* brownstone town house on Arlington Street: and that is, New England from Long Island Sound to the Canadian border and from the Berkshires to the Eastern seaboard, goes on becoming more and more a region where excellence can be matured without ostentation.

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Now a learned review, if it is to survive in an equalitarian society, must, as the editors of the *Atlantic* are probably better aware than anybody else, keep moving. When everybody is exactly as good as everybody else, if not better, the estate of learning — this we have been finding to our rue in the political persecutions of the past decade — is resented, distinction is envied, and high standards of taste, intellect, even of conduct, are suspect. Santayana termed this "The Genteel Tradition at Bay."

• •

That tradition is something more serious than "genteel." It is a tradition of nonconformity, self-reliance, innovation, self-criticism — in one word, originality. "Greater Boston" is now a geographical term. There is, however, another and a greater Boston, much, much older. It was here from the first, though its greatness has kept changing shape to meet advancing needs. It is the Boston, the New England, and the United States of pioneering thought and action; and let

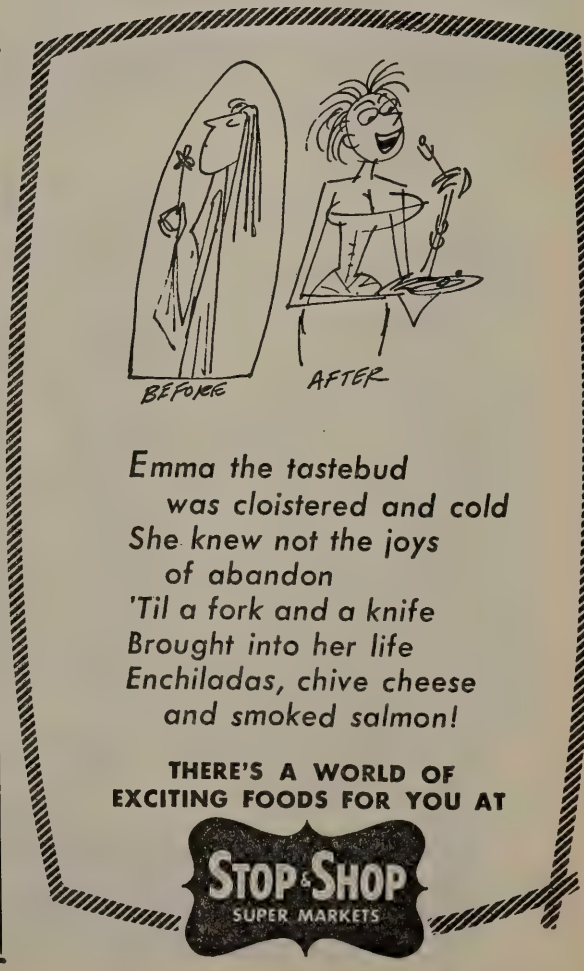
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us never forget that these innovators, some of whom founded the *Atlantic,* were never too well liked even in the "genteel" Boston of 1857. It was a "broadcloth mob" of "gentlemen of property and standing" that just did not quite lynch the abolitionist William Lloyd Garrison who now sits in bronze on Commonwealth Avenue Mall. When honoring dead radicals it is well to ask ourselves whether they are honored because they were radicals, or because they are dead.

Other learned reviews — once the peers, or nearly so, of the *Atlantic* — have perished by the way. Honored and honorable, their names are still remembered. Some of the slack left by their demise is taken up by university quarterlies, like the admirable *Yale Review,* and we are fortunate to have them; but there is a difference between having to do it only four times a year, or every month in the twelve. And there are disadvantages, too, in not having to fight to one's living in the market-place; for the pitfall of academic security of tenure may be a certain tendency to intellectual dandification. This the *Atlantic* has escaped by having to stay out in the weather. It is well weathered and it has weathered well.





CONCERTO NO. 5, E-FLAT, FOR PIANOFORTE AND ORCHESTRA, *Op.* 73

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Beethoven's "Emperor" Concerto was completed in the year 1809. Its first performance took place in Leipzig probably in the year 1810 when Johann Schneider was the pianist. The first performance in Vienna was on February 12, 1812, Karl Czerny taking the solo part. The first performance by the Boston Symphony Orchestra was on January 27, 1882, Professor C. Baermann, soloist. Subsequent soloists performing the concerto with this orchestra in Boston have been Carl Faelten, Adele aus der Ohe, Eugen D'Albert, Helen Hopekirk, Ignace Paderewski, Frederic Lamond, Ferruccio Busoni, Wilhelm Bachaus, Teresa Carreño, Leonard Borwick, Harold Bauer, Josef Hofmann, Alfred Cortot, Rudolph Ganz, Walter Gieseking, Leonard Shure, Jesús María Sanromá, Rudolf Serkin, Alexander Borovsky, Nadia Reisenberg, Clifford Curzon, and Robert Casadesus.

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to the Archduke Rudolph, of Austria.

NOTATIONS for the last of Beethoven's piano concertos appear in the sketchbooks of 1808, together with sketches for the choral Fantasia. Evidently he put his ideas for the concerto aside, to resume and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's

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powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

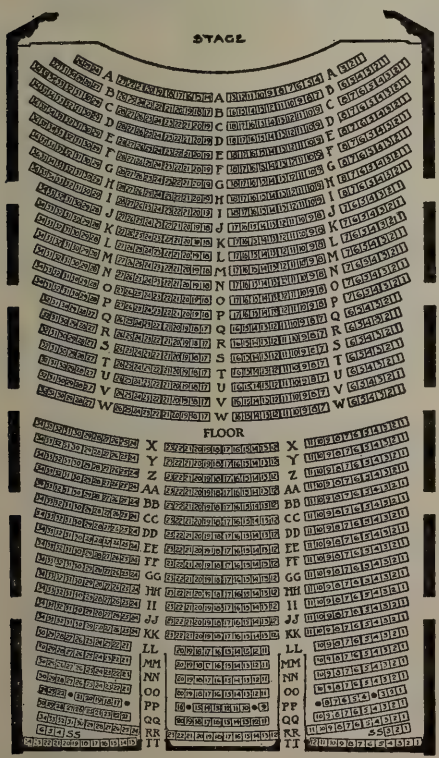
The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter. Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated — it could have done nothing else — and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon

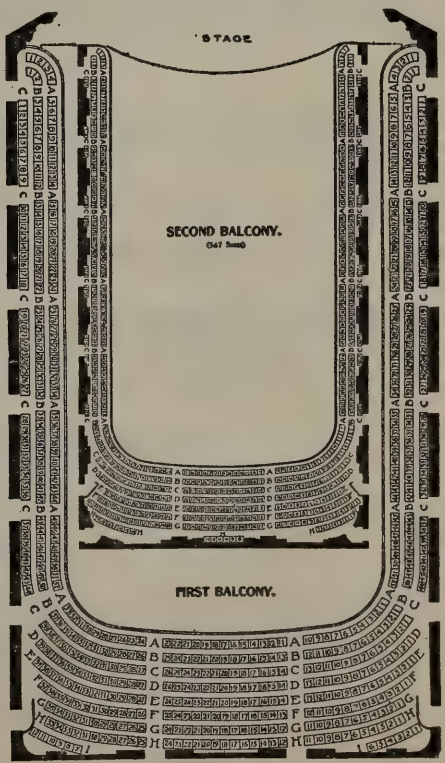
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set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, "King of Italy, Protector of the Confederation of the Rhine." On May 15th the Commandant Razout quartered the soldiery upon all lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: "If I were a general, and knew as much about strategy as I know about counterpoint, I'd give you something to do!"

In spite of these disturbing conditions, Beethoven probably completed the *"Lebewohl"* Sonata at this time, as well as this Concerto and the String Quartet, Op. 74 (called the "Harp Quartet"); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the movements — "Farewell, absence, and return" — being occasioned by this

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gentleman's flight from existing conditions in Vienna. The tonality of E-flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.

The Concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to "a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment." The first Viennese performance, and the first over which Beethoven himself had any direct supervision, was on February 12, 1812. Beethoven's career as pianist had ended on account of his deafness, and the honors on this occasion fell to his pupil, Karl Czerny. The concert was "for the benefit of the Society of Noble Ladies for Charity." At this affair three tableaux were shown, representing three pictures by Raphael, Poussin, and Troyes, as described by Goethe in his *Elective Affinities*. "The pictures offered a glorious treat," wrote Theodor Körner in a letter, "a new pianoforte concerto by Beethoven failed." And Castelli's *Thalia* gives the reason: "If this composition, which formed the concert announced, failed to receive the applause which it deserved, the reason is to be sought partly in the subjective character of the work, partly in the objective nature of the listeners. Beethoven, full of proud

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confidence in himself, never writes for the multitude; he demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the knowing, a majority of whom is not to be found on such occasions."

The assemblage at this concert, probably in the mood for light diversion, no doubt missed altogether the very different voice of Beethoven which underlay its expected aspect of thundering chords, cadenza-like passages in scales, trills, arpeggios, forms which in lesser hands are so often the merest bombast. They failed to see that, accepting the style which custom had dictated to him, Beethoven had transformed it into something quite different, had written his signature into every measure. The three emphatic chords from the orchestra in the introduction, each followed by solo passages of elaborate bravura, establish at once a music of sweeping and imperious grandeur unknown to any concerto written up to 1812, and beside which the dignity of emperors or archdukes loses all consequence.*

There follow almost a hundred measures in which the orchestra alone lays forth the two themes and develops them in leisurely amplitude. The piano from this point assumes the first place, and makes

* Beethoven once wrote: "There is nothing smaller than our great ones — I make an exception in favor of archdukes."



the themes, so symphonically cast, now primarily its own. The solo part traverses elaborate figurations which, however, never obscure the thematic outlines, but unfailingly intensify it and enhance the development. Beethoven writes his own cadenza into the score, and, by explicit direction, forestalls weakling interpolations. The slow movement (in B major) is short, like that of the G major concerto, and like that illustrious predecessor consists of a sort of duologue between orchestra and piano. Here the muted strings intone their noble and tender theme, which the piano answers with a pianissimo passage of its own, in gently descending triplets. The free, searching improvisation of the piano ascends by trills in half-steps, arousing a sense of expectancy which is resolved as it clarifies at last upon the theme of the orchestra. The piano sings the theme in a full exposition. Wood winds and strings are then softly blended with a dreamy and constantly shifting figuration of the piano. The music dies away upon a mysterious sense of anticipation, and over a sustained note of the horns the piano gives a soft intimation, still in the adagio tempo, of the lively rondo theme which immediately follows. The piano takes the thematic lead in this finale, which is long, and brilliantly developed.

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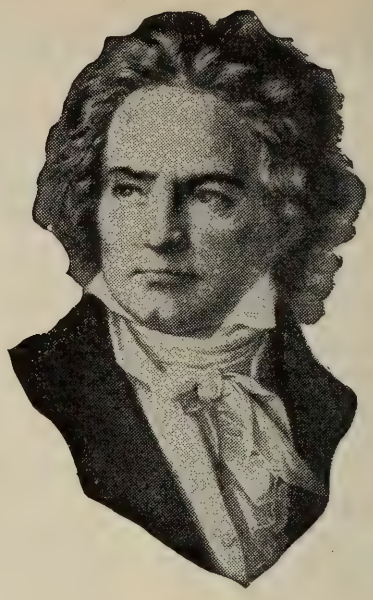
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SATURDAY EVENING, DECEMBER 7, *at* 8:30 *o'clock*

BRAHMS ..... Academic Festival Overture, *Op.* 80

SESSIONS ..... Symphony No. 3

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Nicht zu schnell — Langsam — Sehr lebhaft

RAVEL ..... "La Valse," Choreographic Poem

SOLOIST

PIERRE FOURNIER

These concerts will end about 3:55 o'clock on Friday afternoon; 10:10 o'clock on Saturday evening.

The concerts of this orchestra are broadcast complete as follows in Boston: Station WGBH (FM), the Friday afternoon, Saturday evening concerts; Station WXHR (FM), the Friday afternoon, Sunday afternoon, and Tuesday evening concerts; Station WCRB (AM and FM), the Saturday evening concerts.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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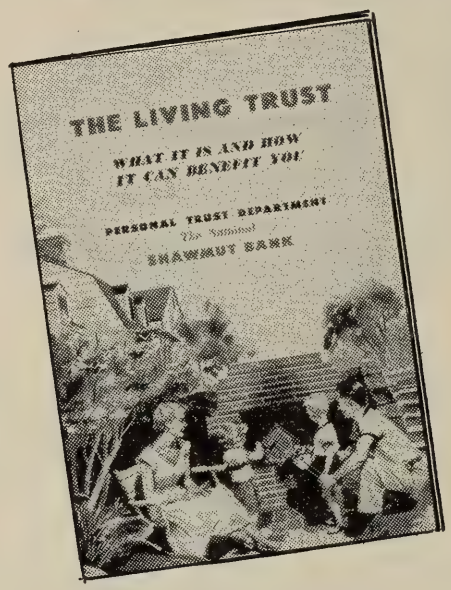
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Several days ago, Mr. Henry B. Cabot, President of the Trustees of the Boston Symphony Orchestra, received a note from one of the regular season subscribers to the concerts. The note was occasioned by this year's opening of the "Friends of the Boston Symphony Orchestra" fund-raising campaign.

In part, it read as follows:

"Certainly I'm going to send my contribution to the Symphony this year - - it's something I pay with all the pleasure in the world - - much more satisfying than paying taxes. I like to hear the results too and I pat myself on the back and think if I hadn't sent in my check, I might not be hearing quite as beautiful a trumpet note or listen to Doriot Anthony playing that flute run . . that's just for me! . . ."

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AN EXTRA OPEN REHEARSAL

The rehearsal by this Orchestra on Thursday, December 19th, will be opened to the public. For the program, see page 3 of cover.

• •

PIERRE FOURNIER

Pierre Fournier, born in Paris, studied music with the intention of becoming a pianist until a partial paralysis from polio, which interfered with his pedalling, obliged him to change his instrument. His only master of the 'cello was the Dutch musician, André Hekking. He began his career in Europe before the Second World War and, unable to serve in the Army, accepted a post at the Conservatoire. In 1945 he resumed his concert tours both as soloist and in quartet playing. He made his American début in November, 1948, in New York. The music dedicated to him includes sonatas by Martinu and by Poulenc. Mr. Fournier appeared with the Boston Symphony Orchestra on January 5, 1951, in the Concerto by Lalo, on January 24, 1954 in the Concerto by Dvorák.

• •

OUR SYMPHONY BROADCASTS

In addition to the broadcasts of the four series of Boston concerts in Boston as indicated in this program book, regular broadcasts of the Saturday evening concerts are now being given over an extensive area.

WXCN (101.5) in Providence has established the broadcasts of the Saturday concerts over their FM concert network. This includes station WHCN (105.9) Hartford, and covers the greater part of Connecticut as well as Springfield, Massachusetts. Another station of this network is about to be established in Boston and may be in operation before the new year. This is WBCN (104.1). The transmitter will be in the tower of the John Hancock building with a power of 20,000 watts and a beam with a seventy-five mile radius. Through these three stations all of Connecticut and Rhode Island, all of Massachusetts except the northwest corner, parts of Maine, and New Hampshire, will be covered. A plan to establish still another station on the top of Mt. Washington will, if realized, include the entire New England territory up to the Canadian border.

In addition to station WXCN in Providence, an affiliated station WPFM (95.5) will carry the program.

The broadcasts by station WQXR

(Continued on page 491)

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FRIDAY AFTERNOON, DECEMBER 6, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 7, *at* 8:30 *o'clock*

BRAHMS ..... Academic Festival Overture, *Op.* 80

SESSIONS ..... Symphony No. 3

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RAVEL ..... "La Valse," Choreographic Poem

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ACADEMIC FESTIVAL OVERTURE, *Op.* 80

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The overture was composed in 1880; first performed January 4, 1881, at the University of Breslau.

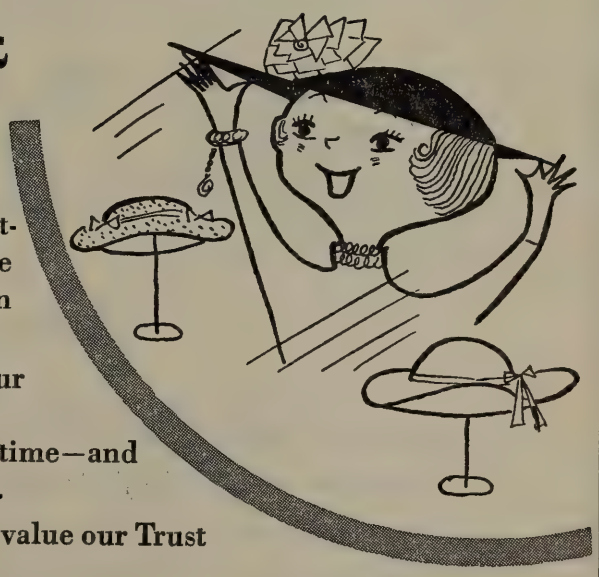
The most recent performances in this series were on April 3 and 5, 1947.

The orchestration: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, bass drum, timpani, cymbals, triangle and strings.

BRAHMS' two overtures, the *Akademische Fest-Ouvertüre* and the *Tragische Ouvertüre* were composed in one summer — in 1880 at Bad Ischl. It was his first summer in this particular resort, and although he was somewhat discouraged by an abundance of rainy weather, its charms drew him again in later years (1889–96). "I must give high praise to Ischl," he wrote to Billroth in June, 1880, "and although I am threatened only with one thing — the fact that half Vienna is here — I can be quiet here —and on the whole I do not dislike it." Which is to say that Ischl had already become the gathering point of a constant round of cronies from Vienna. Brahms' friends of course would scrupulously respect the solitudes of the master's

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mornings — the creative hours spent, partly in country walks, partly in his study. Later in the day he would welcome the relaxation of companionship — of conversation to an accompaniment of black cigars and coffee, of mountaineering (Brahms was a sturdy walker), or of music-making together.

When the University at Breslau conferred upon Brahms, in the spring of 1879, the degree of Doctor of Philosophy, the composer responded in kind, and made the institution the handsome present of an overture on student airs. Presents of this sort are not to be unduly hastened when artistic good faith and the heritage of the musical world are considered. Brahms composed and destroyed another "Academic" overture before this one, if Heuberger is not mistaken. The performance came the following January, when Brahms conducted it at Breslau, while the Herr Rektor and members of the philosophical faculty sat in serried ranks, persumably gowned, in the front rows.

It goes without saying that both Brahms and his overture were quite innocent of such "academic" formality. It is about a tavern table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he



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On the burning question of "interpretation", Dr. Munch has this to say:

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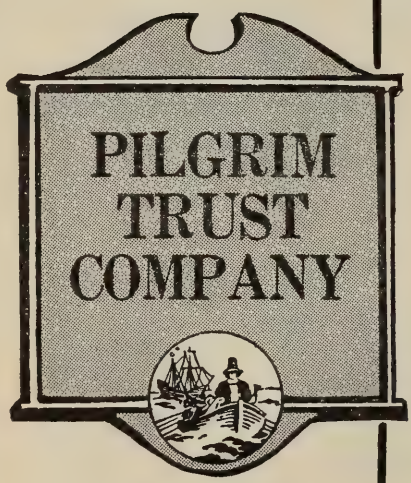
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had tasted something of this life at Göttingen when, as a younger man, he visited with Joachim, who was studying at the University. Brahms did not forget the melody that filled the *Kneipe,* inspired by good company and good beer. Student songs, with their *Volkslied* flavor, inevitably interested him. He found use for four of them. *Wir hatten gebauet ein stättliches Haus* is first given out by the trumpets. *Der Landesvater* (*Hört, ich sing' das Lied der Lieder*) is used rhythmically, delightfully developed. The *Fuchslied* or Freshman's Song (*Was kommt dort von der Höh'*) is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed "a very jolly potpourri on students' songs *à la Suppé,*" Kalbeck inquired jokingly whether he had used the "Fox song." "Oh, yes," said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the "leathery Herr Rektor," and Brahms answered: "That is wholly unnecessary." Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn, *Gaudeamus Igitur.*



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SYMPHONY NO. 3

By ROGER SESSIONS

Born in Brooklyn, New York, December 28, 1896

Commissioned for the Seventy-fifth Anniversary of the Boston Symphony Orchestra by the Orchestra and the Koussevitzky Music Foundation, this Symphony was composed during the years 1955–1957 from sketches made several years previous.

The Symphony is dedicated to the memory of Serge and Natalie Koussevitzky. It is scored for 2 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, harp, celesta, and strings. The percussion is as follows: xylophone, vibraphone, tambourine, cymbals, snare drum, tam-tam, military drum, Chinese wood blocks, small Chinese drum, bass drum, and triangle.

ROGER SESSIONS' First Symphony, completed in 1927, had its first performance by this Orchestra, under the direction of Serge Koussevitzky. His Second Symphony was first performed in 1946 by the New York Philharmonic-Symphony Society, Dimitri Mitropoulos, conductor. The only other previous performance of this composer's music by the Boston Symphony Orchestra was when Pierre Monteux introduced to these concerts the orchestral suite from *The Black Maskers,* January 28, 1955.



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The composer has provided the following description of the new Symphony: "The first movement is in three large sections, which may be compared approximately to the three sections of a classic 'Sonata' form. The first and last of these sections are composed — like the 'Sonata' — of two contrasting groups, of which the second begins with a melody for oboe. These two groups are varied, though readily recognizable, in the 'recapitulation.' The middle section introduces new elements, is stormier in character, and less concentrated in pace.

"The second movement is likewise in three sections — corresponding to the three sections of the classic 'minuet' or scherzo. Here again, however, the third section is a variant, not a repetition, of the first. The middle section, or 'trio,' is quite simple in conception; it is essentially a dialogue consisting on the one hand of florid and agitated declamatory passages for violins, over trombones in unison, answered by much quieter phrases (*tranquillo*) in the wood-winds and horns.

"The third movement is based on two contrasting themes — (1) clarinet, harp, and muted horns; (2) violins, answered in imitation by 'celli — connected by a passage given at first to muted trombones, which assumes each time a different character and greater importance in the two variations which follow. The first of these variations leads to a big climax. The movement ends with a return of the music and the coloring of the opening measures.

"The final movement is built of five sections, separated clearly by quiet and relatively static passages, in which various orchestral colors

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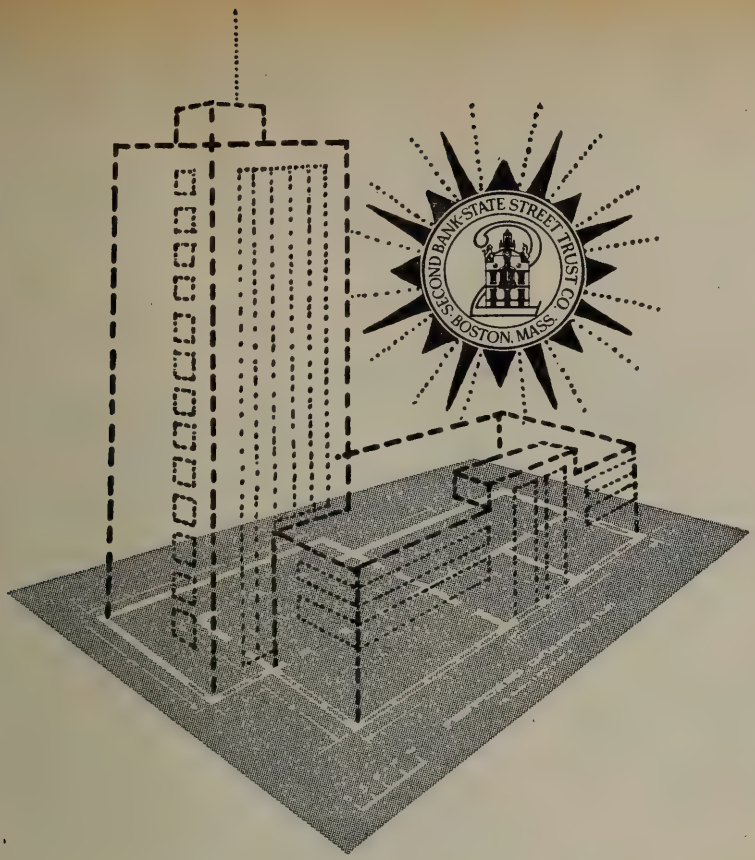
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are played off against each other, and the persistent recurrence of short motifs, of sometimes purely rhythmic character, maintains the pulsation. Once again variation is the guiding principle; the third and fourth sections are extended variations of the first and second, respectively. Each of the two main sections contains a number of elements proper to itself. The final section is a kind of 'coda' which brings back in summary form the various elements of the opening section.

"The above description is entirely *ex post facto* and not the outline of a preconceived plan. I would like to make clear, too, that I speak of analogies to so-called 'standard' forms (which are in reality anything but 'standard'!) purely for convenience; the real forms in contemporary music are actually quite different both in principle and in effect. The basic patterns which music can take are really very few in number, if one thinks of them in what are after all the primary terms of repetition and contrast; but they can be applied in an infinite number of ways. Today, for reasons which I think are quite clear in fact, though perhaps intricate in theory, the principle of exact repetition no longer works as it once did; it simply does not suit the materials of contemporary music as it did in former periods. Hence the inevitable importance, today, of the principle of variation. Some degree of repetition is always necessary for structural purposes; and the larger the design, the more important the rôle which repetition must play."

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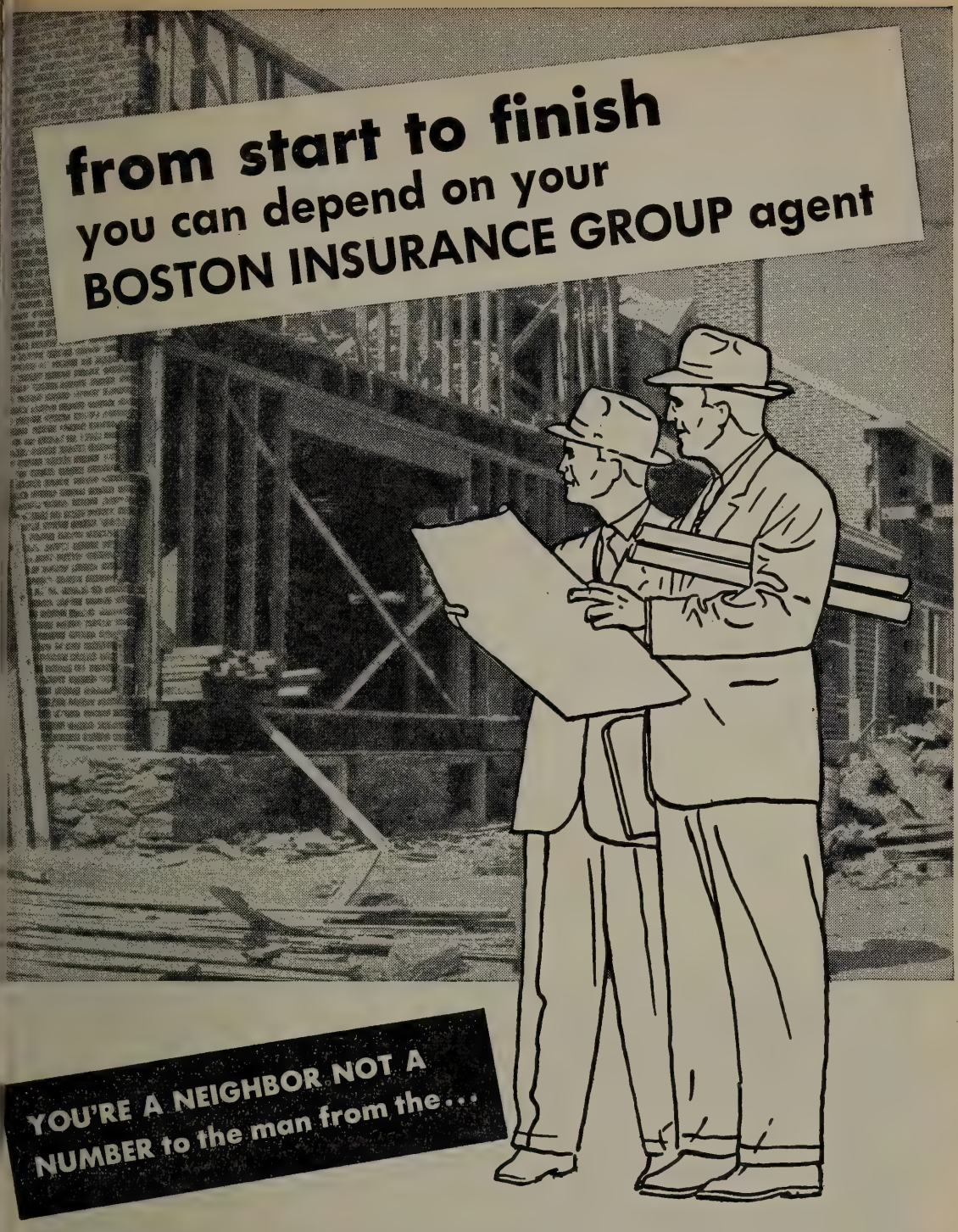
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A glance at the record of Roger Sessions' career shows that he has composed at fairly regular intervals, but slowly and with evident discrimination, writing few works in any one category. The list to date shows one opera (*The Trial of Lucullus,* 1947), a suite of incidental music (*The Black Maskers,* 1928), a violin concerto (1935), two string quartets (1937, 1951), two piano sonatas (1930, 1946) a duo for violin and piano (1942), chorales and chorale preludes for organ (1924–1938), a sonata for violin unaccompanied (1953). His most recent works are the *Idyll of Theocritus,* for Soprano and Orchestra (1954), Mass for the Fiftieth Anniversary of Kent School (1955), and a piano concerto (1956).

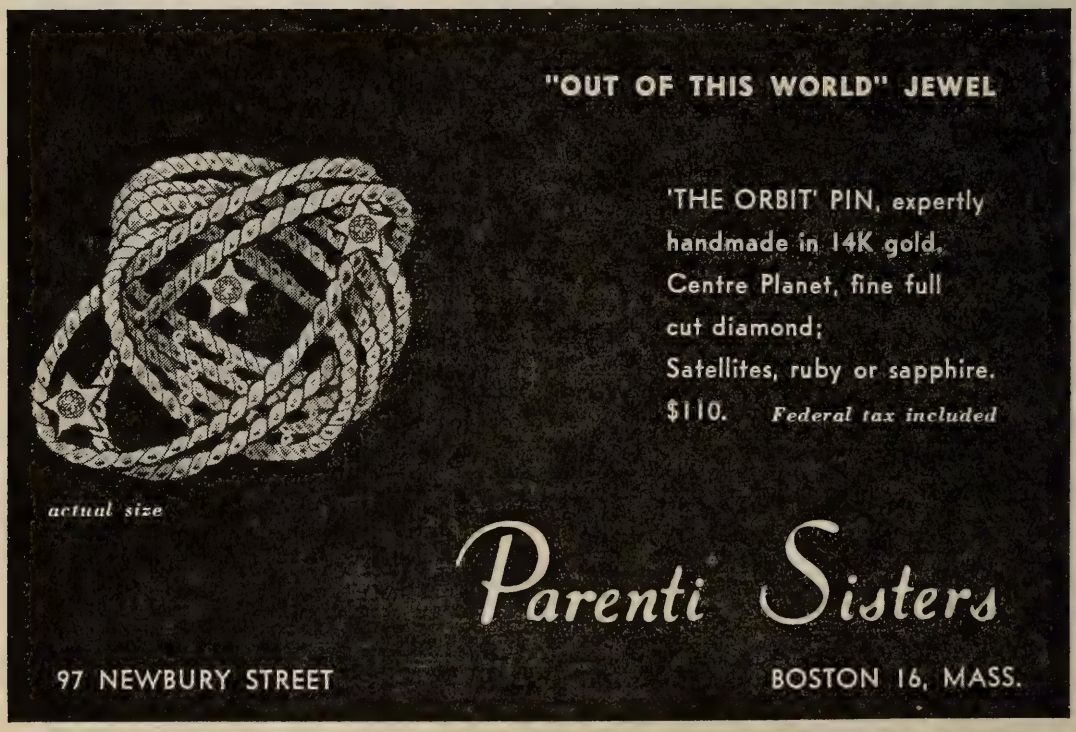
The sum of his music to date prompts the thought that a handful of scores written on the basis of withholding nothing less than one's utmost can be of more value to the world at large than a barrelful more casually produced at any bidding. Artists differ, of course — facility, sometimes fatal, has sometimes proved happy. Great pains have sometimes produced music stillborn — they have at other times produced the noblest music of all.

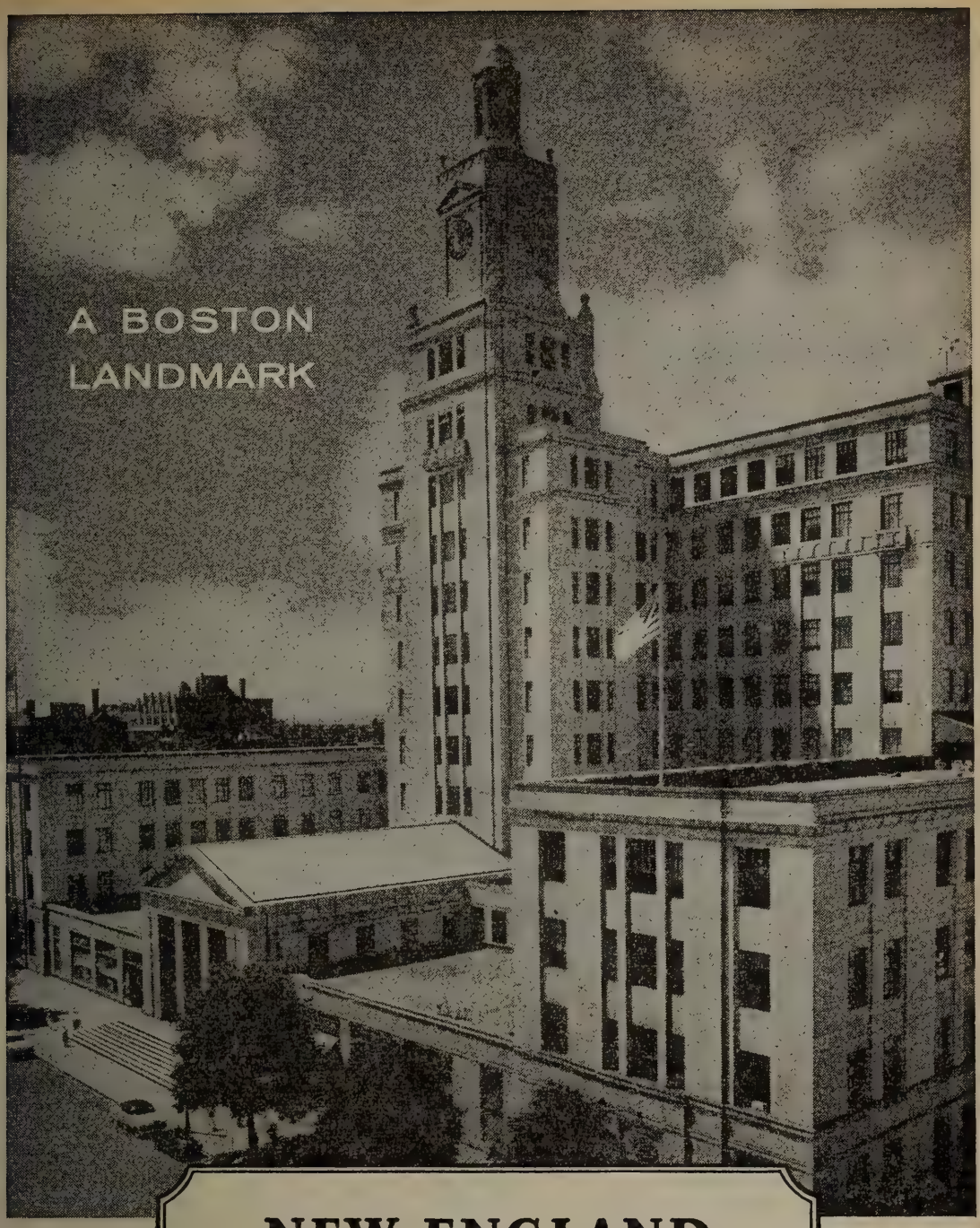
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Simultaneous with the record of Sessions' creative career is his teaching career. Since the earlier years of his sojourn in Europe, assimilative years surely, he has been active as a teacher, notably at Princeton University, where he now holds a professorship, and at the University of California, where he held a similar position from 1945 to 1951. His pupils attest that he is invaluable in imparting the ways of his art and stimulating individual expression. He has evidently found a sense of satisfaction and achievement in teaching (aside from its necessity, bread-and-butter wise, to almost any incorruptible composer), but he once wrote:

"First, everything stands or falls on my music. I am first and foremost a composer, and all my ideas (even about teaching) derive their essence from my experiences as a composer, and my first-hand knowledge of a composer's psychology. Any value which these ideas have derives directly from that knowledge and is entirely illusory apart from it. . . . I am not a pedagogue, and if I am a good teacher at all it is not because I have the patience or the energy to formulate principles or theories or methods of teaching, but because I have a fairly large amount of experience and intuition, gained from production, and a capacity for awareness."

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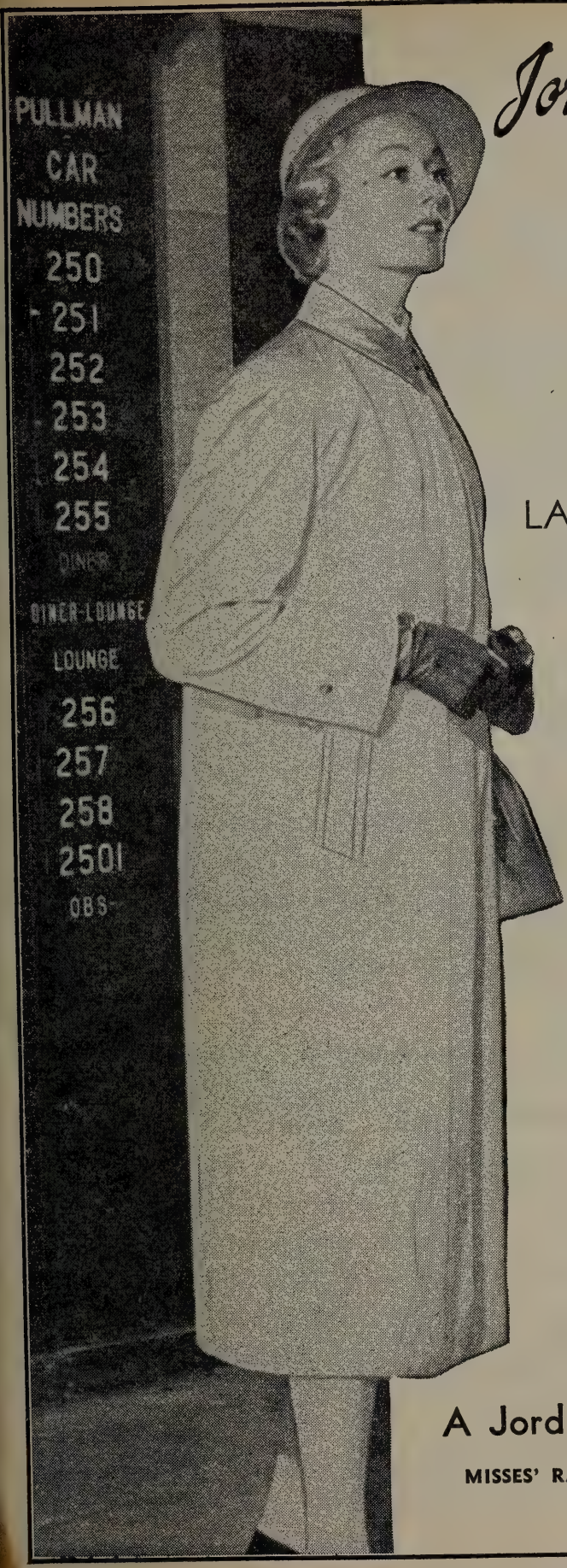
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Roger Sessions as a small boy in Massachusetts where he grew up (in Hadley) and attended school (at Kent) was precocious mentally and musically. He graduated from Harvard College in 1915 at the age of 18. I knew him at college and was more or less swept along by his zeal for his gods at the time — Wagner, Strauss, Bruckner. A magazine, the *Harvard Musical Review,* served principally as a receptacle for the testing out of its editors' opinions and soon collapsed for want of readers (and advertisers). Brahms was an unhonored part of Sessions' cosmos at the time. His intolerance — his musical loves and hates — were no doubt guided by some inner urge to absorb what he needed. Later his idols were Franck, d'Indy and the Schola Cantorum. After Harvard he studied with Horatio Parker at the Yale School of Music. Since his gods then had become such challengers as Schoenberg and Stravinsky, whom he defended with loyalty to the courageous forefront of his art, it is to be doubted whether Professor Parker, helpful as a technical adviser, could have been congenial in matters musical. In 1917 Sessions became a teacher at Smith College and thence went to Cleveland to study with Ernest Bloch, later teaching as his assistant at the Cleveland Institute of Music. He admits to great admiration for Bloch and invaluable guidance from him. When Bloch left the Institute as the result of a disagreement and an explosion,

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Sessions left too. From 1925 to 1933 he spent most of his time in Europe, profiting by the opportunity for study and creative work from fellowships (Guggenheim, The American Academy in Rome, and Carnegie). In New York he joined with Aaron Copland in the Copland-Sessions Concerts. He has been active in the League of Composers (ISCM).

The most detailed and perceptive account of what Roger Sessions is and has done was written for *Musical Quarterly* (April, 1946) by Mark A. Schubart (a keen writer on things musical who was incidentally one of his pupils). "Of composers practicing their art in the United States today," wrote Mr. Schubart, "few have had a more profound influence on the course of music here than Roger Huntington Sessions. It has not been a spectacular influence in that it is not often discussed in our more fashionable salons, or written about extensively in our widely circulated journals. But it is a substantial and important influence nonetheless. For it springs directly from the integrity of Sessions as a composer and as a teacher. Sessions is not a composer's composer: his music is too free to fit such a cramped description. But in the validity of his actions and the breadth of his knowledge and experience, he is most certainly a musician's musician."

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ENTR'ACTE

A NEW SYMPHONY

ROGER SESSIONS *has kindly written the following remarks about his new Third Symphony for this publication:*

The dedication to the memory of Serge and Natalie Koussevitzky means a great deal to me, and the work is in a very real sense a very warm and deeply felt tribute to them. It is unnecessary to dwell on the great and obvious debt which all composers, and indeed all musicians, in the United States owe to Koussevitzky, whose rôle in the development of music, and in the recognition of composers, in this country it would be impossible to overestimate.

In another and equally real sense the work is a tribute to the Boston Symphony Orchestra — not only for its pre-eminence among our orchestras but because it has furnished me with some of my most important musical experiences. For four very important years — 1911 to 1915 — I heard the orchestra at least once a week, and very frequently twice

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or even three times; and in the following years I travelled frequently to Boston, to hear programs of special interest to me. These were impressionable years of adolescence, which left me memories which are still vivid and concrete — both of the classics and of the contemporary music of that time. I realized long ago that my whole conception of orchestral sound and all that goes with it were formed by those experiences; and have often said that all of my orchestral music, which now includes eight major works, has been written essentially for the Boston Symphony as I heard it then.

My Symphony is larger in conception and scale than the First, and does not contain the sharp and even violent contrasts of the Second. In saying this I am simply noting a difference in character, not implying a fundamental change of artistic direction. I regard this symphony as belonging very definitely among a series of works which began with my Second String Quartet (1951). It contains new elements, however, even with respect to these works.

As far as the symphony itself is concerned, I feel, as I have always felt, reluctant to write extensive program notes for my own work. I do not, to begin with, consider it of any value to try to describe what is sometimes called the "emotional content" of a musical work. Of course, very many feelings, impressions, and experiences lie behind

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a composer's musical vision; but the work itself — any work — achieves by its very nature an autonomous existence; it becomes something quite independent of those specific feelings, and arouses in the listener feelings which are molded by the latter's own experience. What the composer actually conveys in the music cannot be elucidated; this can be really approached only through listening to it. Possibly when a piece has become quite familiar, interpretative comments can be of interest and value; but the music must first of all be heard, and make its impact unaided. In the case of this symphony the indications furnish a key to the performer and perhaps in the same sense to the listener. I can add too that the third movement is of a generally elegiac character. But I believe this is clear in the music itself, and I actually decided against giving it the general title "Elegy" which I considered for a while. I felt that this would tend to lift it out of the framework of the symphony as a whole. This larger framework was in my mind from the first moment of conception; actually, as has happened in the case of a number of my works, the opening measures of all four movements were all sketched, in rapid succession, at one sitting, and have remained virtually unchanged since that time.

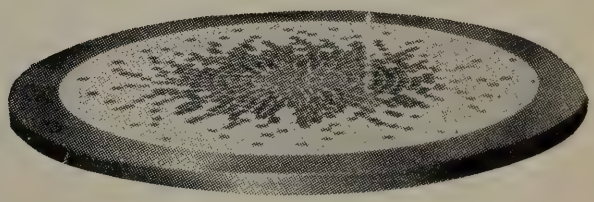
I do not believe much in the efficacy of technical description of



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new music, either. These matters are essentially the affair of composers themselves, and I find that much misunderstanding has been created by the indiscriminate tossing about of technical terms. These can, at best, have no meaning except in the light of careful and precise elucidation, which is inevitably boring to the listener.

A great deal of confusion, for instance, has been created by the use of the word "atonal" in connection with certain tendencies in contemporary music. The term was originally coined in a frankly polemic spirit, and was then taken up by partisans on both sides of the fence. Actually there is no such thing as really "atonal" music. The relations between tones are the same as they always have been. Composers — all composers — are as aware of these relationships as ever, and write their music as much in terms of the relationships as they have ever done. To point this out is not to minimize the changes which have taken place over the last hundred years — a "transitional" period, possibly, but one of great and genuine creative richness and exuberance. It is simply to point out that these changes have yet to be fully or accurately defined. This is inevitably so; theory must always follow, not precede, creative practice; and it is musical theory, not practice, which is involved here. Meanwhile music must be listened

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NOTED BY NIPPER: HI-FI THIS MONTH

Now that the 4th New England *Hi-Fi* Music Show is history and all the machines have been entirely silenced (or at least have their volume under control), certain observations are in order. To organize them, Radio Shack Corp. has appointed Nipper — the RCA-Victor pooch who hears everything *His Master's Voice* says — to write this month's notes. As follows:

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RADIO SHACK REVIEWS 3 NEW VICTOR DISKS:

According to Cyrus "Cy" Durgin of the Boston Globe, Cesar Franck died in Paris on 10/8/90 of pleurisy and the effects of a bus accident in the previous May. Listening to *LM-2131*, the Boston Symphony's stunning new recording of the latter's Symphony in D Minor, one suspects that these disasters had no effect upon the score or—oddly enough—upon the engineering. A recent issue of the Schwann catalog, also a Boston endeavor, turns up 15 LP versions of this noble "warhorse" including an early Munch/Paris pressing on a British label and a Cantelli/NBC on Victor. But none of the 15 comes close to Munch/Boston, so pick up *LM-2131* at Radio Shack and bring your disk collection up to date.

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When Victor has a "big one" it's packaged to the hilt, hence LM-2111 *(Munch/Boston: Debussy's La Mer and Ibert's Ports of Call)* incorporates a 10-page illustrated book, seaworthy remarks by A. C. Spectorsky, Melville, Beston, Conrad, Proust, Rachel Carson, and John N. Burk! For givers and receivers alike, *LM-2111* is worth more than a thousand pictures.

Die Meisterspieler

As often as we've heard Wagner at the corner of Mass. and Huntington, we've never 'til now been able to bring it home alive and in one piece. On *LM-2119* Munch and Victor do consumate justice to the Tannhauser Overture, Siegfried's Rhine Journey and the Magic Fire Music from Die Walkure. Also the Venusberg Music, the same having inspired a certain Botticelli to whip up a jacket illustration showing Venus with her tresses blowing in the direction of our viola section. For a pittance ($3.98 *list*) you may share our enthusiasm for *LM-2119*.

to, as it has always been, without preconceived ideas or forced attitudes.

It is not that these matters are especially esoteric — it is easy enough to explain them if one has plenty of time. But what contemporary music demands is simply — to quote a highly esteemed friend and colleague of mine, the Spanish composer Roberto Gerhard — a "willing ear"; an ear, that is, willing to make the effort which any fresh experience, of music or anything else, demands. In the absence of a willing ear, knowledge of the processes is no help at all; and at the very best it is actually a hindrance unless such knowledge is both precise and fully digested through direct experience.

Furthermore, my own experience is that while, not only as a composer of nearly fifty years' practice, but as a teacher as well, I am quite aware of the processes while I am at work, I find myself disinclined to remember them after the work is finished.

Actually, just after finishing a work I sometimes find myself confronting an experience which used to be very disconcerting until I discovered — by comparing notes with composers and performers alike — that it is a quite common experience among composers, and precisely the most mature and practiced ones. I have found that for a quite considerable time others seem to "understand" my music more readily than I do myself. What this means is that a composer who has just finished a work has to slough off his memory of the process of composition and that, until he has accomplished this, he may easily tend to be over-aware of details, and to miss the forest for the trees.

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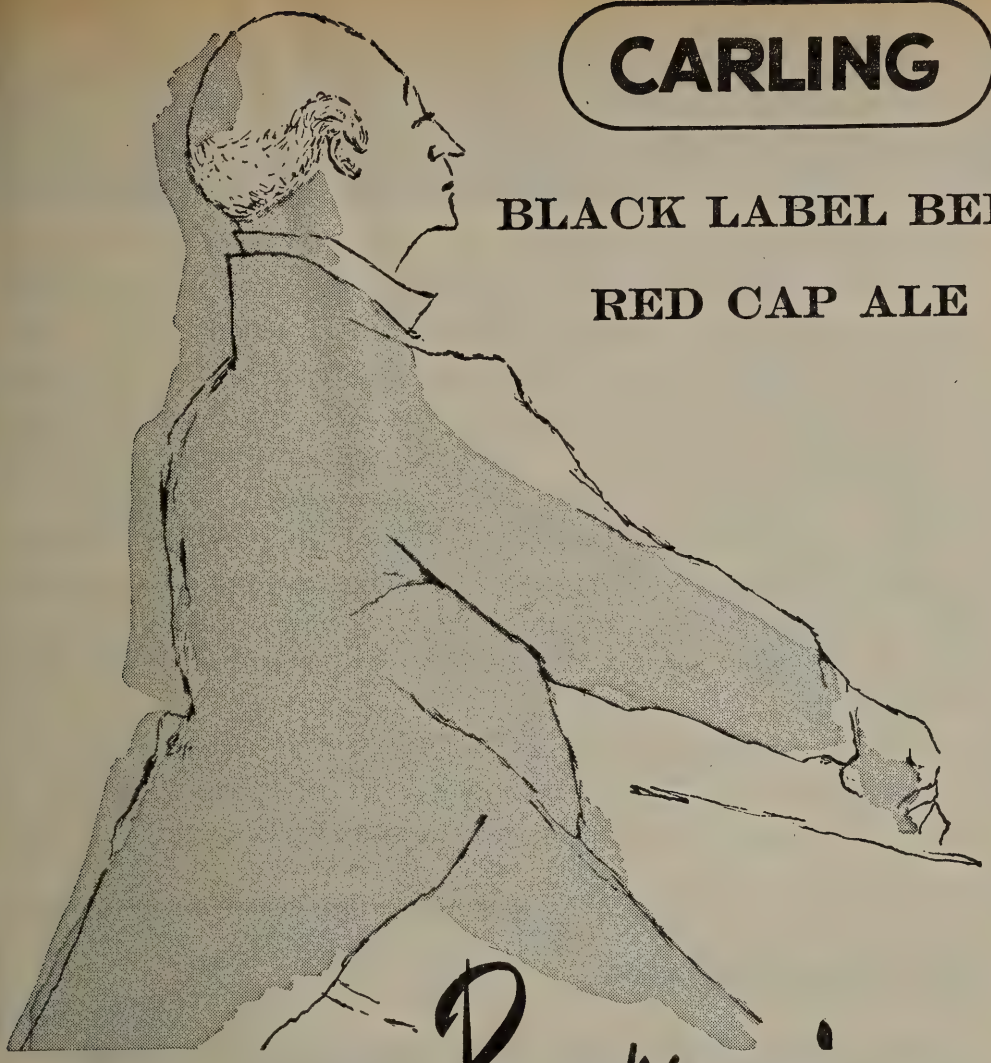
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MUSICIAN, SAY IT IN MUSIC

(London Sunday Times, November 17, 1957)

By Ernest Newman

DRINKING avidly again last Sunday, as I have done for years, at the fountain of Bertrand Russell's wisdom – this time by way of his great article in last week's *Sunday Times* – I still found myself a bit puzzled by the curious creature Man, who, apparently, after a million years' existence on this planet seems to be still a bundle of tragic accomplishments and comic frustrations. In one column of our daily paper we read that he has "conquered space," having succeeded in sending a poor dog whizzing round and round the earth at a height of a thousand miles, and now hoping to reach the moon pretty soon; and in the next column that he seems to have had some difficulty in persuading the roofs on some nice new houses of his to stay put when the wind gets up.

As regards the contrasting intellectual spheres at which I glanced in my last week's article I am still at a loss to make sense of what I read about the necessity for everyone in the country to have a scientific

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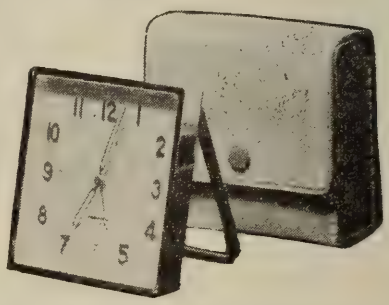
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training if civilisation is to survive; for when I survey the cosmic scene I see that while every country in the civilised world can boast of brilliant scientists by the thousand, the whole bunch of them cannot produce one brain capable of creating another "Ring," or even of producing a single tenor capable of singing Tristan as Wagner intended him to be sung.

But all this, far from discouraging, rather heartens me; for I reason that if the great composer can perform the miracles he does in spite of being in something like one-half of him a very ordinary or even unintelligent creature, well, there is some hope yet for this sorry universe.

I would even maintain that it is an advantage to the average musician to have a commonplace or even moron streak in him: the schizophrenic is regarded in psychiatric circles as a being to be pitied, but surely his possession of, or being possessed by, two or more personalities is a boon rather than an embarrassment to him? Perhaps this is particularly so in the case of the great creative artist. In the most intelligent of them there is fairly sure to be a strain of foolish-

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ness, and the towering genius is lucky to find an outlet for this absurdity or that in him that might otherwise have spoiled his art.

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If we want examples of absolute one-mindedness, at its most pitiable and sometimes most ruinous, we have only to visit some such institution as the lunatic asylum described by Oulibicheff. The lunatic Napoleon never doubts his identity or his ability to fulfill his cosmic destiny: his life is one long succession of victories, with never a suspicion of a Moscow or a Waterloo. It is not so much the possessor of the split personality that comes to grief as the man of the one-track mind; a wise historian of the Middle Ages has rightly reminded us that "all men, except fools, have their irrational moments."

What I am driving at is that it is better for a great composer to make an occasional or even a recurrent donkey of himself outside his art than to do so within it. Wagner is the supreme object-lesson here. He talked and wrote a vast amount of nonsense about politics, economics, sociology, history, race æsthetics and culture in general, and heaven knows what besides. It is true that similar nonsense was talked at that time by thousands of other Teutons; but that is beside

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the point, which is that *he* talked it. There was a strong strain of the irrational-dogmatic in him; and I hold that it was better for him and for us that this mass of inferior cerebration should find expression in his politics and his metaphysics than in his music.

Fortunately for him he was generally able to keep the split halves of his tremendous personality apart. He never laboured under the delusion that things like the Kaiser March and the American Centennial March were anything more than negligible escapades. (About the latter he joked freely; the best thing about it, he used to say, was the packet of dollars it brought him.) Beethoven was less lucky or less wise: he could take the rather woeful "Battle of Vittoria" as seriously as the Eroica or the Number 5.

• •

The great composer would be well-advised, indeed, always to reserve his thoughts on mundane, or even celestial, affairs for his spells of relative intellectual impotence; that is to say, if he has a social philosophy of his own to expound or a cosmogony of his own to construct he had better confine himself to trying to establish his points by music alone. If the music is good, all is good, and vice versa. I am lost in

Chez Lucien

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(Continued from page 452)

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THE COMMISSIONED WORKS

The coming performance of Sessions' Symphony will be the ninth in the succession of the works commissioned for the 75th Anniversary of this Orchestra. Martinu's Symphonic Fantasies was the first to be performed, in the Spring of 1955. In the anniversary season, 1955–56, the following works were performed: Copland's Symphonic Ode, Hanson's Elegy, Milhaud's Sixth Symphony, Petrassi's Concerto for Orchestra, Piston's Sixth Symphony and the Eleventh Symphony by Villa-Lobos. Einem's Symphonic Scenes was played in the second week of the present season.

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admiration of Hindemith's high-minded libretto for his latest opera, "Die Harmonie der Welt," but I cannot believe that his music for it is going to give the work much chance of getting into the repertory.

Why in the name of common sense should any composer try to contend with the mere verbal intellectual on the latter's ground when he can say in his own marvellous tongue a multitude of things that are utterly beyond the capacity of even the greatest of the simply verbal artists? Not one among even the most mystical of these has spoken to us of the eternities and the immensities so convincingly as Beethoven has done in his last quartets: here is the Beethoven, indeed, who, as has been finely said, seems to be speaking the highest wisdom in a language his reason does not understand. Cannot some of his perhaps over-intellectualised present-day successors be induced to try to follow his example, and, if they have anything stupendous to say to us, to say it in music?



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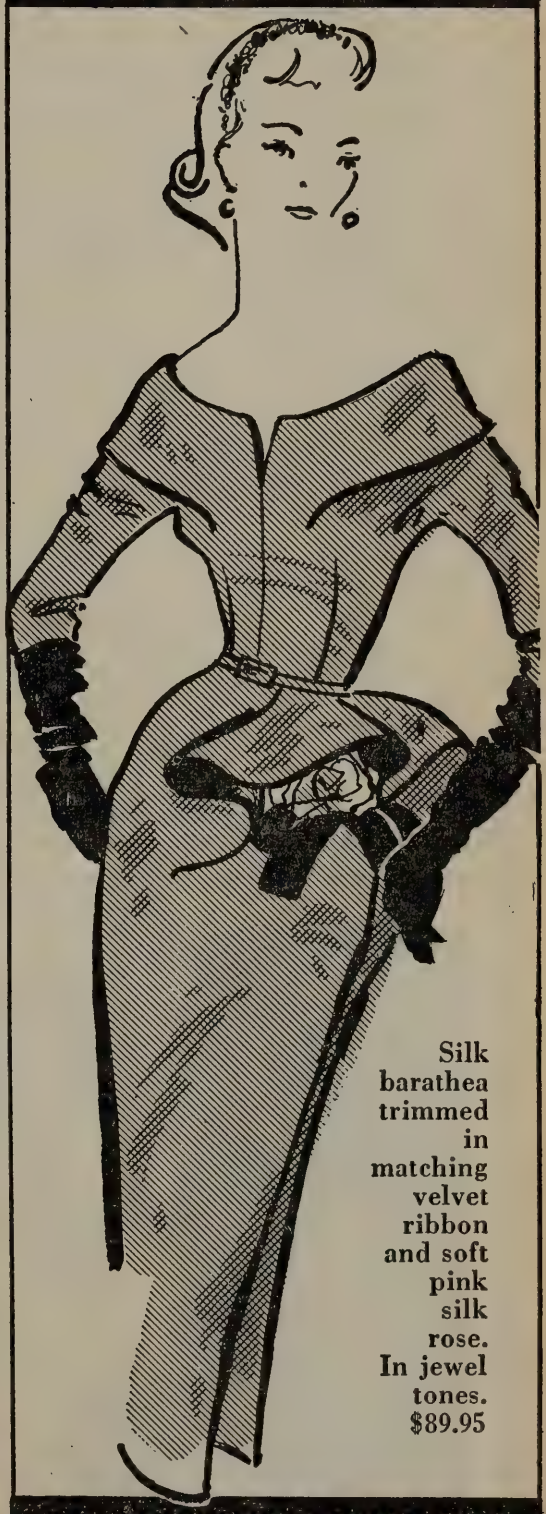
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By ROBERT SCHUMANN

Born at Zwickau in Saxony, June 8, 1810;
died at Endenich, near Bonn, July 29, 1856

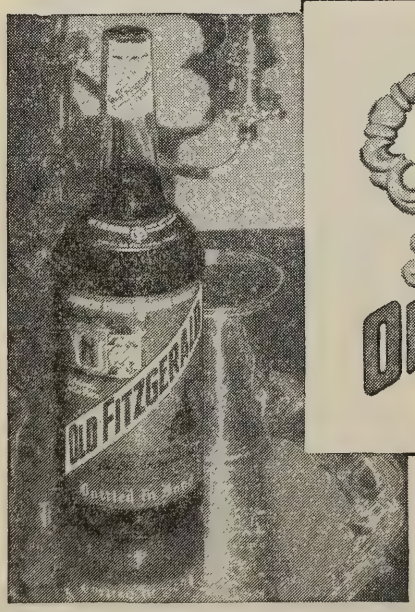
Schumann composed his Violoncello Concerto in October, 1850. It was probably not performed in his lifetime. The first recorded performance was one given at the Leipzig Conservatory to celebrate the fiftieth anniversary of his birth. The date was June 9, 1860, and the soloist, Ludwig Ebert.

The following performances by the Boston Symphony Orchestra are listed: February 3, 1888 (Soloist, Fritz Giese); March 6, 1896 (Leo Schulz); October 7, 1910 (Alwin Schroeder); January 30, 1920 (Jean Bedetti); April 17, 1931 (Gregor Piatigorsky); January 23, 1942 (Emanuel Feuermann); December 24–25, 1943 (Gregor Piatigorsky).

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Violoncello. About two months before, he had installed himself at Düsseldorf. He had accepted the post of orchestral and choral leader, not without some hesitation, for Mendelssohn, who had conducted there, spoke not too well of the quality of the musicians. But the duties were light enough not to tax his strength or to intrude seriously upon the realm of the creative imagination.

The Schumanns, taking their farewell of Dresden, accordingly moved to the Rhine city on September 2, 1850. Clara was distressed at the noisy lodgings they were at first compelled to take, because her husband's failing health required a peaceful environment. But the local musicians gave the pair a heartening welcome, with a serenade, a combined concert, supper and ball on September 7. Choral and orchestral rehearsals began and promised well. This promise was not to be fulfilled; Schumann, unequal to the requirements of the position, later encountered friction which resulted in his forced resignation. But in October, 1850, Schumann was still optimistic over his new situation. Neither the necessity of adjustment to new routine, nor the strain of making new acquaintances prevented him from composing industriously. A visit to Cologne and the Cathedral there on Sep-



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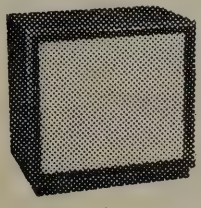


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tember 29 made its impress upon the "Rhenish" Symphony, which he composed in November.

Before this he composed his concerto for violoncello and orchestra. The work was sketched between October 10 and 16; the full score completed by October 24. Clara Schumann entered in her diary, November 16: "Robert is now at work on something. I do not know what, for he has said nothing to me about it [this was the Symphony in E-flat]. Last month he composed a concerto for violoncello that pleased me very much. It seems to me to be written in true violoncello style." There is another reference to the concerto the following year. "I have played Robert's violoncello concerto again," Mme. Schumann wrote, October 11, 1851, "and thus gave to myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and the humor, and also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling there are in all the melodic passages!"

Schumann himself does not seem to have been entirely satisfied. He contemplated a performance at one of the Düsseldorf concerts two years later (May, 1852), but apparently withdrew the work. He did not give it to a publisher until 1854, and corrected the proofs early

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in that year, shortly before the sorrowful event which made restraint necessary – his attempt at suicide by throwing himself into the river Rhine.

The three movements of the concerto are played without a break. In the first, which is in A minor, *nicht zu schnell,* the two themes are first presented by the solo instrument – the first after a few measures of orchestral introduction, the second after an intervening *tutti.* The slow movement, *langsam,* is in F major. It is based principally upon the expressive subject which the violoncello first discloses. An accelerando passage for the solo 'cello leads into the finale (*sehr lebhaft,* in A minor). A cadenza is introduced before the conclusion.

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"LA VALSE," Choreographic Poem

By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922. The most recent performance: March 6–7, 1953.

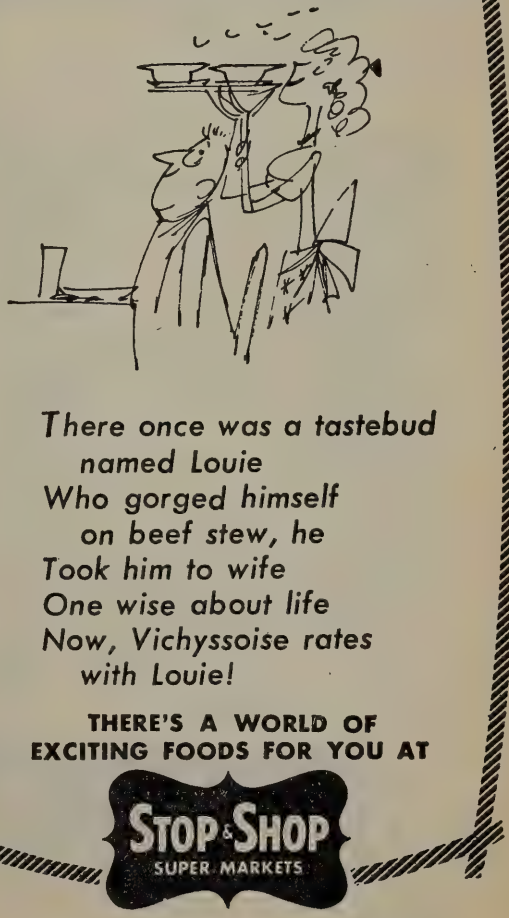
The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle – what I am undertaking at the moment [Ravel wrote then]. It is a Grande Valse (*sic*) a sort of homage to the



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memory of the Great Strauss, not Richard, the other — Johann. You know my intense sympathy for this admirable rhythm and that I hold *La joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghileff, strained by *Daphnis et Chloe,* which as a ballet had not succeeded. Diaghileff did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his *"poème choréographique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze

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of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

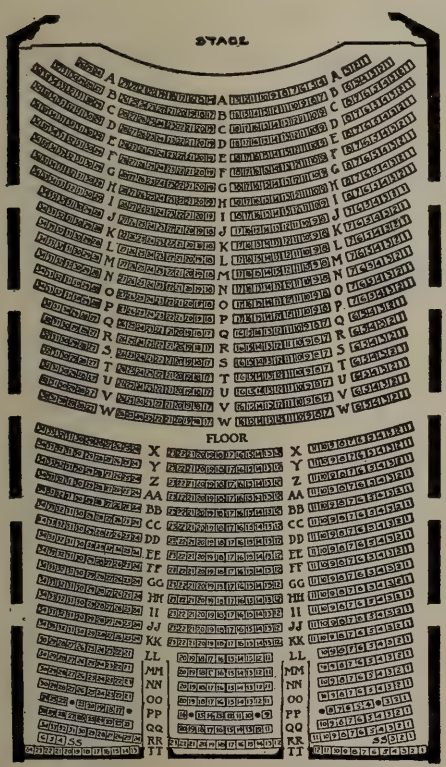
"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments

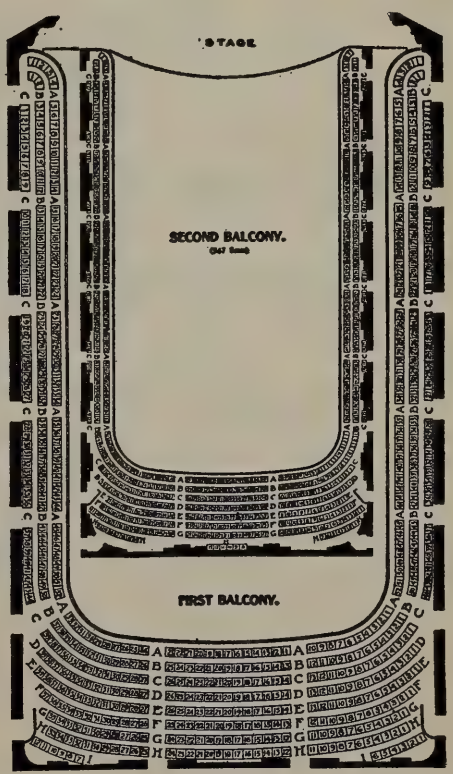
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of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

"La Valse" and Misia Sert

The dedicatee of *La Valse,* who was close to Ravel while he worked upon the score, refers to it briefly in her Memoirs.* Misia Sert, of the talented Polish family of Godebski, was married in turn to Thadée Natanson, the founder of the *Revue Blanche,* Alfred Edwards, a Parisian of wealth, and José Maria Sert, the Spanish artist. She surrounded herself with the liberal poets, painters, writers and musicians in the Paris of her epoch, the latter notably including Satie, Stravinsky, Diaghileff and Ravel.

* *Misia and the Muses,* The John Day Company, New York.



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Mme. Sert calls Ravel "one of the few whose quarrels with Serge [Diaghileff] were never provoked by money. His score for *Daphnis and Chloe,* rather uneven but containing ten minutes of such exquisite music that they alone would be enough to ensure a composer immortality, did not achieve, in spite of excellent décors by Bakst and first-rate choreography by Fokine, the success which it incontestably deserved. This was simply because it was produced during the same season as the *Faun,* which monopolized the attention of the audiences and the critics. *Daphnis,* therefore, was from the first not regarded as the 'hit' of the season, and underwent laborious modifications.* So that when, in 1920, Ravel was again asked to collaborate with Serge, he did so not without apprehension. His new work, which in the end was never performed by the *Ballets Russes,* bore the original title of *Wien.* (It is now famous under the name *La Valse.*)

" 'Many thanks for your reassuring letter (Ravel wrote to me). However, I believe my anxiety to be legitimate: poor *Daphnis* had a lot to reproach Diaghilev with. I admit that he could say the same for me and that few works have caused more complications, but he too was not without blame.

" 'Now, let us talk of *Wien* — . . . beg pardon, it's now going to be called *La Valse.*

---

* Diaghileff's omission of the off-stage chorus in the London production became a point of sharp dispute between the two.



" 'I must ask you to forgive me, but I don't know if Serge is in Paris, and as you know he never answers my letters.

" 'My choreographic poem will no doubt be finished, even orchestrated at the end of this month, and I will then be able to let Diaghilev hear it.

" 'But I would much prefer if he could wait till the middle of February. At that time I shall be compelled to spend several days in Paris (two first performances at *Pas-de-loup,* and other things). I would thus be there for about ten days and would come quickly to work. . . . Baton expects me to fix a date. . . .'

"Baton did not rehearse for the Ballets. *La Valse* failed to find favour with Serge (not from the musical point of view, but over the lack of possibilities it could offer a choreographer). He considered it a ravishing waltz, but declared that the subject did not lend itself to any scenic development. He did not see what he could make of it from the production point of view. He was totally uncompromising in all that concerned his productions; considerations of previously commissioned works, or even wounded pride, had no effect on him at all. This meant a quarrel with Ravel.

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(Transcribed for Chorus and Orchestra by Igor Stravinsky)

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Variation 2: Alio modo in canone alla quinta
Variation 3: In canone alla settima
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with historical and descriptive notes by

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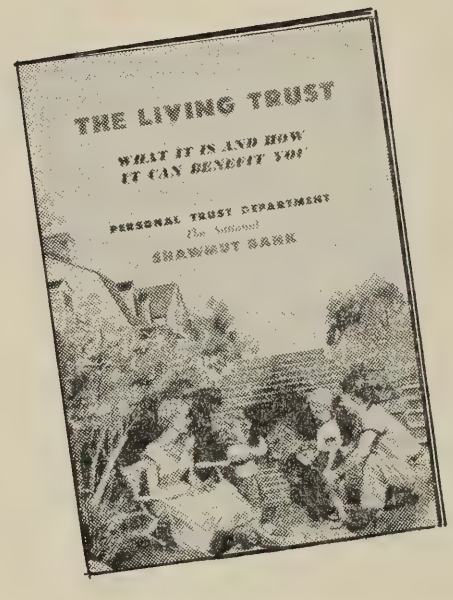
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• •

SHERMAN WALT

Sherman Walt, first bassoon of the Boston Symphony Orchestra, was born in Virginia, Minnesota. On a scholarship at the Curtis Institute, he studied chamber music with Marcel Tabuteau and bassoon with Ferdinand del Negro, principals in the Philadelphia Orchestra. After distinguished combat service in the War, he joined the Chicago Orchestra as principal. He became the first bassoon of the Boston Symphony Orchestra in 1953. He is a member of the Boston Symphony Woodwind Quintet.

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I. Allegro
II. Andante ma adagio
III. Rondo: Tempo di menuetto

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SINFONIA FROM THE WEIHNACHTS-ORATORIUM (CHRISTMAS ORATORIO)

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

The Christmas Oratorio was composed for the Christmas season of 1734 and performed accordingly in Leipzig, the text being furnished by Bach's principal librettist, Christian Friedrich Henrici (Picander). The Christmas Oratorio was performed at these concerts on December 22 and 23, 1950. The Sinfonia was performed December 26, 1952, and December 22, 1955.

The orchestra of the Sinfonia is as follows: 2 flutes, 2 oboi d'amore, 2 oboi da caccia (English horns) and strings with basso continuo.

THE Sinfonia which opens the Second Part suggests the shepherds tending their flocks, and this short instrumental number prepares the congregation for the miracle of the angels. Even Philipp Spitta, the sometimes dry scholar, is moved to eloquence: "This wonderful composition, woven, as it were, of silver rays, and enchanting us by harmony of hues, is full of calm rejoicing and yet unutterably solemn, childlike and overflowing with yearning." Dr. Albert Schweitzer, always ready to find pictorial analogies in Bach, remarks on "the light, floating rhythm that is given out by the strings and flutes in the Sinfonia of the Christmas Oratorio, while the oboes represent the music of the shepherds." This motive with its buoyant rhythm recurs in the final chorale of this part (No. 23).



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CHORALE VARIATIONS ON THE CHRISTMAS SONG "VOM HIMMEL HOCH DA KOMM' ICH HER" (From Heaven Above I Come)

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

Transcribed for Orchestra with Chorus

By IGOR STRAVINSKY

Born in St. Petersburg, June 17, 1882

Einige canonische Veränderung über das Weihnachtslied "Vom Himmel hoch da komm' ich her" was published in 1747 as a work for organ with two manuals and pedal. Stravinsky has made his transcription for mixed chorus and the following orchestra: 2 flutes, 2 oboes and English horn, 2 bassoons and contra-bassoon, 3 trumpets, 3 trombones, harp, violas and double basses.

The transcription was first performed at the Ojai Festival in California in May, 1956, under the direction of Robert Craft, to whom the score is dedicated. There have been further performances in Europe and the United States.

BACH'S "Variations in Canon" have been classed among the superb works of his last years which were written to demonstrate the contrapuntal forms: *The Musical Offering, The Art of Fugue,* and the *"Goldberg" Variations.*

Stravinsky in fulfilling the implications of the score of these canonic



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THAT the score of Hector Berlioz's "Romeo and Juliet" includes this note from the composer: "The public has no imagination. Therefore works that are addressed to the imagination have no public. The following scene being of this sort, I think it must be omitted when this symphony is performed for any but an elite audience—that is, 99 times out of 100."

DID YOU KNOW that Mlle. Nadia Boulanger was the first woman to conduct the Boston Symphony (1937-38 was the season). When she was asked to comment on this precedent-shattering event, Mlle. Boulanger replied in her highly individualistic English: "When I am making my job I do not consider that I am a woman... I was born so and it does not now astonish me."

DID YOU KNOW that when Jenny Lind was making a triumphal tour of the U. S. in 1850, Boston had no auditorium large enough for P. T. Barnum's taste. Consequently she sang in the Boston and Fitchburg Railroad Station, a stupendous Gothic edifice with miserable acoustics. At the last performance, a huge crowd of ticket-holders, both inside and out, nearly rioted in panic and chagrin. Nevertheless, when the station was razed, one of its great crenellated towers was removed piece by piece and re-erected near Highland Light on the Cape, where it still stands as a memorial to Miss Lind's performance.

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variations upon a chorale has been faithful to the original, giving color and variety to the variation figures and emphasizing the basic chorale melody by giving it to the chorus as a *cantus firmus.* Bach's original titles, like Stravinsky's, are a mixture of Italian and Latin.

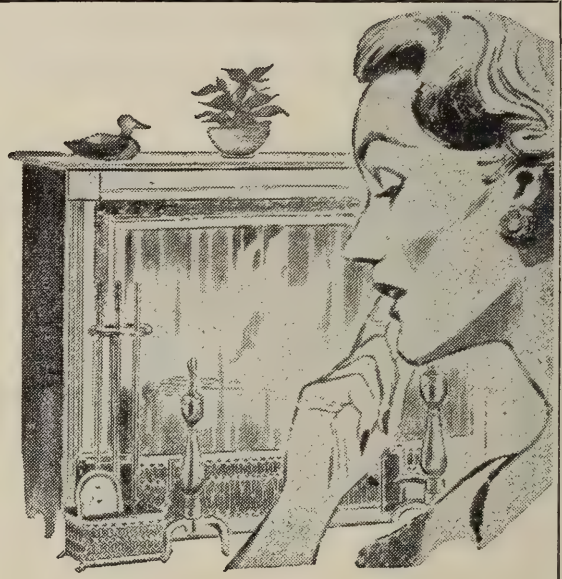
The chorale itself is first presented by the trumpets and trombones. The first variation, "in canon at the octave," is given to the orchestra alone with running sixteenths. Dr. Albert Schweitzer considers "the charming maze of ascending and descending scales" as suggesting "the appearance of angels." The second variation, in "another manner in canon at the fifth," introduces the chorale in half-notes by the chorus and again the full orchestra. In the third variation, in "canon at the seventh," the chorale is written for the sopranos and tenors, the orchestral portion emphasizing the flutes and oboes. The fourth variation omits the sopranos and treats the orchestral parts by using the woodwind and brass choirs in alternation. The fifth variation is "in other canonic methods, and in reverse: (1) at the sixth, (2) at the third, (3) at the second, (4) at the ninth." Stravinsky utilizes the full orchestra and chorus for the final demonstration, in the canon at the ninth. The chorus enters — the men and women singing canonically in reverse.

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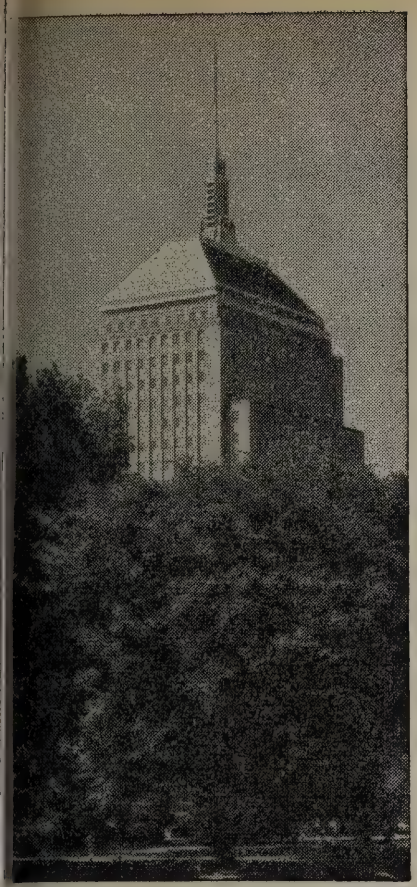
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"When, at the end of his career," writes Schweitzer, "Bach once more returned to this form and wrote the variations on *"Vom Himmel hoch da komm ich her,"* his only purpose was to pack into a single chorale the complete art of canon; and in the last variation he could not deny himself the pleasure of introducing all four lines of the melody simultaneously in the last three bars. If this work already shows the tendency to abstract thought that was characteristic of his last years, there is, for all that, a good deal of emotion in these chorale arrangements. They are full of Christmas joyousness and cheeriness. The first variation is of a truly bewitching beauty of tone. It is an interesting fact that besides the engraved copy we possess an original manuscript, that is of later date, and gives the definitive version. It is evident, then, that even in his printed compositions Bach always found something to improve.

"In the true chorale prelude, Bach appears to have cultivated chiefly the forms of *Pachelbel, Böhm, Buxtehude,* and *Reinken.* Towards the end of the Weimar period, however, he becomes independent of his masters and produces a type of his own — the chorale prelude of the *Orgelbüchlein.* In this the melody is used as a *cantus firmus,* unaltered and uninterrupted, usually in the uppermost voice; round it plays an independently conceived motive not derived from



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any of the lines of the melody, but prompted by the text of the chorale, and embodying the poetic idea that Bach regarded as characteristic for music and expressible in musical terms."

• •

According to Hubert H. Parry, "these so-called Variations are not Variations in the ordinary sense of the term, but chorale fantasias and chorale preludes. The collection has an affinity to the Goldberg Variations, inasmuch as each movement presents a canon of some sort. In the first movement the canon (at the octave) is between the accompanying parts which are given to the hands, the pedals having the chorale in its unadorned simplicity. In the second, again, the pedals have the tune, but the music for the hands presents the interesting quality of being on the lines of the Pachelbel type of the chorale prelude, the musical figures anticipating the chorale in quicker time — as in the first chorus of *Ein' feste Burg* — and out of these figures Bach makes a fluent and tuneful canon at the fifth below, in a characteristic manner combining two principles. The third movement presents a canon at the seventh with a free part, and the chorale in the treble; the fourth movement has a canon by augmentation and a free part

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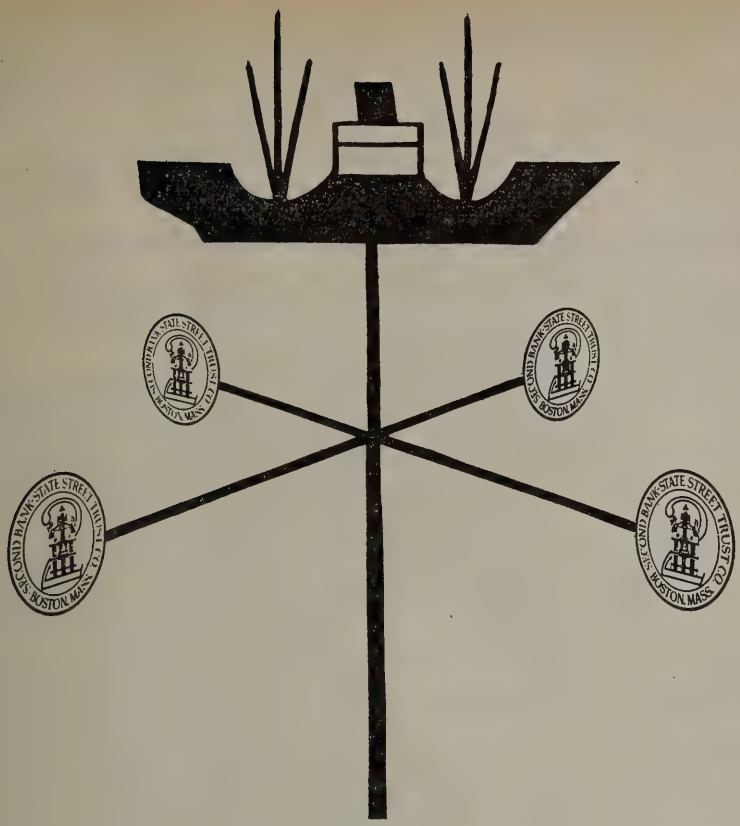
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for the hands, and the chorale on the pedals. The last movement is a singular *tour de force*. It begins with a canon by inversion at the sixth on the tune of the chorale, which is given entire in that abstruse canonic form with a free bass, and the music, without staying its course, immediately presents the chorale in canon by inversion at the third, and going on in the same fashion, as soon as one canon is finished presenting another by inversion at the second, then at the ninth, and ending in five parts, including pedal, with a profusion of the little canons in diminution, which seem to be tumbling over one another in their eagerness to get into the scheme before the inexorable limits of formal proportion shut the door with the final cadence.

"The musical effect in these variations is subordinated to the display of skill. The third and fourth variations contain some beautiful music: otherwise the work illustrates the type referred to above in which the tribute to the chorale is rather of the head than of the heart. Bach had so constantly used his highest skill for the purposes of devotional expression that he seems to have arrived at the frame of mind which, through association, felt the skill itself to be something sacred and devotional. Such a situation is not unfamiliar with other composers besides Bach, when diminution of spontaneously inventive powers

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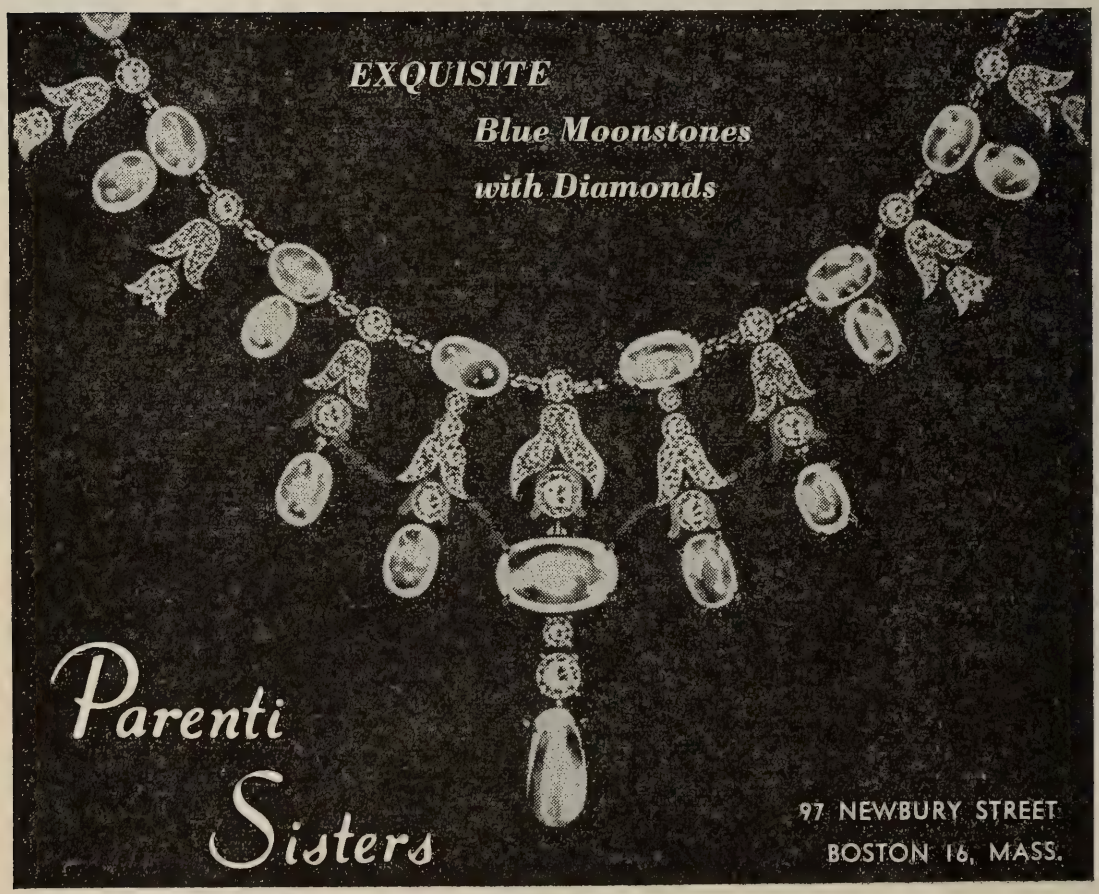
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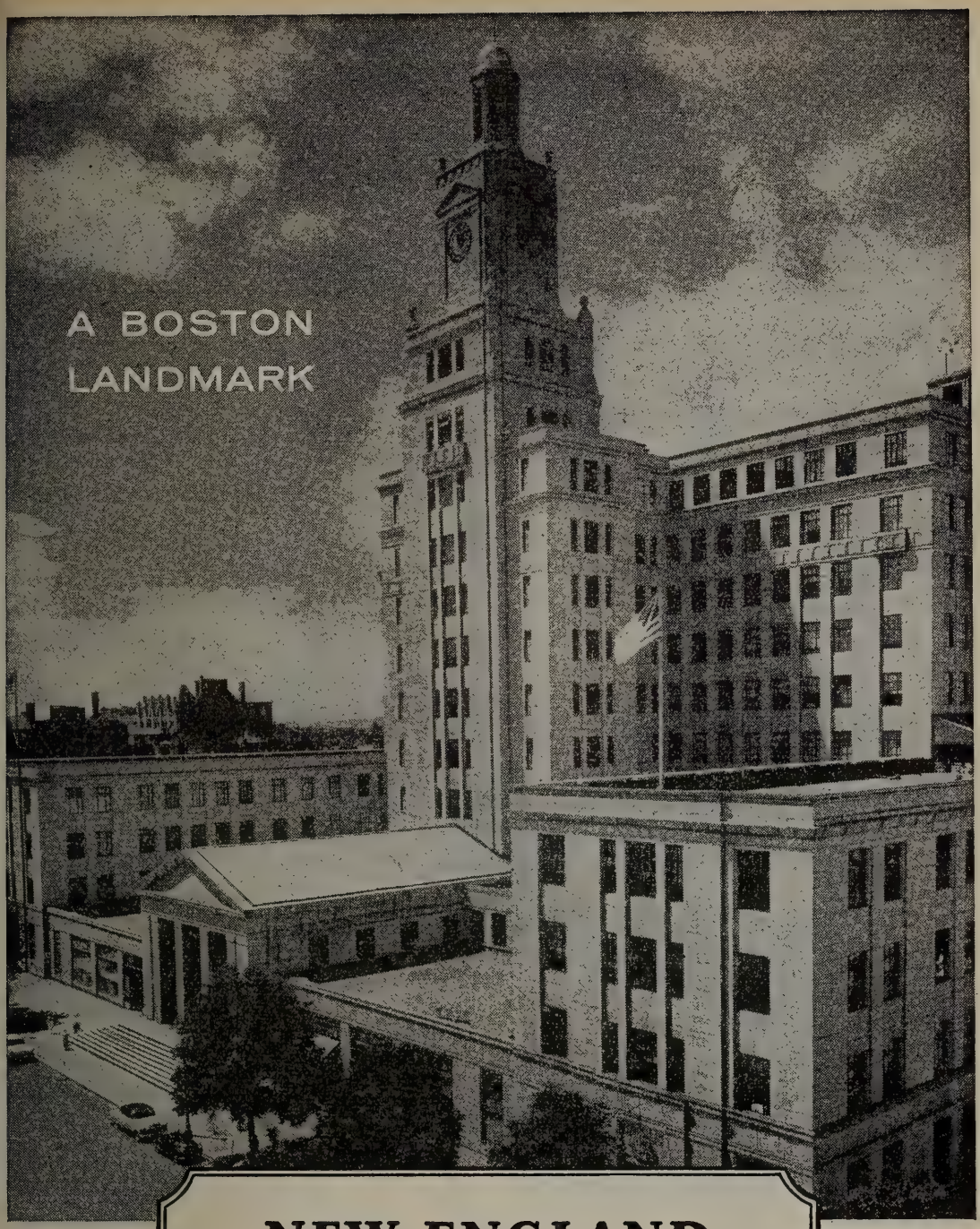
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impels them to lay stress on their technical attainments. But on the other hand Bach may have been impelled to produce a sample of his amazing mastery, such as no other man living or indeed any man of any other time could emulate, in order to gratify the members of the Leipzig Musical Society, who prided themselves on their excessive valuation of theory, and were more likely to appreciate his feats of skill than the most deeply felt music he could set before them.

"It is said that the manuscript of this work betrays in several places the signs of failing sight. Bach had subjected his eyes to a truly immense strain from the first. Very few men have ever transferred such a prodigious mass of original work to paper; and besides his own compositions he had copied a vast quantity of other people's, and he often wrote out the parts of his own works for performances. Besides all this huge quantity of writing, his daily work must have been in great part done by reading from manuscript, which is much more trying to the eyes than print. So the wonder is rather that his eyes lasted so long, than that they showed ominous signs of collapse about the time that he was sixty years old."





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CONCERTO FOR BASSOON, IN B-FLAT MAJOR, K. 191

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This concerto was composed in 1774 for the Freiherr Thadaeus von Dürnitz. It is scored for oboes and horns in pairs, with strings. The only previous performance by this orchestra was in the Bach-Mozart concerts of the Berkshire Festival at Tanglewood on July 14, 1957, when Sherman Walt was the soloist.

THIS Concerto is the only survivor of four which are believed to have been written by Mozart for the bassoon. The original manuscript, once in the possession of André, is lost.* This Concerto and very likely the others as well were composed for Dürnitz, an amateur bassoonist of Mozart's acquaintance, who was inclined to order solo works for his own use. Mozart also composed a clavier sonata (K. 292) for Dürnitz, and partly because he lived in a different city (Munich) had trouble collecting his fee.

Einstein has called this "a work unmistakably conceived for a wind

* Another concerto in the same key was restored from copied manuscript parts and published in the edition of Max Seiffert in 1934. This concerto is listed in the appendix of the Köchel Catalog as number 230, under the heading of "Doubtful Works."

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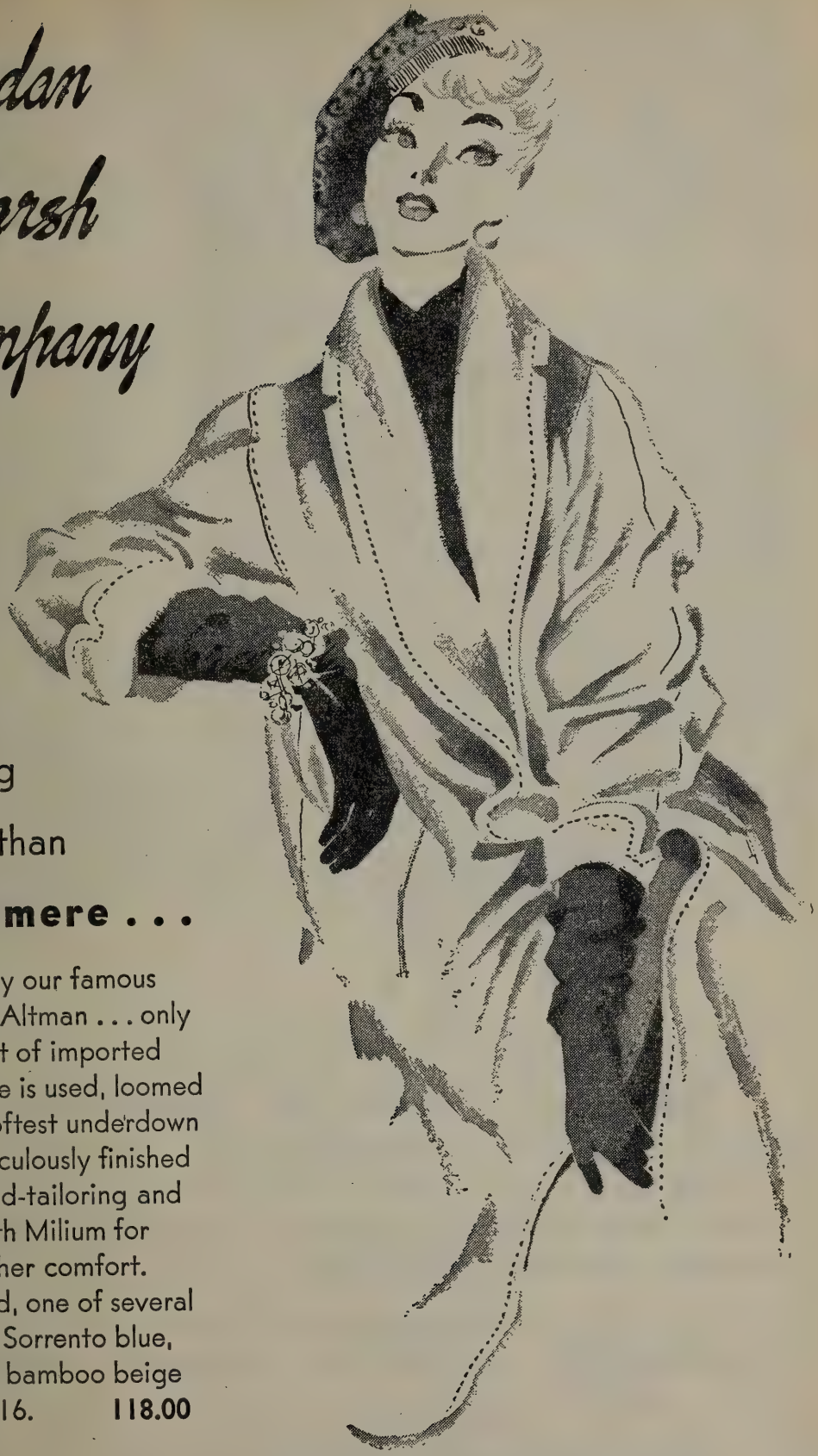
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instrument, a real bassoon concerto, which could not be arranged, say, for violoncello (the latter instrument, unfortunately, Mozart treated like a stepchild, or rather he never thought of it at all). The solo portions are full of leaps, runs, and singing passages, completely suited to the instrument. The work was written *con amore* from beginning to end, as is particularly evident in the lively participation of the orchestra." The cadenzas used by Mr. Walt (in each movement) are by J. Walter Gütter.

• •

Cecil Forsyth in his book on orchestration writes of the bassoon: "As we have it now, the bassoon is a conically-bored pipe doubled back upon itself so as to reduce its length to about four feet. . . . The bassoon is historically a development of the old bass-pommer which in the sixteenth century was the true bass of the schalmey family. The bass-pommer, on the other hand, was so completely transformed between 1550 and 1600 that we are now left with an instrument, the modern bassoon, which is only a bass to the oboe-family in the technical sense that it is played with a double-reed. In tone-color it bears no resemblance at all to either the oboe, the oboe d'amore, or the English horn.



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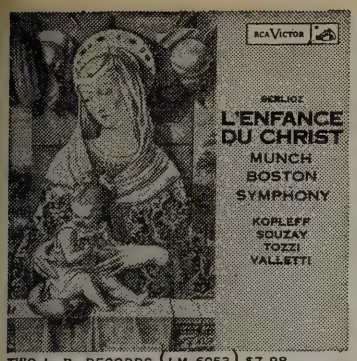
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ENTR'ACTE

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By Alfred Einstein

The following article by the late Alfred Einstein appeared in the magazine "Modern Music" in November, 1940. It is here reprinted as an interesting commentary on the value of his profession by the foremost "musicologist" of his time.

Two articles in the *New York Times* recently commented on the influx of European music scholars, young and old, into the United States and gave a friendly welcome to this invasion as a gain for the country. The list was in no way complete; a dozen names might have been added, and more soon will be, of all those scholars whose first refuge was Britain, but who have been forced, since the war began, to leave English libraries and universities for places like the Isle of Man. The list will be further lengthened by men from countries now sharing the blessings of National Socialism – Holland, Belgium, Denmark, France and others where free investigation has likewise become impossible.

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But such a friendly greeting may also awaken protest. Some one might well ask: Is this invasion by European musical scholars good and wholesome for a country which is proud of its independence; good, not only for the science itself, but for the ardent efforts to create an American music? From time to time I re-read one of the early works of Friedrich Nietzsche, *Service and Disservice of History in Life,* in order to decide whether the activity I pursue still bears a relationship to the present and is not empty philology or archeology, a monastic occupation with no more value than the compilation of classical authors by a medieval monk in his cell. Nietzsche believed that education in history, learning without experience, is a disease which must ruin the soul of a people. Even at that time, he considered Wagner's works the panacea, the cure-all to restore the health of the sickened German people, and in one respect he was right, although in quite a different way; with *and* without the impulse of historical science the German spirit has transformed itself into sheer bestiality, and Wagner's art, which deserved a better fate, has become the intoxicating drug of nationalism.

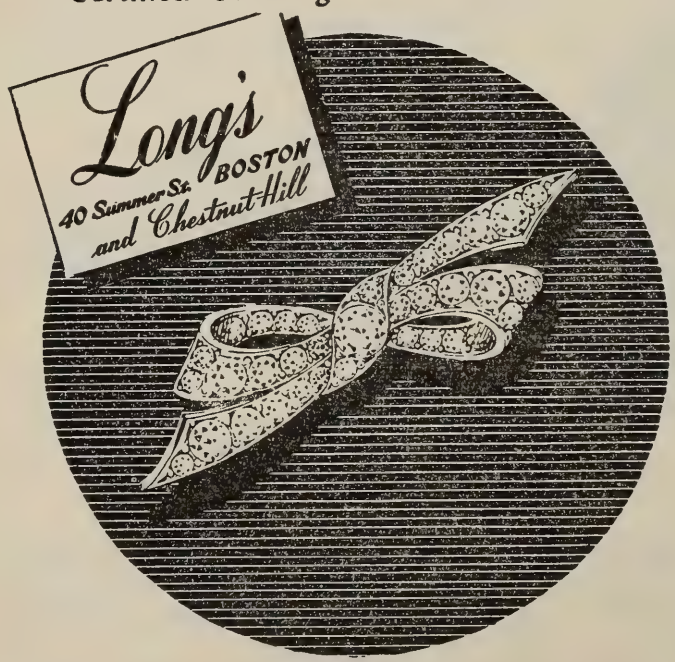
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The relationships of the creative musician to musicology and that of the musicologist to creative music are very different. The attitude of the scholar to music, to the old, the new, and the newest, must be more than mere respect for the raw material of his observations. It must be love. Dislike, at times necessary, is only the obverse of love. What would a historian be without love, without capacity to differentiate, without any feeling for greatness! Great or small, the historian knows from the start what his theme is, not merely how he will handle it. What would the scholar be without spirits like Bach, Mozart, Beethoven and Schubert! He can know them only if he loves them. The history of music would be a mere series of Homeric catalogues of ships, if it were uninspired by a feeling for the peaks, for greatness. Philology and archeology are not ends in themselves; at most they furnish only the building stones.

Quite distinct from this is the attitude of the creative musician toward music learning. When he is very young (and how many creative musicians strive successfully all their lives to remain children) he entertains a deep-seated scorn or instinctive hate. The deep-seated scorn is like that of a skilled cabinet-maker toward an apprentice joiner who never goes beyond making bootjacks. And to some extent

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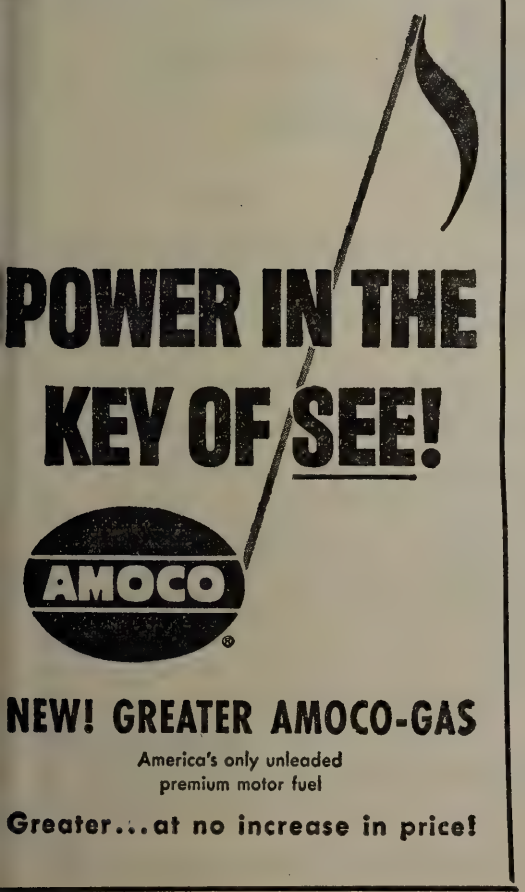
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it is justified, for one cannot be a scholar without being a good musician, capable of constructing more than a mere bootjack. He need not be a creative musician – indeed he cannot. But he must possess enough insight to be able to weigh greatness, creative power. It is however possible to measure full weight even with a decimal scale.

All things considered, the instinctive hate of the musician toward the music scholar seems to have still further justification. A creative personality need not know too much, any more than a woman need study anatomy to bear a child. Knowledge disturbs, weighs down the creator. Or rather – since no art work comes into the world with such simple conpulsion as a baby – the creator wants to know only what is useful, what advances his work. He does not want to be hemmed in, embarrassed, even paralyzed by the greatness of past masters. Historical learning offers too much that is already formed: Bach *and* Beethoven, the Middle Ages *and* Wagner, Gregorian song *and* Chopin. He would, if he could, really choose to be entirely without preconceptions, but since he has been born late and cannot negate the continuing existence of Bach, Beethoven, Mozart and others, he prefers at least to make his choice from the tables set by the past.

This brings us to the relationships between the art of the present and the past, what I should like to define as "Affinities of the Ages."





These did not exist when there was still no musical past. Up to the end of the sixteenth century music was only a living art. Its history had no long memory, no recollections that went back of the preceding generation. The fifteenth century knew nothing of the fourteenth. the sixteenth nothing of the fifteenth. Dufay knew not Machaut or Landino, nor Josquin Dufay. Only as the sixteenth century developed did the art of the past begin to intrude into the art of the present; what we now describe as music of the Palestrina age, as pure a-capella music, projected itself into the new, concertant, monodic music of the seventeenth century. It has often been asserted that we of today are the first to contend with the problems of the past, indeed to shoulder the burden of too great a past. That is only correct in so far as our historical memory has become *richer* than the memories of Carissimi, Bach, Mozart, Beethoven, Wagner. For in the seventeenth century there was already an archaistic unlifelike art, the "Roman style" of the followers of Palestrina, whose dead hand weighed even more heavily on the age of J. J. Fux in Vienna and of Padre Martini in Bologna. Only a single master of the eighteenth century seems to have been able to cope with the past: Johann Sebastian Bach. But he mastered it so personally, standing alone and great in his day, that he

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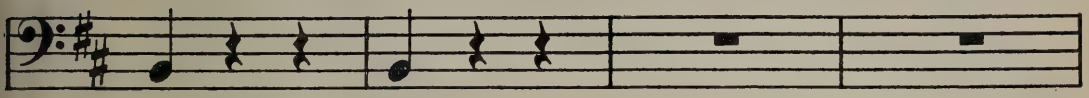


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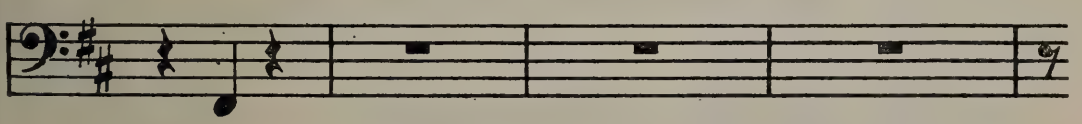
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can set no other musician an example. In the eighteenth century he himself, or rather the "learned" art which he represents, became part of the past and a problem. Knowing him produced a crisis in the creative work of Mozart and Beethoven, and it is a question whether Mozart and Beethoven altogether got the better of that crisis. Mendelssohn, the first "learned" musician of the nineteenth century, certainly did not, in part of his work — which is why although the *Hebrides* overture and the *Midsummernight's Dream* music are still alive, *Paulus* and *Elias* are not.

In the nineteenth century there are two masters who "got the better of Bach," each in his own way: Wagner and Brahms. Naturally I mean only the Wagner of the *Meistersinger,* which depends essentially on the opposition to and separation from the archaistic, Bach style, of the personal, Wagnerian style. The solution is so dictatorial, powerful, adventurous, so full of the genius of the complete Wagner, one might say that never was Bach treated in more Wagnerian fashion. Brahms takes the problem more seriously. He is the first to indulge in direct relations with musical learning; he was a friend of its first representatives in Germany, Friedrich Chrysander and Phillip Spitta; he was a subscriber to the *Vierteljahrsschrift für Musikwissenschaft,* although he did not read it (or pretended not to read it). He was one of those who received the great Bach Edition, and he studied each

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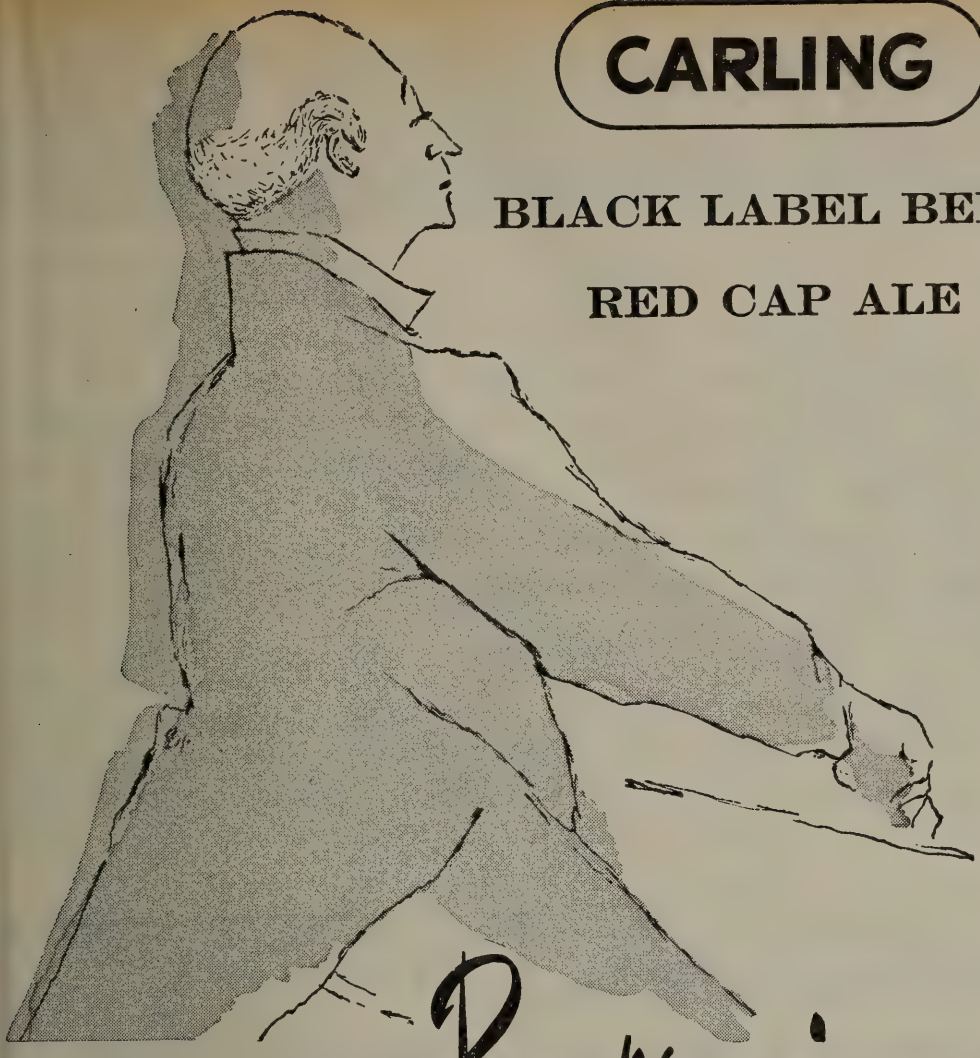
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new volume, although he was one of the principal opponents of "collected works."

As a creative musician, Brahms was interested in a great deal of the past which musical learning spread before him. He knew the least important pages of Haydn and Mozart, he studied each volume of Bach and Händel. He also knew madrigals and motets of the sixteenth century. Certain tunes of mixed choruses reveal a knowledge of still earlier, "medieval" music. Did it do him any harm? That question is not usually answered in the Brahms biographies. Yes, and no; knowledge of Bach and Händel hurt him badly in *Ein deutsches Requiem,* but helped him greatly in the two *Clarinet Sonatas* or the *Clarinet Quintet* for example. One can scent the past in such works, they are the progeny of ancient ancestors, but their blood has become pure, their bastardy has been overcome. Fortunately that does occur in art and in life.

Since Brahms, our heritage from the past, our patrimony, has become greater, through the pursuit of musical learning. Living art can now give play to its "affinities" and spin relationships with the mass of its heritage. Brahms probably knew works by Dufay, we know the thirteenth and the twelfth centuries. In his *Unterweisung im Ton-*

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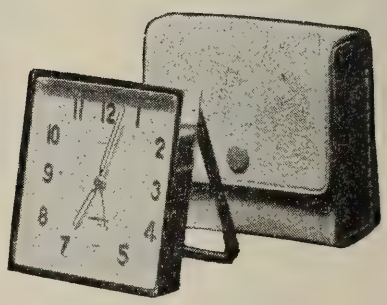
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schaft, Paul Hindemith analyzes a ballad of Guillaume de Machaut and discovers in it "things that only today we can appreciate as proper and beautiful, because today we again have the ability, widespread in Machaut's time, to oppose and separate compositional elements on hearing and to weigh them against each other." In it he finds a faithful counterpart to the Gothic architecture of that time. Ah how gladly would we again be "Gothic" today! We would gladly be Gothic, because we are so reluctantly "romantic."

It is something new in the history of music to have a generation renounce the art of the preceding generation. Beethoven was a pupil of Haydn and Mozart; and the early romantics, Schubert, Mendelssohn, Schumann, Berlioz, were pupils of Beethoven, each in his own way. Today Richard Strauss, himself a "survival," is the only pupil of Wagner. All the younger men, to the extent that they do want to link up with the past, skip yesterday and the day-before-yesterday, romanticism and classicism, and turn uncompromisingly, to the "objective" unpathetic art of Bach or still earlier masters. Hindemith, and not only Hindemith, has parodied Wagner occasionally. But it would never occur to him to parody Bach and still older masters. This relationship to an older, more remote art, is what I call the affinity of

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time. There are examples in every other art — the period in which painting turned to the primitive and barbaric; and Stravinsky's occasional "relations" with the classicist sonata-writers of the Empire corresponds to Picasso's "relations" with the classical outline draughtsmen.

Only a late generation, whose knowledge and taste have been broadened by learning, can permit itself such relationships, give itself up to such affinities. When artists do this they are really indebted to learning. Do our musicians today cast sheep's eyes at medieval music, Dufay, Landino, Machaut, because musical learning in the last forty years has preferred to turn to the Middle Ages, or do we find here a hidden bond between creative art and learning, which expresses itself in a general leaning toward a specific period of the past? That is hard to decide. One thing is certain: the generation after 1850, Brahms, would not have been able to know the master of the sacred cantata, J. S. Bach, without the preparatory work of scholars; Hindemith would not have known Guillaume de Machaut unless the medieval manuscripts had been deciphered.

Music learning makes no claim on the gratitude of the creative artist. It is aware of his defensive attitude and understands it. Nietzsche,

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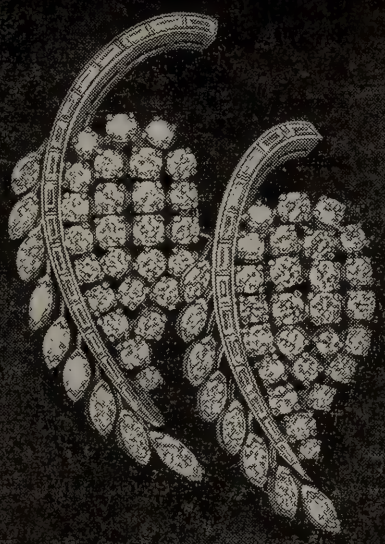
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to quote him again, speaks of "artists with a concomitant analytical and retrospective ability" (that is, a rare kind of artist whom one must seek although one may never be so inclined). Brahms was such an exceptional artist, and Nietzsche was perhaps thinking of him — at that time he was still far from the derogatory judgment he passed on him later, in *The Case of Wagner*. Music learning holds no grudge against the musician indifferent to its pursuit, who chooses to be without preconception, or as Goethe put it, to be "ein Narr auf eigne Hand." (But is it really possible to exist today, in the middle of the twentieth century, without preconceptions?) Truly knowledge is dangerous, one must be strong to overcome its hazards. The more learning there is, the greater are the choice and the peril. But there is no danger to anyone who has learned everything and then "unlearned" but not forgotten it, who has so absorbed the past in himself that it becomes his living heritage. Perhaps this young land and its music are strong enough and therefore can view the invasion, of which we spoke at the beginning, with the greatest goodwill.

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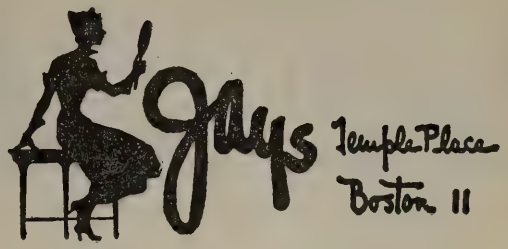
MARGUERITE WILLAUER

Marguerite Willauer, born in Charleston, South Carolina, studied music at Converse College, the New England Conservatory Graduate School with William Whitney, in New York City with Joseph Regneas, and also with Paul Ulanowsky. She has sung with the Boston Symphony Orchestra and on numerous occasions with the New England Opera Theatre, the New York City Opera, and the Pittsburgh Light Opera Company.

• •

MARVIN HAYES

Marvin Hayes was born in Goldsboro, North Carolina, and studied at the University of Southern California. He has sung as soloist with the principal orchestras of the United States, in Paris and in Geneva, Switzerland. He is known by radio and television appearances and by recordings. He was a winner of the International Music Competition in Geneva in 1955.



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SLEEPING GIANTS

By PAUL HENRY LANG

(New York Herald Tribune, June 16, 1957)

IN THE current issue of one of our national magazines the music section, devoted to the centenary of Elgar, begins with these sentences: "The English-speaking peoples have yet to produce an enduring giant among composers. Edward William Elgar came close, though not very." One is taken aback by this nonsense, but upon reflection it must be admitted that if "enduring" is taken to mean "known to the public (and to writers on music)," the author of the article stated at least a half truth. Still, it is rather shocking to think that the names of Byrd, Tallis, Gibbons, Purcell, to mention a few rather tall giants, should mean nothing to a chronicler of musical events.

Actually, an original and very highly developed musical culture flourished in England since the early Middle Ages, before either Italy or Germany even appeared on the musical scene, and the brilliant Elizabethan and Jacobean schools of music are among the great glories



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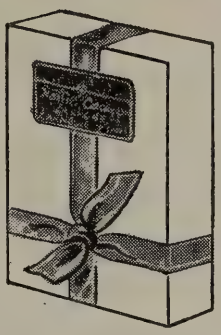
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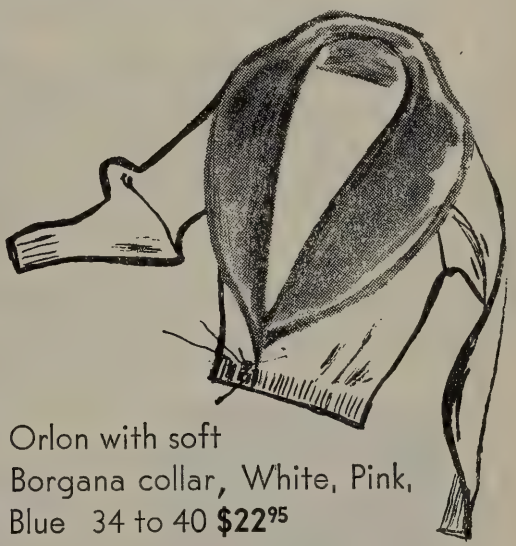
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Unfortunately, there is no absolute manner of musical communication, only a historically determined one. The forms of music are eternally alive, its materials eternally human, but its style is very perishable, and because of this weakness it suffers more than the other arts with the passing of time. This holds true everywhere, but especially in our country.

Because of the peculiar development of our musical life into a managerial industry, the "giants" are measured by their social, i.e., popular, validity. If they are performed they are giants; if not, they are not "enduring" and are handed over to the musicologist as cadavers are to the anatomist. According to this reckoning Mascagni and Leoncavallo are true giants, but William Byrd and Henry Purcell are mere classroom subjects. We are immeasurably the losers in this sad state of affairs; but it is by our own fault — rather, the fault of our music education, of the ruthless operating procedure of the managers, and the lack of ethical and artistic backbone of many of the performers.

There are no universal laws of style, but by intelligent study we

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are able to approach the compositions of every period in its own particular spirit. True, all this is somewhat relative. The recognition of this particular spirit can never be more than approximate, but the effort to do so is in itself a serious artistic act that can be most rewarding.

It is a truism that the great artist is a tremendous social unifying force, but only if men gather to hear *his* voice; conventional "subscription" attendance, the managers' ideal, provides a less responsive audience. The managers and many of the thoroughly indoctrinated artists under their guidance, start from the premise that they are catering to the much-abused "average man." As they know from the advertising world, this individual is supposed to have a simple and undifferentiated soul which can be manipulated from the outside. Keep him happy by giving him nothing but the so-called standard repertory of enduring giants!

This technique may work in merchandising, but in every man there lives the longing for better things and greater beauties; for in everyone there are the germs of imagination and passion and the beautiful dream of his independent will. It is only the lack of initiative, persuasion, and leadership, as well as the prevailing trend toward conformity



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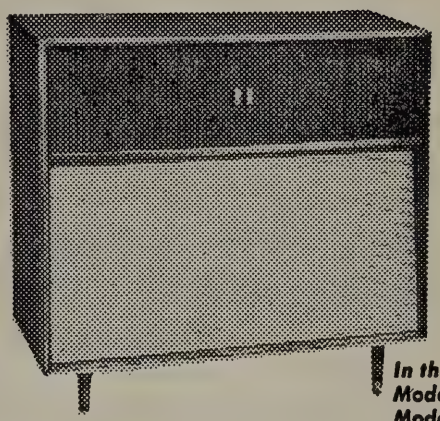
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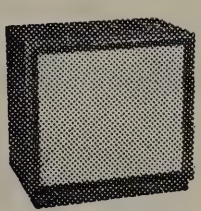


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so characteristic of the Age of Advertising, that cows and suppresses these instincts and feelings, resulting in a seemingly uniform concert audience. But this is only surface and largely fiction, for underneath there are real desires and real values.

Music has developed alongside the democratic evolution, and there is a certain reciprocity between the two; therefore music should be accessible and available to ever larger circles. Those in charge of our commercial musical life make a great mistake by misinterpreting the efforts made on behalf of the rights of the public in arts, letters, and sciences; we are not fighting for mass tastes as the concert entrepreneurs do, but for betterment and enlightenment. Democratization does not mean demoralization.

It is true, of course, that music for the great masses cannot be as fine and intimate as that for the restricted and aristocratic audiences of old; but a concert public, numerically very small as compared to the radio and popular music audience, is still an élite, and at least as receptive as its predecessors.

Managers, conductors, and all those who make up programs should beware. The times are changing. The premise they should start from is that there are infinitely more people able to absorb and enjoy great music, both of the past and the present, than ever before.

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A CHRISTMAS CANTATA

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

Une Cantate de Noël, for baritone solo with chorus, organ and orchestra, was composed in 1953* for the 25th Anniversary of the Chamber Orchestra of Basle and for its founder, Paul Sacher. It was first performed by that orchestra and conductor on December 18, 1953. The first performance in France was on January 9, 1954, by the *Société des Concerts du Conservatoire de Paris,* under the direction of Georges Tzipine. The first American performance was given by the Boston Symphony Orchestra under the direction of Dr. Munch, December 31, 1954, when the Cecilia Society Chorus and Mac Morgan, baritone, assisted.

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, harp, organ and strings. There is an alternating part for chorus of children.

THE composer has revealed the source of this work as "the first portion of *La Passion de Selzach* as it was conceived by the poet, Caesar von Arx, which began with the episode of the Nativity of Christ.

* At the end of the score is inscribed: "Paris, January 5, 1953, after a sketch of January 24, 1941."

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It is this part of the work, almost finished in 1940, which has served me as the basis for the *Cantate de Noël,* not without undergoing in the course of its writing a number of necessary changes. The first chorus, somewhat developed, brings the anguished appeal of humanity to the Saviour, to the child born of the Virgin, whose name, Emmanuel, signifies 'God with us' (Saint Matthew).

"In answer to this cry, the archangel announces to the shepherds the coming of the Messiah.

"Then, from over all the earth, the joyous and naïve songs welcoming the event are intermingled, terminating in the hymn *Laudate Dominum.* An orchestral postlude extends the composite of Christmas songs.

"The score is written in a style both simple and tonal, in a way which is compatible with the character of these songs, whose artless poetry exerted such a charm in our childhood."

The *Cantata* opens with a somber largo for the organ and the strings from which develops an andante, the other instruments entering, together with the wordless tones of the chorus. There follows what the composer has referred to as *l'appel angoissé* to the text from

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Who gorged himself
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Took him to wife
One wise about life
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Psalm 130 "Out of the depths I cried" (*De profundis clamavi*). The tempo doubles while the chorus maintains a sustained unison and this leads to the triumphant proclamation *"O komm Emmanuel!"* by the full chorus, alternating with *"Freu dich, O Israel!"* The baritone, at first accompanied by organ and trumpets, sings "Be not afraid, for I have come to bring you tidings of great joy (*Fürchtet euch nicht*)." The chorus answers with the Christmas song *Es ist ein Reis entsprungen.* The score recommends that each Christmas carol be sung in its original language. With this are combined the *Gloria in excelsis* and the *Noël, Il est né le divin enfant.* The combination of traditional melodies recalls a similar procedure in the *Chants des Morts.* The Christmas chorale, *Vom Himmel hoch,* reaches a climax and a diminuendo after which the *Gloria in excelsis* is repeated by the baritone and taken up by the chorus. After the last broad "Amen" the orchestra alone brings an extended final section, ending pianissimo.

Chorus:

De profundis clamavi ad te, Domine.
Domine exaudi vocem meam.

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In Sündenjammer weinen wir und fleh'n,
Und flehen hinauf zu Dir.

Freu dich, freu dich, O Israel! Bald kommt, bald kommt Emmanuel.

O komm du wahres Licht der Welt,
Das uns're Finsternis erhellt.
Wir irren hier in Trug und Wahn,
O führ uns auf des Lichtes Bahn!

Freu dich, freu dich, O Israel! gekommen ist Emmanuel.

Baritone Solo:

Fürchtet euch nicht, denn ich verkündige euch.
Grosse Freude die der ganzen Welt widerfahren ist.
Euch ist Christus der Heiland geboren;
In einem Stalle in Bethlehem,
Da werdet ihr finden in einer Krippe das Jesuskind.

Chorus:

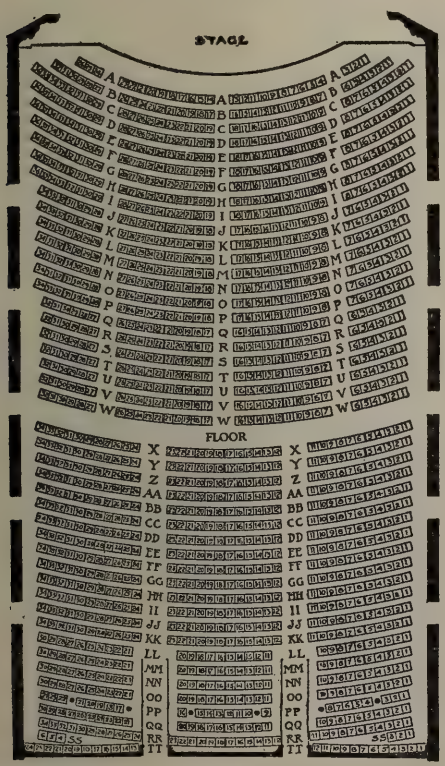
Es ist ein Reis entsprungen aus einer Würzel zart.

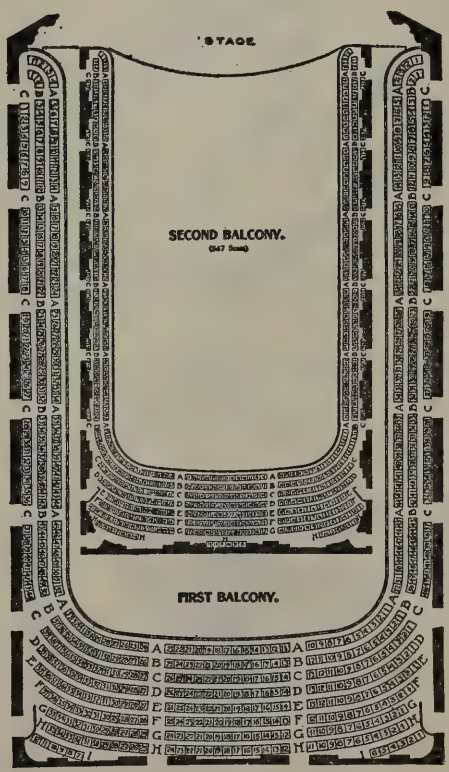
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Il est né le divin enfant,
Jouez hautbois, résonnez musettes.

(Gloria in excelsis Deo.)

Wie uns die Alten sungen aus Jesse kam die Art.

Il est né le divin enfant,
Chantons tous son avènement, und hat ein Blümlein bracht.

Mitten im kalten Winter wohl zu der halben Nacht,
Das Reis das ich da meine davon Jesaias sagt.

Il est né le divin enfant,
Jouez hautbois, résonnez musettes.

Maria ist's die Reine die uns das Blümlein bracht.

Chantons tous son avènement, aus Gottes ew'gem Rat.

Hat sie ein Kind geboren und blieb doch reine Magd. Gloria.

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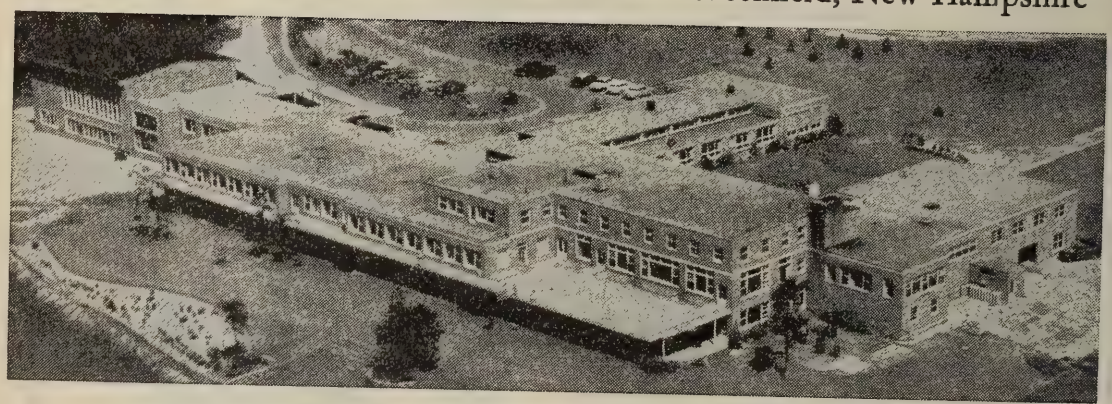
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Vom Himmel hoch, ihr Engelein, kommt!
Susani, Susani, Susani!
Kommt singt und klingt, kommt pfeift und trombt.
Alleluia, Alleluia!

Von Jesu singt und Maria,
Eia, Eia!
O du fröhliche, O du selige Welt ging verloren,
Christ ist geboren, kommt pfeift und trombt.
Alleluia, Alleluia!

Freue, freue dich, O Christenheit!
Holder Knabe im lockigen Haar,
Schlaf — Susani, Susani, Susani!
Schlaf in himmlischer Ruh.
Vom Himmel hoch, ihr Engelein, kommt!
Hirten erst kund gemacht,
Singt Fried den Menschen weit und breit,
Gott Preis und Ehr!

Stille Nacht, heilige Nacht,
Christ is erschienen
Uns zu versühnen.

Baritone Solo:

Gloria in excelsis Deo,

Chorus:

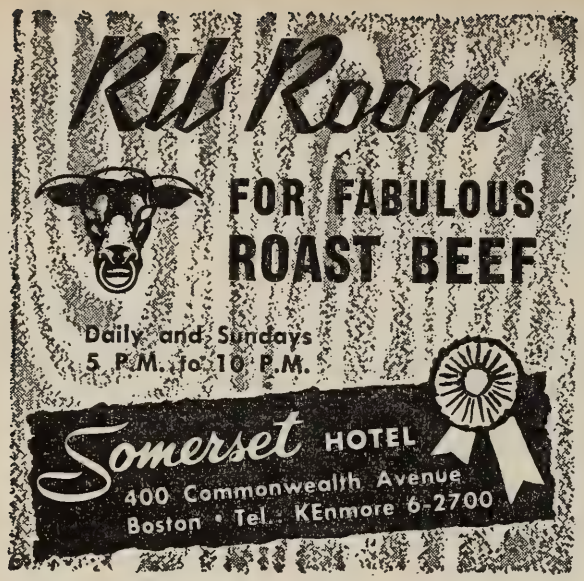
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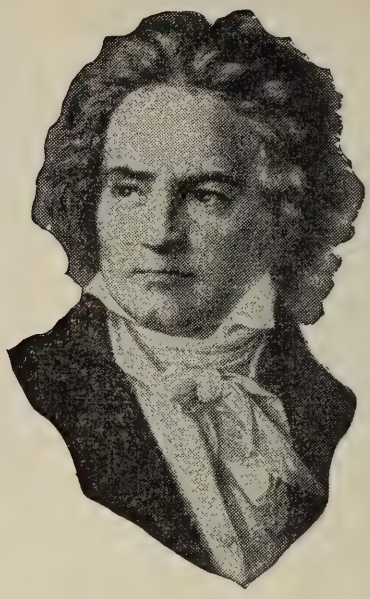
Gloria in excelsis Deo,
Et in terra Pax hominibus
Bonae voluntatis!

Chorus:

Laudate Dominum omnes gentes,
Laudate eum omnes populi.
Quoniam confirmata est super nos
Misericordia ejus
Et veritas Domini manet in aeternum.
Gloria Patri et Filio,
Et Spiritui Sancto!
Laudate Dominum omnes gentes,
Laudate eum omnes populi.
Sicut erat in principio
Et nunc et semper et semper et in saecula saeculorum.
Amen.



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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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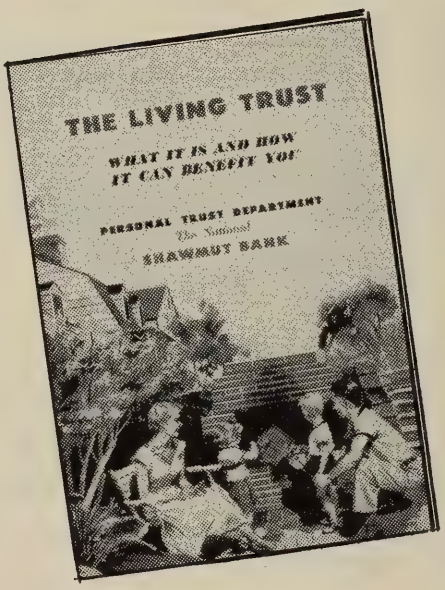
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South American Photographs
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A Message from Moscow
Coming Events

SOUTH AMERICAN PHOTOGRAPHS

Photographs taken by musicians of his orchestra during the tour of South America by the Zimbler Sinfonietta last Autumn are now on view in the Gallery. The majority of the pictures were taken by Roger Voisin, first trumpet of the orchestra. Others shown are by Robert Ripley, cello, John Holmes, oboe, and Josef Zimbler, cello.

• •

BYRON JANIS

Byron Janis, who is now 28, is a native of Pittsburgh. He began his study of the piano as a child, and at the age of nine gave a public concert. He went to New York City and received his education at the Chatham Square Music School where he studied with Adele Marcus. He appeared on programs of the National Broadcasting Company, notably in their Sunday series under the direction of Frank Black. He has appeared as soloist with orchestras in several cities. He made a tour of South America in the summer of 1948, followed by a full season of concerts in his own country. He played Rachmaninoff's Second Concerto in C minor, at these concerts October 14–15, 1949.

• •

A MESSAGE FROM MOSCOW

The following letter, lately received, is here translated from the Russian:

Greetings—

Highly Esteemed Dr. Charles Munch:

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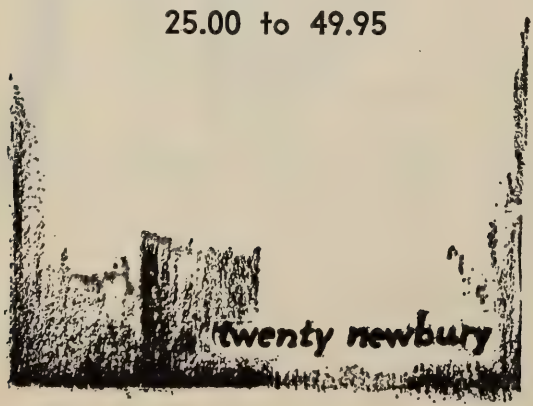


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May we ask you to send us a copy of your book for which we shall be very grateful. We have another great hope—that we may meet you in the near future at our concerts with our orchestra.

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COMING EVENTS

Pierre Monteux, as guest conductor for two weeks of the Boston concerts of this orchestra, will present an all-Russian program next Friday, Saturday and Sunday. Stravinsky's Ballet, "Petrouchka," the music of which he first introduced to these concerts, he will present complete instead of in its briefer form as a suite. On Tuesday evening, January 7, the program will be the same with the exception that Tchaikovsky's Fifth Symphony will be played instead of the Fourth.

The program for Mr. Monteux's second week will consist of Beethoven "Grosse Fuge" for String Quartet which has been edited for performance by a full string orchestra by Felix Weingartner. The "Great Fugue" has not been performed at these concerts since 1916 when Karl Muck was conductor. A suite from Debussy's "Martyrdom of St. Sebastian" and Strauss' Tone Poem,

(Continued on page 619)

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FRIDAY AFTERNOON, DECEMBER 27, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 28, *at* 8:30 *o'clock*

BACH . . . . . Chorale Prelude and Chorale, "The Old Year Is Past"
(Arranged by Charles Munch)

BEETHOVEN . . . . . Symphony No. 7, in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

INTERMISSION

RACHMANINOFF . . . . . Piano Concerto No. 3, in D minor

I. Allegro ma non tanto
II. Intermezzo: Adagio
III. Finale

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By JOHANN SEBASTIAN BACH

Born in Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

Arranging the Prelude and Chorale for orchestra, Charles Munch has used the following instruments: 2 flutes, 2 oboes and English horn, 2 bassoons, 2 horns, trumpet, trombone and strings. The first performance of his orchestration was at these concerts, January 2, 1952.

THE Chorale tune was first published in 1588 and its composer was Johann Steurlein. Bach made two settings of the Chorale (No. 35 and 36 in the Bach Gesellschaft, Vol. 39) and the first of these is the one he used for the Chorale Prelude in his *Orgelbüchlein.*

Das alte Jahr vergangen ist,
Wir danken dir, Herr Jesu Christ,
Dass du uns in so grosser G'fähr
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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The most recent performances by the Boston Symphony Orchestra were on October 14–15, 1954.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years, and the Eighth was to follow close upon the Seventh, being completed in October, 1812. Beethoven at that time had not yet undertaken

*** The manuscript score was dated by the composer *"1812; 81ten ——"*; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May or July.**



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THAT the score of Hector Berlioz's "Romeo and Juliet" includes this note from the composer: "The public has no imagination. Therefore works that are addressed to the imagination have no public. The following scene being of this sort, I think it must be omitted when this symphony is performed for any but an elite audience—that is, 99 times out of 100."

DID YOU KNOW that Mlle. Nadia Boulanger was the first woman to conduct the Boston Symphony (1937-38 was the season). When she was asked to comment on this precedent-shattering event, Mlle. Boulanger replied in her highly individualistic English: "When I am making my job I do not consider that I am a woman... I was born so and it does not now astonish me."

DID YOU KNOW that when Jenny Lind was making a triumphal tour of the U. S. in 1850, Boston had no auditorium large enough for P. T. Barnum's taste. Consequently she sang in the Boston and Fitchburg Railroad Station, a stupendous Gothic edifice with miserable acoustics. At the last performance, a huge crowd of ticket-holders, both inside and out, nearly rioted in panic and chagrin. Nevertheless, when the station was razed, one of its great crenellated towers was removed piece by piece and re-erected near Highland Light on the Cape, where it still stands as a memorial to Miss Lind's performance.

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the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove* is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings

* Sir George Grove: *Beethoven and his Nine Symphonies* (1896).

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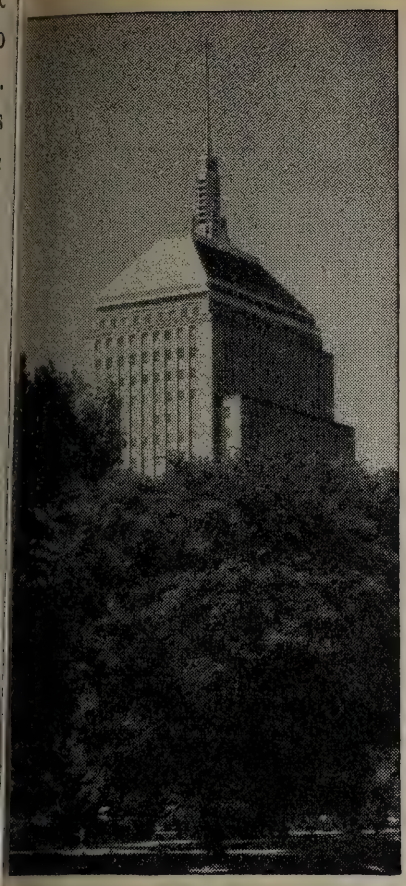
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were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not unconducive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

• •

It would require more than a technical yardstick to measure the true proportions of the Seventh Symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have



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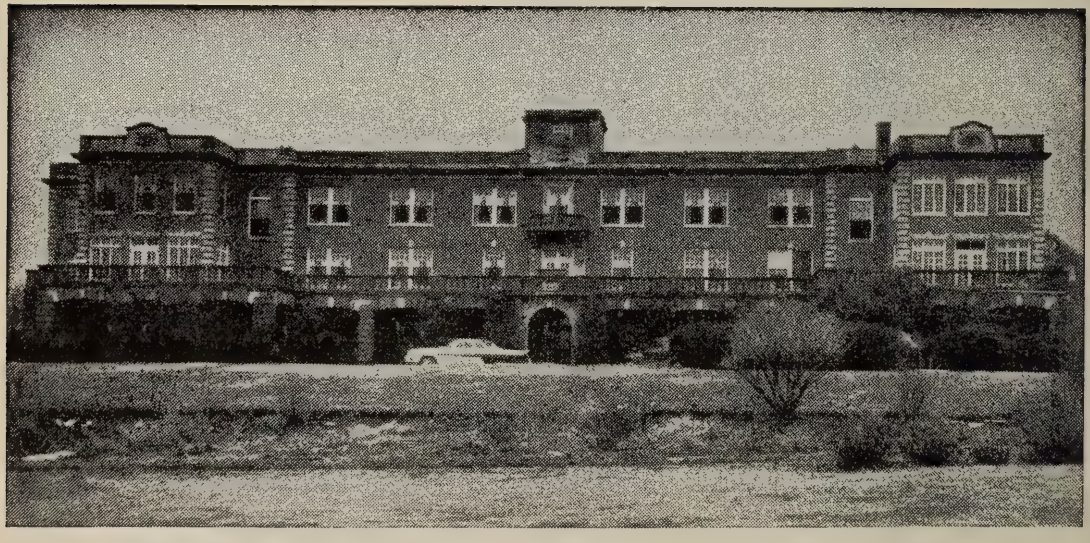
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none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer

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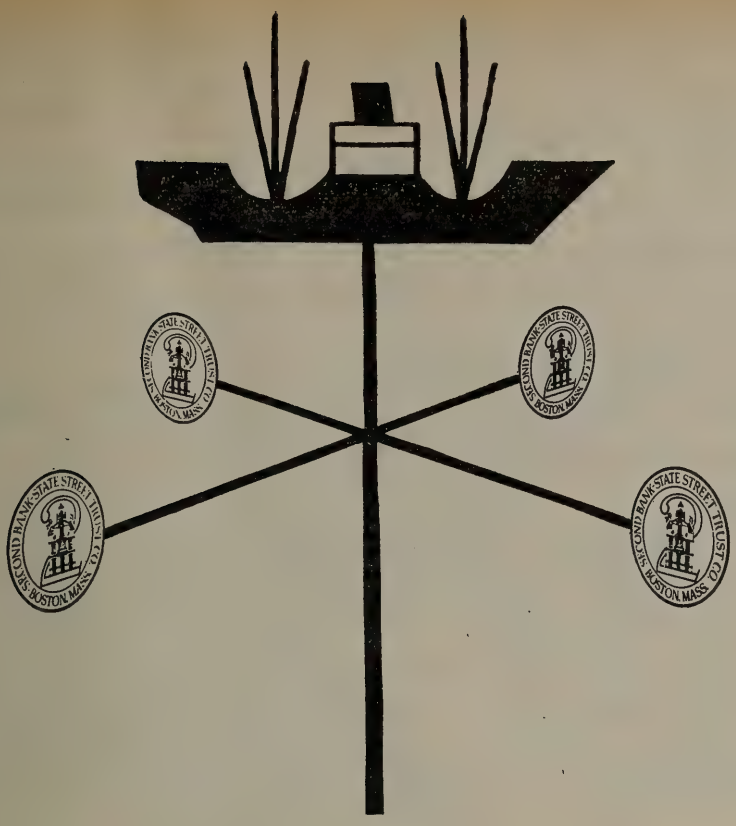
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could impel an inexorable rhythm, many times repeated, into a vast music—it was Wagner.

In the Allegretto Beethoven witholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to Andante quasi allegretto.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer

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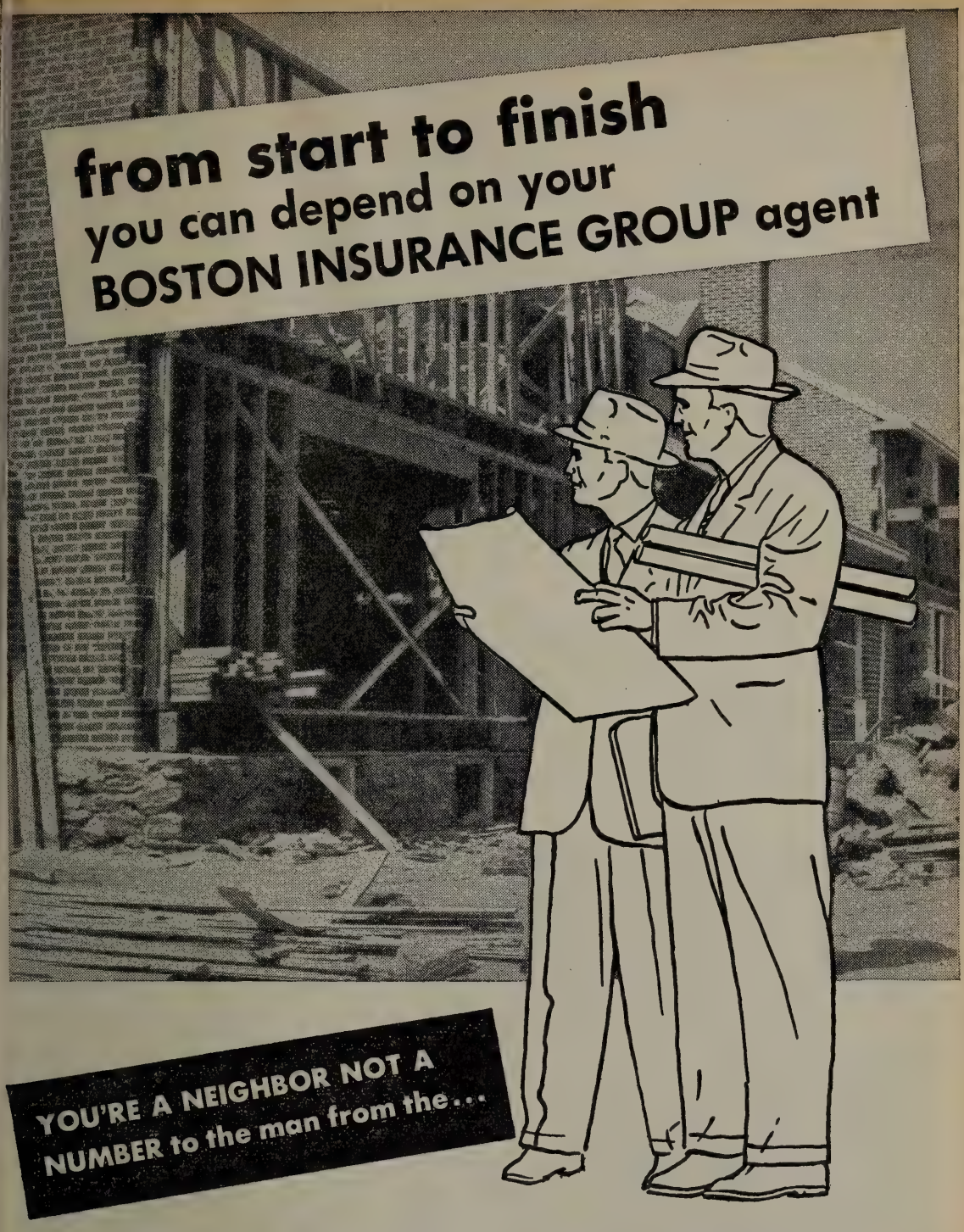
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reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

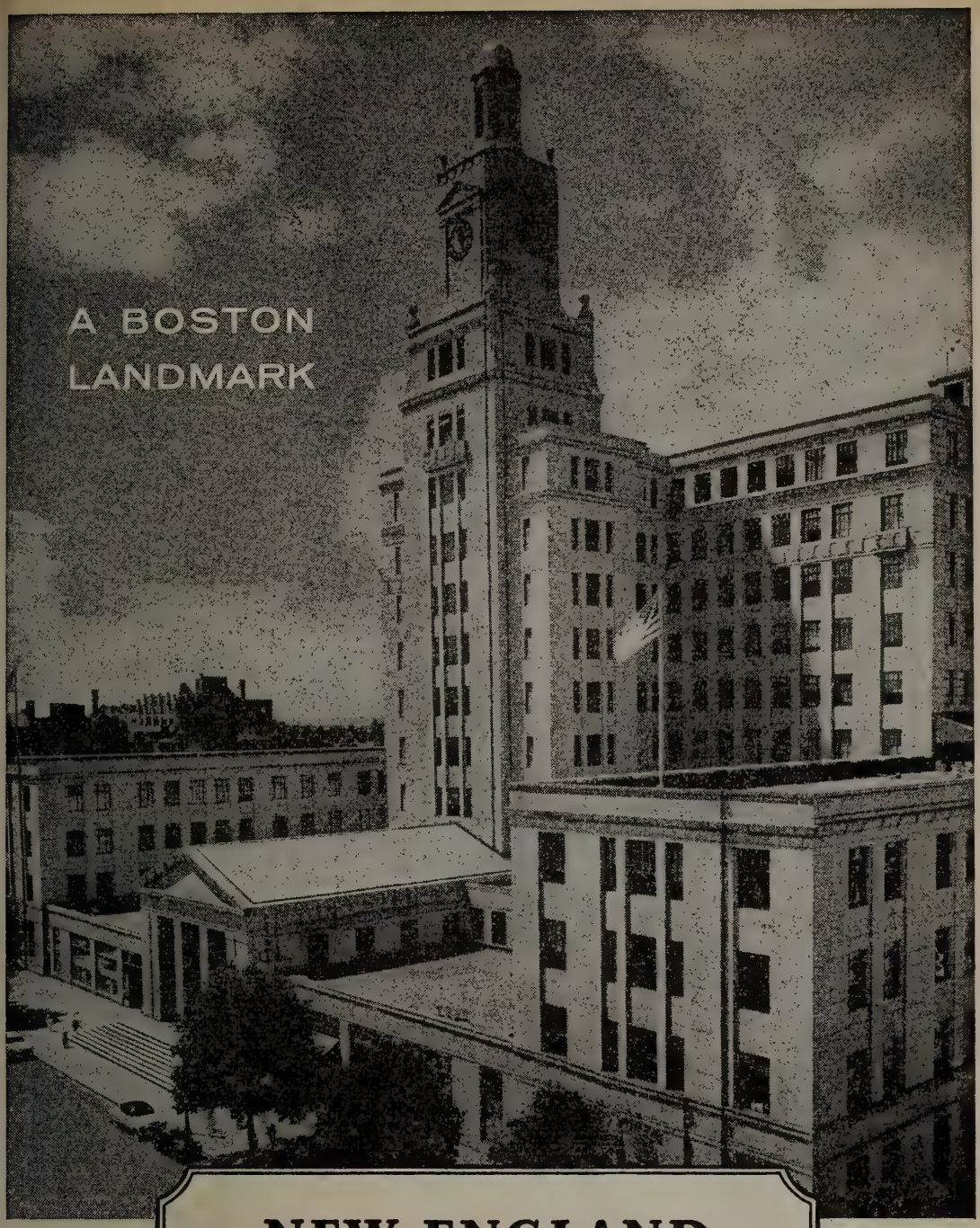
December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's

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* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a *"ronde des paysans,"* are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.





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Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory,* which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung.* The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

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A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the *Wellington's Victory* he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

The program was thus announced:

I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
III. "Wellington's Victory."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical

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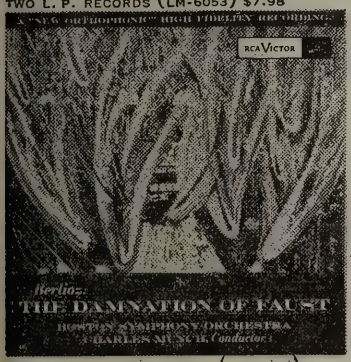
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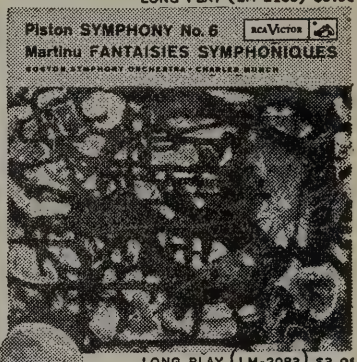
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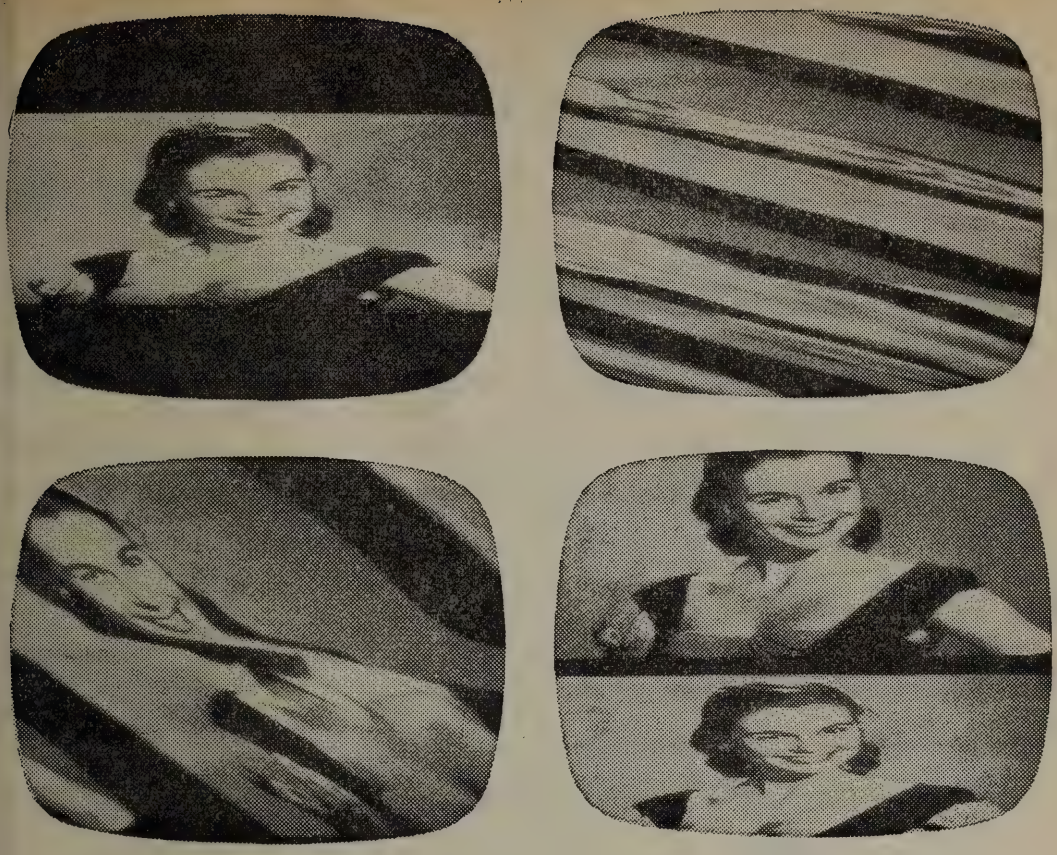
a subject as *Wellington's Victory,* must have had a strong attraction. The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the *Symphony* and the *Wellington's Victory;* but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showing where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

* This incident actually pertains to the second performance, but the circumstances were almost identical.

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BEETHOVEN AND E. T. A. HOFFMANN

*In December 1813, E. T. A. Hoffmann wrote (anonymously) for the "Zeitung für die Elegante Welt" an essay on Beethoven from which extracts are here printed in translation.**

The essay is interesting as the flowering of poetic fantasy which could hardly have existed in another period than that which was also Beethoven's. It is extraordinary because it was written at a time when Beethoven was little understood and by no means generally accepted. Hoffmann could not have heard the Seventh Symphony, for it was composed in the same year. Hoffmann was the first poet (other than Goethe) to recognize the extraordinary genius of Mozart, who had died twelve years before.

THAT gifted composers have raised instrumental music to its present high estate is due, we may be sure, less to the more readily handled means of expression (the greater perfection of the instruments, the greater virtuosity of the players) than to the more profound, more intimate recognition of music's specific nature.

* From "Source Readings in Music History," edited by Oliver Strunk; published by W. W. Morton & Company.

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In Haydn's writing there prevails the expression of a serene and childlike personality. His symphonies lead us into vast green woodlands, into a merry, gaily colored throng of happy mortals. Youths and maidens float past in a circling dance; laughing children, peering out from behind the trees, from behind the rosebushes, pelt one another playfully with flowers. A life of love, of bliss like that before the Fall, of eternal youth, no sorrow, no suffering, only a sweet melancholy yearning for the beloved object that floats along, far away, in the glow of the sunset and comes no nearer and does not disappear — nor does night fall while it is there, for it is itself the sunset in which hill and valley are aglow.

Mozart leads us into the heart of the spirit realm. Fear takes us in its grasp, but without torturing us, so that it is more an intimation

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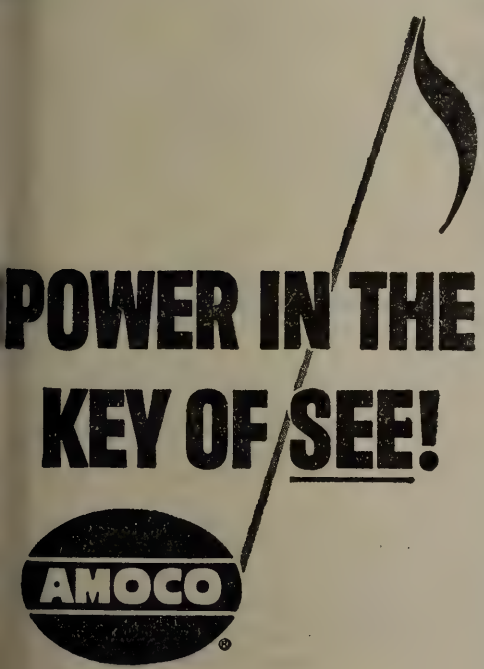


of the infinite. Love and melancholy call to us with lovely spirit voices; night comes on with a bright purple lustre, and with inexpressible longing we follow those figures which, waving us familiarly into their train, soar through the clouds in eternal dances of the spheres.

Thus Beethoven's instrumental music opens up to us also the realm of the monstrous and the immeasurable. Burning flashes of light shoot through the deep night of this realm, and we become aware of giant shadows that surge back and forth, driving us into narrower and narrower confines until they destroy us — but not the pain of that endless longing in which each joy that has climbed aloft in jubilant song sinks back and is swallowed up; and it is only in this pain, which consumes love, hope, and happiness but does not destroy them, which seeks to burst our breasts with a many-voiced consonance of all the passions, that we live on, enchanted beholders of the supernatural!

Romantic taste is rare, romantic talent still rarer, and this is doubtless why there are so few to strike that lyre whose sound discloses the wondrous realm of the romantic.

Haydn grasps romantically what is human in human life; he is more commensurable, more comprehensible for the majority.



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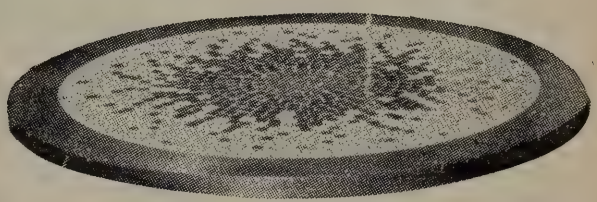
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Mozart calls rather for the superhuman, the wondrous element that abides in inner being.

Beethoven's music sets in motion the lever of fear, of awe, of horror, of suffering, and wakens just that infinite longing which is the essence of romanticism. He is accordingly a completely romantic composer; and is not this perhaps the reason why he has less success with vocal music, which excludes the character of indefinite longing, merely representing emotions defined by words as emotions experienced in the realm of the infinite?

The musical rabble is oppressed by Beethoven's powerful genius; it seeks in vain to oppose it. But knowing critics, looking about them with a superior air, assure us that we may take their word for it as men of great intellect and deep insight that, while the excellent Beethoven can scarcely be denied a very fertile and lively imagination, he does not know how to bridle it! Thus, they say, he no longer bothers at all to select or to shape his ideas, but, following the so-called dæmonic method, he dashes everything off exactly as his ardently active imagination dictates it to him. Yet how does the matter stand if it is your feeble observation alone that the deep inner continuity of Beethoven's every composition eludes? If it is your fault alone that

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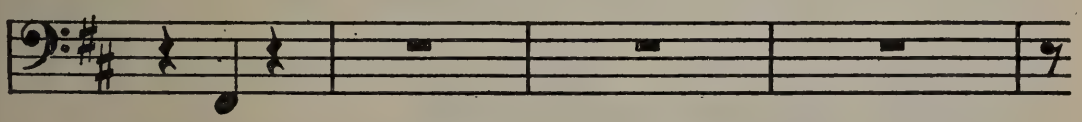
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you do not understand the master's language as the initiated understand it, that the portals of the innermost sanctuary remain closed to you? The truth is that, as regards self-possession, Beethoven stands quite on a par with Haydn and Mozart and that, separating his ego from the inner realm of harmony, he rules over it as an absolute monarch. In Shakespeare, our knights of the æsthetic measuring-rod have often bewailed the utter lack of inner unity and inner continuity, although for those who look more deeply there springs forth, issuing from a single bud, a beautiful tree, with leaves, flowers, and fruit; thus, with Beethoven, it is only after a searching investigation of his instrumental music that the high self-possession inseparable from true genius and nourished by the study of the art stands revealed.

Can there be any work of Beethoven's that confirms all this to a higher degree than his indescribably profound, magnificent symphony in C minor? How this wonderful composition, in a climax that climbs on and on, leads the listener imperiously forward into the spirit world of the infinite! . . . No doubt the whole rushes like an ingenious rhapsody past many a man, but the soul of each thoughtful listener is assuredly stirred, deeply and intimately, by a feeling that is none other than that unutterable portentous longing; and until the final chord — indeed, even in the moments that follow it — he will be powerless to step out of that wondrous spirit realm where grief and joy embrace him in the form of sound. The internal structure of the movements,

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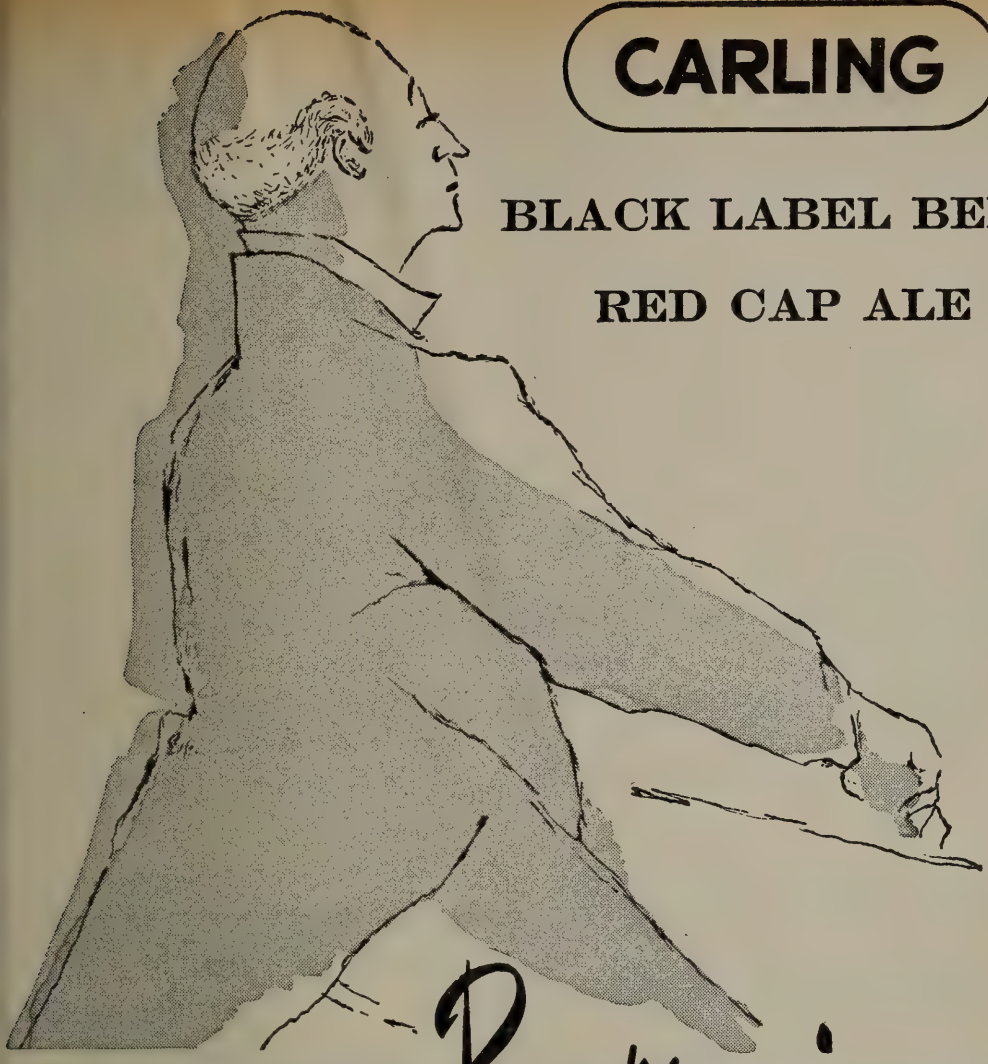
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their execution, their instrumentation, the way in which they follow one another — everything contributes to a single end; above all, it is the intimate interrelationship among the themes that engenders that unity which alone has the power to hold the listener firmly in a single mood. This relationship is sometimes clear to the listener when he overhears it in the connecting of two movements or discovers it in the fundamental bass they have in common; a deeper relationship which does not reveal itself in this way speaks at other times only from mind to mind, and it is precisely this relationship that prevails between sections of the two Allegros and the Minuet and which imperiously proclaims the self-possession of the master's genius.

How deeply thy magnificent compositions for the piano have impressed themselves upon my soul, thou sublime master! How shallow and insignificant now all seems to me that is not thine, or by the gifted Mozart or that mighty genius, Sebastian Bach! With what joy I received thy seventieth work, the two glorious trios,* for I knew full well that after a little practice I should soon hear them in truly splendid style. And in truth, this evening things went so well with me that even now, like a man who wanders in the mazes of a fantastic

* The two trios, *Op.* 70, were published in 1809.

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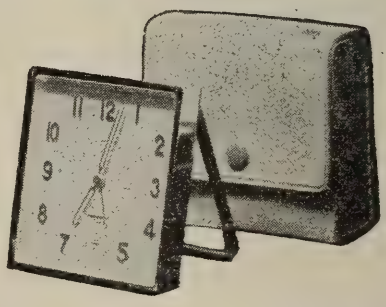
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park, woven about with all manner of exotic trees and plants and marvelous flowers, and who is drawn further and further in, I am powerless to find my way out of the marvelous turns and windings of thy trios. The lovely siren voices of these movements of thine, resplendent in their many-hued variety, lure me on and on. The gifted lady who indeed honored me, Capellmeister Kreisler, by playing today the first trio in such splendid style, the gifted lady before whose piano I still sit and write, has made me realize quite clearly that only what the mind produces calls for respect and that all else is out of place. . . .

Now, as regards difficulty, the correct and fitting performance of a work of Beethoven's asks nothing more than that one should understand him, that one should enter deeply into his being, that—conscious of one's own consecration—one should boldly dare to step into the circle of the magical phenomena that his powerful spell has evoked. He who is not conscious of this consecration, who regards sacred Music as a mere game, as a mere entertainment for an idle hour, as a momentary stimulus for dull ears, or as a means of self-ostentation — let him leave Beethoven's music alone. Only to such a man, moreover, does the objection "most ungrateful" apply. The true artist lives only in the work that he has understood as the composer meant it and that he

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---

* When this essay was brought to the attention of Beethoven in 1820 he answered as follows:

"Through Herr ———, I seize this opportunity of approaching a man of your intellectual attainments. You have even written about my humble self, and our Herr ——— showed me in his album some lines of yours about me. I must assume, then, that you take a certain interest in me. Permit me to say that, from a man like yourself, gifted with such distinguished qualities, this is very gratifying to me. I wish you the best of everything and remain, sir,

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ENTR'ACTE

MUSICAL DOODLING

By Ernest Newman

(London Sunday Times, July 14, 1957)

I am afraid no one will write for me now a book that it has long been my heart's desire to see — a history not of music or of musicians — we have these in abundance — but of musical opinion. It should be a most amusing volume, which is one of the reasons for my longing for it as I have done. We are all familiar with and duly tolerant of the conviction of the young men and women of each generation that this fat-headed old universe never had a dog's chance of really getting anywhere until *they* appeared on the scene. Less familiar, though not actually unknown, is the belief of middle age that it has seen the best this shoddy world can ever produce, and what it is now producing is about the worst ever.

There must be a lot of people still alive who used to wipe the Strauss of "Till Eulenspiegel" and "Don Quixote" and "Salome" off the slate with a contemptuous snort of "ultra-modern." A few of us can still

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(Continued from page 580)

"Death and Transfiguration," will complete the first part of the program. The second part will be notable as the first appearance in America of Leonid Kogan, the violinist from Soviet Russia who is making his first visit to this country. Mr. Kogan will be heard in Brahms' Concerto. He will also make his New York debut with this orchestra in the following week. Robert Shaw will conduct the orchestra as guest for the first time in Boston at the pair of concerts on January 24 and 25 and on Tuesday evening, January 28. In the week following (January 31-February 1), Dr. Munch will return and the soloist will be Marcel Mule, the saxophone virtuoso who is to make his first concert appearances in America.

Choral works for the remainder of the season will be Bach's Passion According to St. John to be performed in Holy Week (April 3 and 5), the Chorus Pro Musica participating, and Berlioz' Requiem with the New England Conservatory Chorus. The Requiem will end the season on April 25 and 26.

The Spring Pension Fund concert will consist of Bach's Mass in B minor to be performed with the Harvard and Radcliffe Choruses, G. Wallace Woodworth, conductor, on Sunday, March 9. The Mass will be performed complete in two parts in the late afternoon and evening.

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recall not merely the excited musical controversies of the period between the two wars, but those that raged around the "Futurist" manifestoes of fifty years or so ago. Today's cleavage between the two main musical camps will, perhaps, seem as comical to our grandchildren as the cleavages of a generation or two ago now do to us. But as to the existence of a present-day cleavage there can be no doubt; and at no previous period in the history of music has it been so easy for two people to start arguing about music without either of them being able to agree with the other as to what "music" really means. This, of course, is all to the good; the sooner the human race begins to realise that "music" may mean any one of several mental activities the better.

• •

In the title of this article I have used the word "doodling." I have done so in all seriousness, for a great deal of musical composition in every epoch has been basically a sort of tonal doodling of one quality or another. To say this is not to disparage the art in any way, but merely to categorise it. We all know what happens when in an idle moment we find a sheet of paper and a pencil in front of us and start doodling. From an arbitrarily chosen point of departure we draw a



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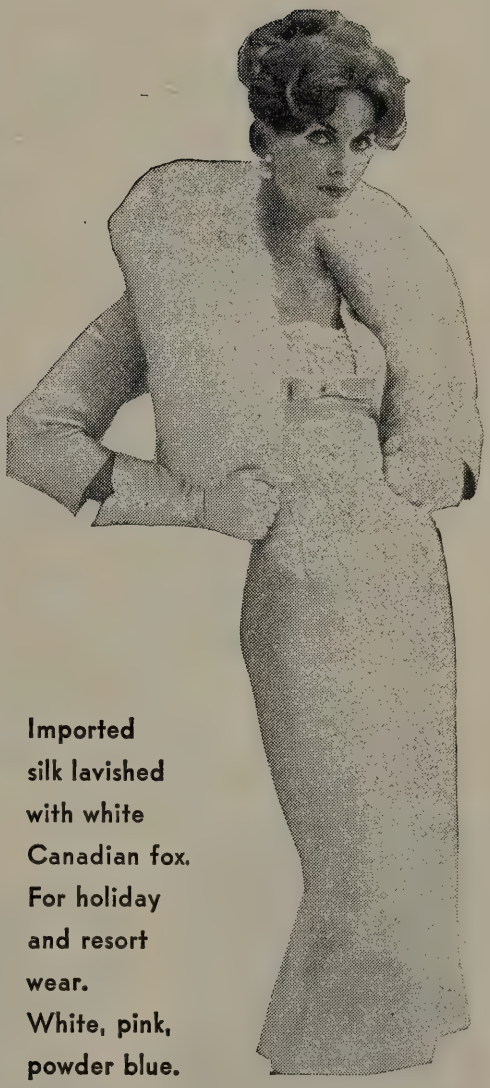
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line; then another, in another plane or at another angle, that will at once oppose and supplement its predecessor; then we go on adding lines straight and curved here and there and everywhere until quite a pleasing little pattern has come into being. The analogy in this respect between music — or at any rate one species of music — and doodling is curiously close; if the reader will draw a short horizontal line to represent the first phrase of the "Tristan" Liebestod, for example, then a succession of other lines, vertical and horizontal, at various other heights and distances from each other, with a return at long last to the starting-point, he will discover that he has achieved quite an interesting little design.

A vast amount of the best music of the past is, as I have said, just controlled doodling with sounds; the listener's pleasure comes from the way he is made to start from an insignificant point, proceed outwards along certain lines and then inwards back again along these lines with the delightful sense of achieving an interesting pattern. We have supreme masters of this species of doodling in Bach and Mozart.

• •

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ment also in music — what we vaguely designate the emotional or expressive or humanistic element. This can have so powerful an appeal that it can manage to get along quite comfortably with the minimum of formal design; and for most listeners to and lovers of music this "expressive" element is virtually all-sufficient. They must recognise, however, that for many a present-day doodler *in excelsis* "expression" counts for far less than "organisation." And it is just here that the real cleavage between the two modern camps begins. The plain musical man knows practically nothing about musical materials and techniques, and cares less. His sole criterion is emotional gratification. I can imagine him, as he listens to a work that merely puzzles him, turning, like the Italian gentleman Stendhal tells us about, to the occupant of the next seat during the performance of a new opera and asking, "Will you be good enough to inform me, sir, if I am enjoying myself?"

• •

For if the work does not tickle him and make him purr in the way he thinks any piece of music ought to do, he cannot warm to it simply because some technical or doctrinaire commentator assures him that



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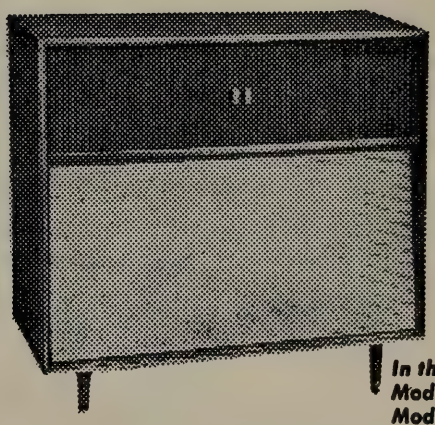
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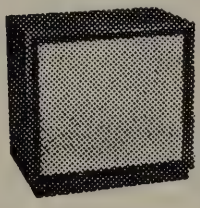


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its "structure" is a triumph of ingenuity. He knows nothing and cares nothing about such marvels of professional doodling as canon and all its derivatives. The expert can follow and enjoy all this, if not aurally, at least on paper: but the Plain Musical Man judges the piece of music he is listening to from the standpoint alone of pleasure given or denied him. He has perhaps been alienated by the ugliness of it, or moved to ribald laughter by what seems to him the silliness of it.

Until the new dogmas and techniques can manage to produce works that will appeal to the P.M.M. not by reason of their "structure" alone, but in virtue of their content, there can be, I am afraid, little or no hope of rapprochement between the two camps. The P.M.M. regards himself at present as a listener with a grievance. He has been told by an expert that he ought to have listened for and enjoyed something in the work which he has entirely missed. I can imagine him murmuring to the composer as he switches his radio set off: "It's no use, my dear fellow: after half an hour of music as ugly as this, a canon, even a double canon, even a canon by reversion, thrown in by you at the finish with no doubt the kindest intentions, can only alleviate; it cannot cure."

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CONCERTO FOR PIANOFORTE NO. 3, IN D MINOR, *Op.* 30

By SERGEI RACHMANINOFF

Born at Onega in the government of Novgorod, April 2, 1873;
died in Beverly Hills, California, March 28, 1943

This Concerto was performed at the concerts of the Boston Symphony Orchestra October 31, 1919, when the composer was the soloist; March 16, 1928 (Vladimir Horowitz, soloist), December 20, 1935 (Sergei Rachmaninoff, soloist), April 10, 1941 (Vladimir Horowitz, soloist), March 3, 1944 (Vladimir Horowitz, soloist), October 31, 1947 (Witold Malcuzynski, soloist), November 5, 1948 (Vladimir Horowitz, soloist), December 14, 1951 (Monique de la Bruchollerie, soloist).

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, cymbals and strings.

The Concerto is dedicated to Josef Hofmann, the pianist.

RACHMANINOFF wrote four concertos for the pianoforte.* The Third of these belongs to the year 1909, and its occasion was his first visit to America. When he engaged to make a brief tour in this country, to take place in the autumn of 1909, musical plans then in his head took shape, and he was able to bring with him a completed Third

* The First in F-sharp minor, an early work—in fact his Opus 1—was revised by him in 1917. The Second, in C minor, Op. 18, was composed in 1900; the Third in 1909; the Fourth, in G minor, Op. 40, in 1927. The Fourth Concerto has not been performed by this orchestra.

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Concerto. The composer tells us that he had not had time to practice it sufficiently during the summer, and took on the boat with him a "dumb piano" for the purpose. It was the only time in his life that he had used such a contrivance.

The tour consisted of about twenty concerts, including appearances with the Boston Symphony Orchestra, Max Fiedler, Conductor, in Boston and on tour.* Rachmaninoff has this to say about the tour in his "Recollections":

"During my tour with Fiedler and the Boston Symphony Orchestra, I played my Second Concerto. Fiedler, who appeared to like both my Concerto and its composer, showed the greatest kindness and courtesy towards me during the whole journey. He offered at once to perform 'The Isle of the Dead' with his orchestra, and I gratefully accepted this proposal. During the course of that season he also performed my Second Symphony, and I think he is the only German conductor who now and then puts my 'Bells' on his programs. The success I had when I conducted my 'Symphonic Poem' may have induced the Boston

* Rachmaninoff played his Second Concerto with the orchestra, in Boston, Philadelphia, Baltimore, New York, Hartford, and Buffalo.

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Symphony Orchestra to offer me an engagement as Fiedler's successor; but although it was an incomparable pleasure to work with this excellent orchestra, I refused the offer. The prospect of being absent from Moscow for any length of time, with or without my family, struck me as absurd. However, the appreciation of my work, shown by this proposal, made me very happy."

The new Third Concerto was performed twice in New York, with the composer as soloist. Walter Damrosch conducted the first performance of the work, November 28, 1909 (the Symphony Society of New York). Gustav Mahler conducted the second performance. Rachmaninoff writes interestingly of his impression of Mahler at rehearsal:

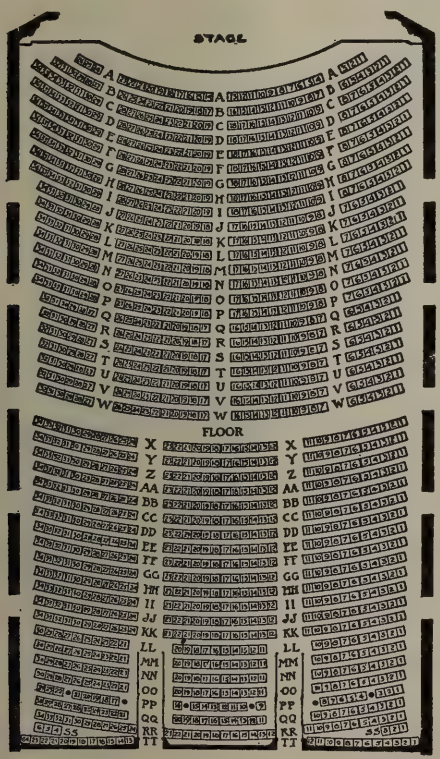
At that time Mahler was the only conductor whom I considered worthy to be classed with Nikisch. He touched my composer's heart straight away by devoting himself to my Concerto until the accompaniment, which is rather complicated, had been practiced to the point of perfection, although he had already gone through another long

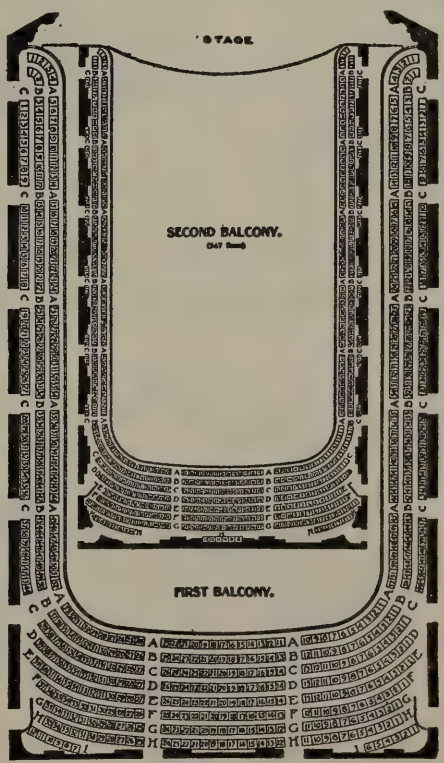
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rehearsal. According to Mahler, every detail of the score was important – an attitude which is unfortunately rare amongst conductors.

The rehearsal began at ten o'clock. I was to join it at eleven, and arrived in good time. But we did not begin to work until twelve, when there was only half an hour left, during which I did my utmost to play through a composition which usually lasts thirty-six minutes. We played and played. . . . Half an hour was long past, but Mahler did not pay the slightest attention to this fact. I still remember an incident which is characteristic of him. Mahler was an unusually strict disciplinarian. This I consider an essential quality for a successful conductor. We had reached a difficult violin passage in the Third Movement which involves some rather awkward bowing. Suddenly Mahler, who had conducted this passage *a tempo,* tapped his desk: "Stop! Don't pay any attention to the difficult bowing marked in your parts. . . . Play the passage like this," and he indicated a different method of bowing. After he had made the first violins play the passage over alone three times, the man sitting next to the leader put down his violin:

"I can't play the passage with this kind of bowing."



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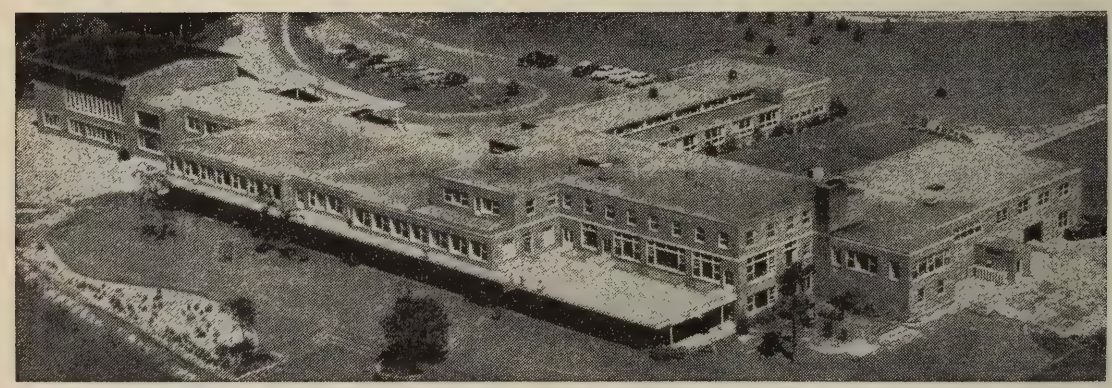
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Mahler (quite unruffled): "What kind of bowing would you like to use?"

"As it is marked in the score."

Mahler turned towards the leader with an interrogative look, and when he found the latter was of the same opinion he tapped the desk again:

"Please play as is written!"

This incident was a definite rebuff for the conductor, especially as the excellent leader of the Moscow Philharmonic Orchestra had pointed out to me this disputed method of bowing as the only possible way of playing the passage. I was curious to see how Mahler would react to this little scene. He was most dignified. Soon afterwards he wanted the double-basses to tone down their playing of a passage. He interrupted the orchestra and turned to the players:

"I would beg the gentlemen to make more of a diminuendo in this passage." Then, addressing the argumentative neighbor of the leader with a hardly perceptible smile:

"I hope you don't object."

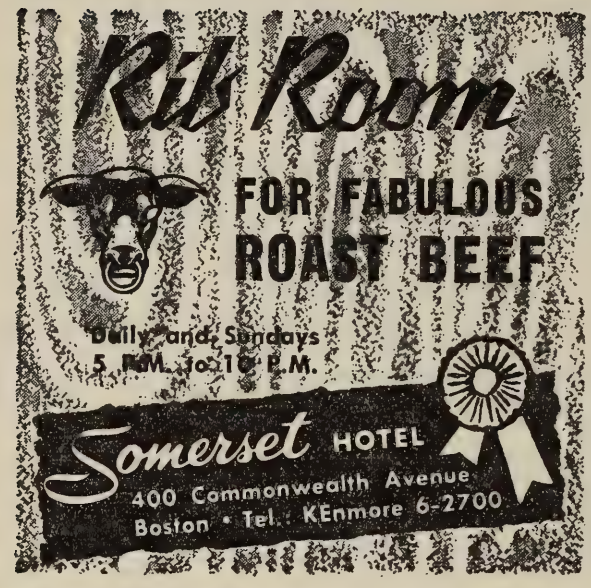
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My heart froze within me. I expected a dreadful row, or least a heated protest from the orchestra. This would certainly have happened in any other orchestra, but here I did not notice a single sign of displeasure. The musicians played the first movement with a keen or perhaps even closer application than the previous time. At last we had finished. I went up to the conductor's desk, and together we examined the score. The musicians in the back seats began quietly to pack up their instruments and to disappear. Mahler blew up:

"What is the meaning of this?"

The leader: "It is after half-past one, Master."

"That makes no difference! As long as I am sitting, no musician has a right to get up!"

At the beginning of the rehearsal Mahler had practiced Berlioz' Symphony, *"La Vie d'un Artiste."* He conducted it magnificently, especially the passage called "Procession to the High Court" [*sic*] where he obtained a crescendo of the brass instruments such as I have never before heard achieved in this passage: the windows shook, the very walls seemed to vibrate. . . .





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with historical and descriptive notes by

JOHN N. BURK

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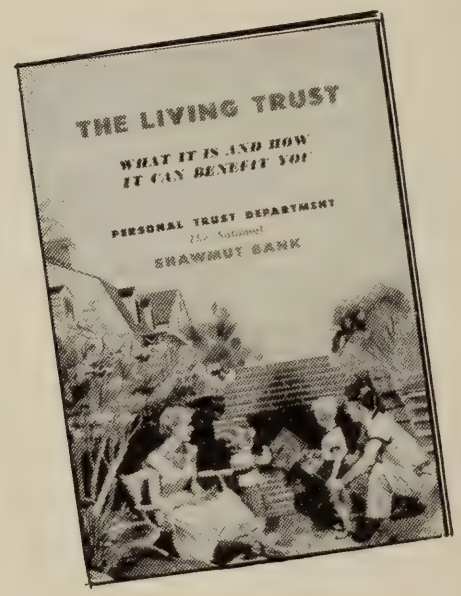
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Subscribers' Exhibition
Pierre Monteux
Leonid Kogan
Open Rehearsal
Charles Munch to Conduct in Israel

SUBSCRIBERS' EXHIBITION

The exhibition of paintings submitted by Boston Symphony subscribers, Friends and members of the Orchestra, is on view in the Gallery this week and next. The names of the exhibitors will be published in this column next week.

* *

PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he retired in 1952. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Dr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953, and the European tour of 1956. He has conducted notable performances as guest of the Metropolitan Opera Company.

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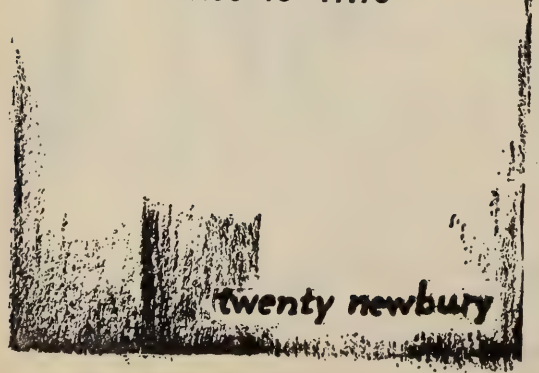
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LEONID KOGAN

A Soviet violinist of considerable repute, supported by recordings available here, is about to make his first visit to the United States, and will make his début at the Friday and Saturday concerts of this Orchestra next week. Mr. Kogan, born in 1924, studied music at the Moscow Conservatory with Abraham Yampolsky, and with David Oistrakh, who is well remembered by his concerts in America two seasons ago when he appeared with this Orchestra at a Pension Fund concert. Mr. Kogan has had an extensive concert career in Russia since 1948 and has likewise played in countries of Western Europe, in South America and Canada. Following his début in Boston he will make his first New York appearance with this Orchestra in Carnegie Hall on January 18. He will later perform with the New York Philharmonic Society, the concert to be followed by recitals in a tour of American cities.

• •

OPEN REHEARSAL

The third of the regular series of Open Rehearsals by this Orchestra in Symphony Hall will be given on Wednesday evening, January 8, at 7:30.

The trustees wish to express their appreciation to the subcribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

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(Continued on page 683)

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Eleventh Program

FRIDAY AFTERNOON, JANUARY 3, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 4, *at* 8:30 *o'clock*

PIERRE MONTEUX, *Guest Conductor*

PROKOFIEFF . . . . . "Classical" Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

STRAVINSKY . . . . . "Petrouchka," A Burlesque in Four Scenes

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Piano Solo: BERNARD ZIGHERA

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TCHAIKOVSKY . . . . . Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto; Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

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"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

The first performance of the *"Symphonie Classique"* was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The most recent performances at these concerts were on March 27–28, 1953.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

WRITTEN in 1916–17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the *"Symphonie Classique"* as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.



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Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise – so much so that the four movements occupy no more than eleven minutes – about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. *The Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo,* a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.



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DID YOU KNOW...

THAT the score of Hector Berlioz's "Romeo and Juliet" includes this note from the composer: "The public has no imagination. Therefore works that are addressed to the imagination have no public. The following scene being of this sort, I think it must be omitted when this symphony is performed for any but an elite audience—that is, 99 times out of 100."

DID YOU KNOW that Mlle. Nadia Boulanger was the first woman to conduct the Boston Symphony (1937-38 was the season). When she was asked to comment on this precedent-shattering event, Mlle. Boulanger replied in her highly individualistic English: "When I am making my job I do not consider that I am a woman... I was born so and it does not now astonish me."

DID YOU KNOW that when Jenny Lind was making a triumphal tour of the U. S. in 1850, Boston had no auditorium large enough for P. T. Barnum's taste. Consequently she sang in the Boston and Fitchburg Railroad Station, a stupendous Gothic edifice with miserable acoustics. At the last performance, a huge crowd of ticket-holders, both inside and out, nearly rioted in panic and chagrin. Nevertheless, when the station was razed, one of its great crenellated towers was removed piece by piece and re-erected near Highland Light on the Cape, where it still stands as a memorial to Miss Lind's performance.

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In the spring of 1918, Prokofieff took an unusual step for a citizen of Soviet Russia. He obtained a passport from the People's Commissar and made his way to the United States. He was then twenty-seven, a celebrity of a sort in Petrograd and Moscow, a subject for musical disputation there, if by no means for general acceptance. In the Western world he was quite unknown, as was all current music in Russia, excepting what Diaghileff had brought to Paris, and this consisted principally of music by a real emigré, Stravinsky, whom he had drawn into his orbit, and who would never return to his home land. Prokofieff had penetrated to the powerful presence of the impresario, and at his order composed the ballet *Ala and Lolli,* in which Diaghileff sought to draw upon primitive, barbaric Russia as had Stravinsky in *Le Sacre du Printemps. Ala and Lolli* offered another sort of barbarism. Diaghileff, lukewarm, had failed to produce it, and Prokofieff had made his way back to Russia unheard. He had then turned *Ala and Lolli* into an orchestral suite, the *Scythian Suite,* which fresh, stimulating and highly colorful venture into the orchestral field made a sensation in Russia.

In 1918, when Prokofieff first entered America, he was as complete a stranger to us as we were unknown to him. His own country, since the October Revolution, had been quite shut off from the rest of the world. His ambition may have been to build a new fame in unknown

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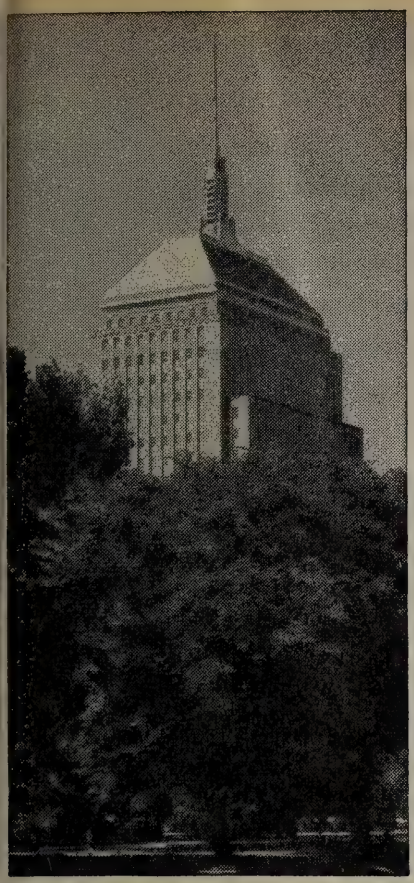
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territory. Nestyev puts down his motive as "the thirst for new impressions, the desire to breathe the fresh, invigorating air of seas and oceans, a persistent and confident striving for world renown."

He made his way laboriously across Siberia, where he was delayed by military skirmishes, to Japan where he lingered for two months, and thence to San Francisco and New York. Having left Russia in May, he arrived in September. He carried with him, according to Nestyev, "the scores of the *Scythian Suite,* the First Piano Concerto, the *Classical* Symphony, and several piano pieces"; also sketches for an opera on Gozzi's *The Love for Three Oranges.* He must have felt fortified in his quest by the comforting awareness of his first-rate ability as a pianist.

In Manhattan, "penniless and friendless," he may well have been appalled at the problem of winning attention. He managed to give a piano recital on November 20, 1918, and on December 10 Modeste Altschuler with his Russian Symphony Orchestra asked the composer to play in his First Concerto, and introduced the *Classical* Symphony. Both occasions brought from the critics remarks typical of that epoch, when music was so tied up with extraneous circumstances connected with its title or its composer, that the musical point was quite missed.



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"Russian chaos in music," "Godless Russia," "Bolshevism in art," "a carnival of cacophony," were remarks waggishly showered upon the strange visitor, as if the adventurous spirit of this artist exclusively absorbed in his art had been prompted by a political ideology. James Huneker, who was sometimes more absorbed in turning a clever phrase than in lending a conscientious ear, called him a "Cossack Chopin," a "musical agitator."

These phrases did not ring out as the clash of weapons in a lusty battle over the rights and wrongs of new music, nor provoke sharp retorts, as had been the case in Petrograd and would be the case in Paris. It must be admitted that public opinion in this country had not yet reached the point of militant factions over such problems.

Prokofieff received better attention in Chicago, probably because the *Scythian Suite,* which achieved a performance under Frederick Stock, is a work too arresting to dismiss offhand. Nevertheless, the critics fell into the same hazy state of misapplication. The *Scythian Suite* was "Bolshevist"; "The red flag of anarchy waved tempestuously yesterday over Orchestra Hall." Prokofieff was a curious exotic to be glanced at with a smile and quickly forgotten. He gave a few piano recitals, but they were little noticed. The Chicago Opera Company

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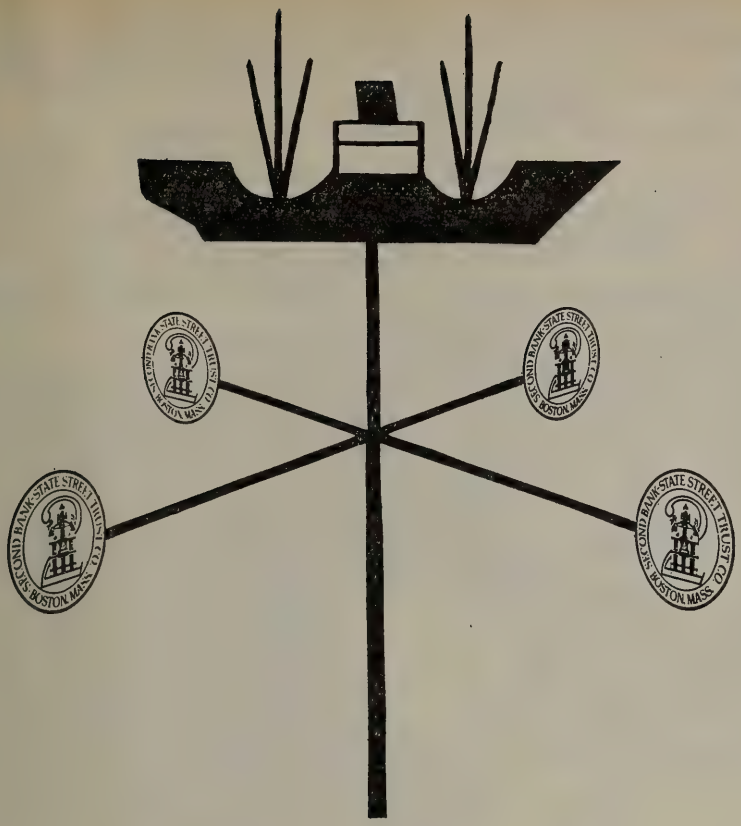
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became interested in his opera project *The Love for Three Oranges,* but the opera was not to achieve a production until 1921. Prokofieff departed, discouraged and unnoticed, for Europe. He returned in 1920 and made a recital tour of California without causing any particular stir in that state. A third visit, in 1921, brought performances of *The Love for Three Oranges* and the new Third Piano Concerto in Chicago; but the Opera, which was produced under the insistence of Mary Garden, and was carried to New York, was not well received there. One wonders whether Prokofieff showed his *Classical* Symphony to any conductors besides Altschuler. This, or his vocal suite, *The Ugly Duckling,* a precursor of *Peter and the Wolf,* might well have wooed audiences to a due acclamation and awakened critics to a realization that he was something else than a "wild Bolshevik."

He dwelt in Western Europe until 1932, and, thanks to the ballets *Chout, Le Pas d'acier,* and *L'Enfant prodigue,* produced by Diaghileff, the first four symphonies, the opera *The Gambler,* the choral *Sept, ils sont sept,* five piano sonatas, and several small works, his considerable stature was more fully recognized. Meanwhile, Serge Koussevitzky

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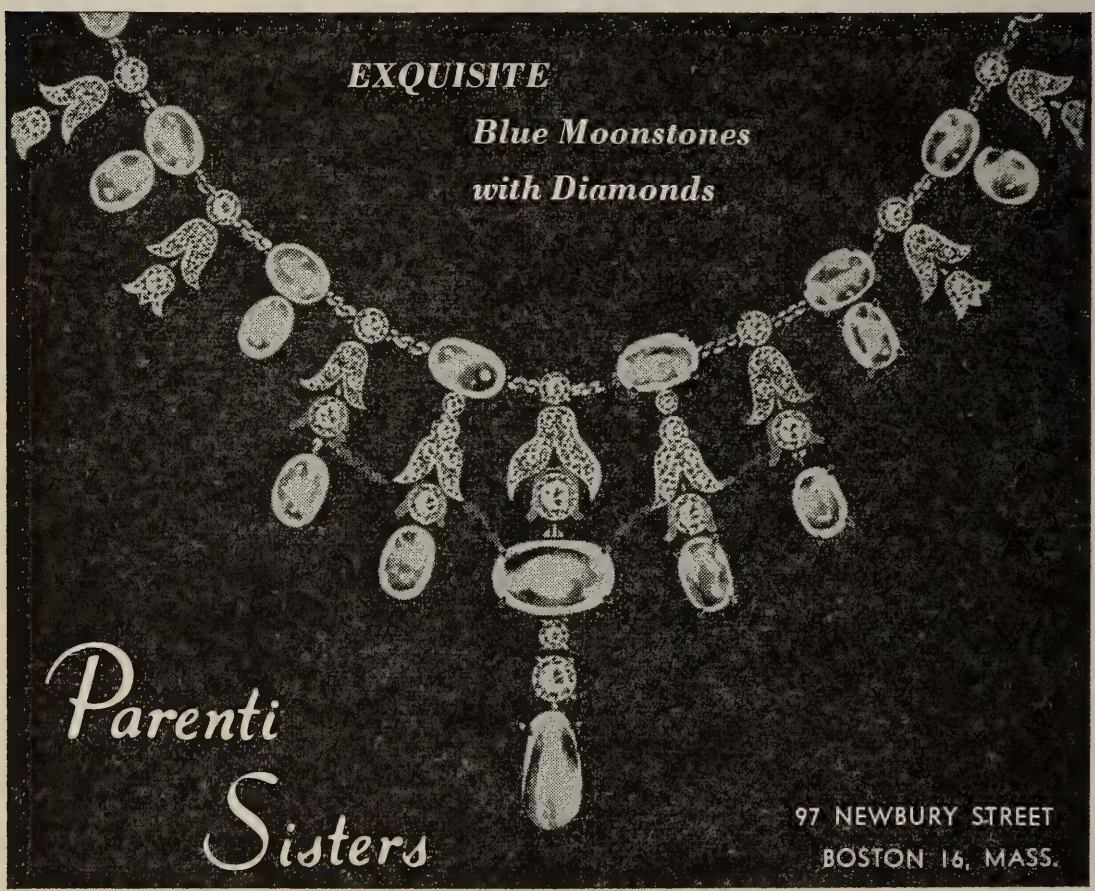
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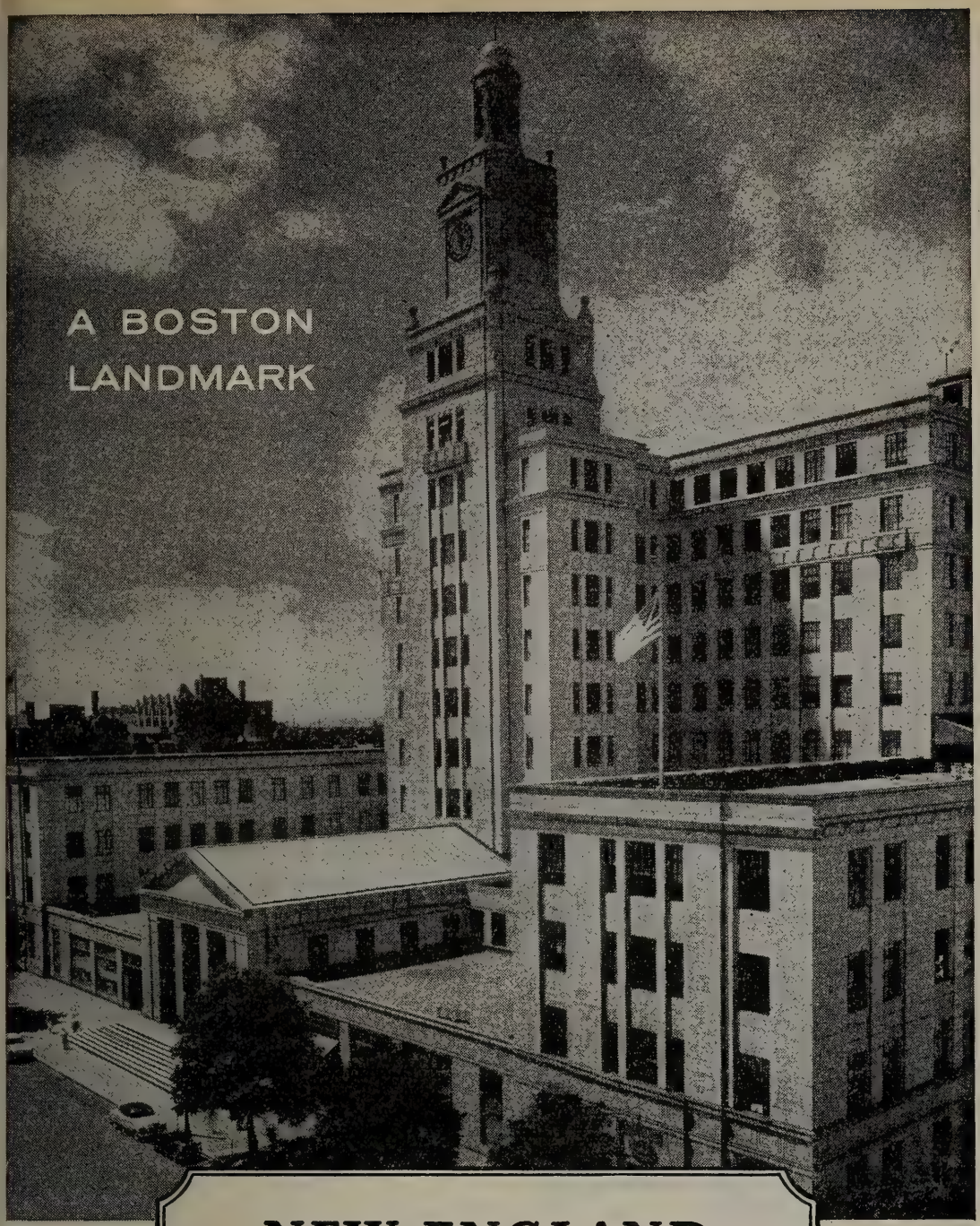
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had been his consistent champion. He had been among the first to introduce his music in Russia, and likewise became his publisher. He had brought out each of his orchestral works in Paris, as they appeared. It was in his third program in Boston that Koussevitzky began to make known to us the music of Prokofieff with the *Scythian Suite.* He continued to conduct Prokofieff's works throughout his Boston career, repeating the best of them, and carrying them to other cities. The last country to become aware of Prokofieff thus became second to none in admiration of his importance and the enjoyment of his music.

This Orchestra soon became and continued to be the principal one to introduce the music of Prokofieff in this part of the world. Sixty-one performances of twenty-two different works are listed in the programs through the years. Of these the following had their first performance in the United States: the two Violin Concertos; suite from *The Love for Three Oranges;* suite from *Le pas d'acier;* the Second and Fifth Piano Concertos; the Fourth and Fifth Symphonies; suite from *The Gambler;* suite from *Lieutenant Kijé;* the second suite from *Romeo and Juliet; Peter and the Wolf;* the 'Cello Concerto. Most of these works were likewise introduced in New York City by Serge Koussevitzky.

The list of his works, as performed at the Boston Symphony Orchestra concerts, follows:





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1924	(Oct. 24)	"Scythian Suite"
1925	(Apr. 24)	Violin Concerto No. 1 (Richard Burgin) (First performance in the United States)
1926	(Jan. 29)	Piano Concerto No. 3 (Serge Prokofieff)
	(Apr. 23)	"Sept, ils sont sept" (Repeated in the same program)
	(Oct. 8)	Suite from "Chout"
	(Nov. 12)	Suite from "The Love for Three Oranges" (First performance in the United States)
1927	(Jan. 28)	Classical Symphony
	(Mar. 4)	"Sept, ils sont sept"
	(Apr. 1)	Classical Symphony
	(Oct. 21)	Suite from "Le Pas d'Acier" (First performance in the United States)
1928	(Mar. 2)	Scythian Suite
	(Oct. 26)	Classical Symphony
	(Dec. 14)	Violin Concerto No. 1 (Lea Luboshutz)
1930	(Jan. 31)	Piano Concerto No. 2 (Serge Prokofieff) (First performance in the United States) Scythian Suite
	(Nov. 14)	Symphony No. 4 (Composed for the 50th Anniversary of the Boston Symphony Orchestra; First Performance)
1932	(Feb. 12)	Classical Symphony
	(Nov. 4)	Suite, "The Gambler" (First performance in the United States)

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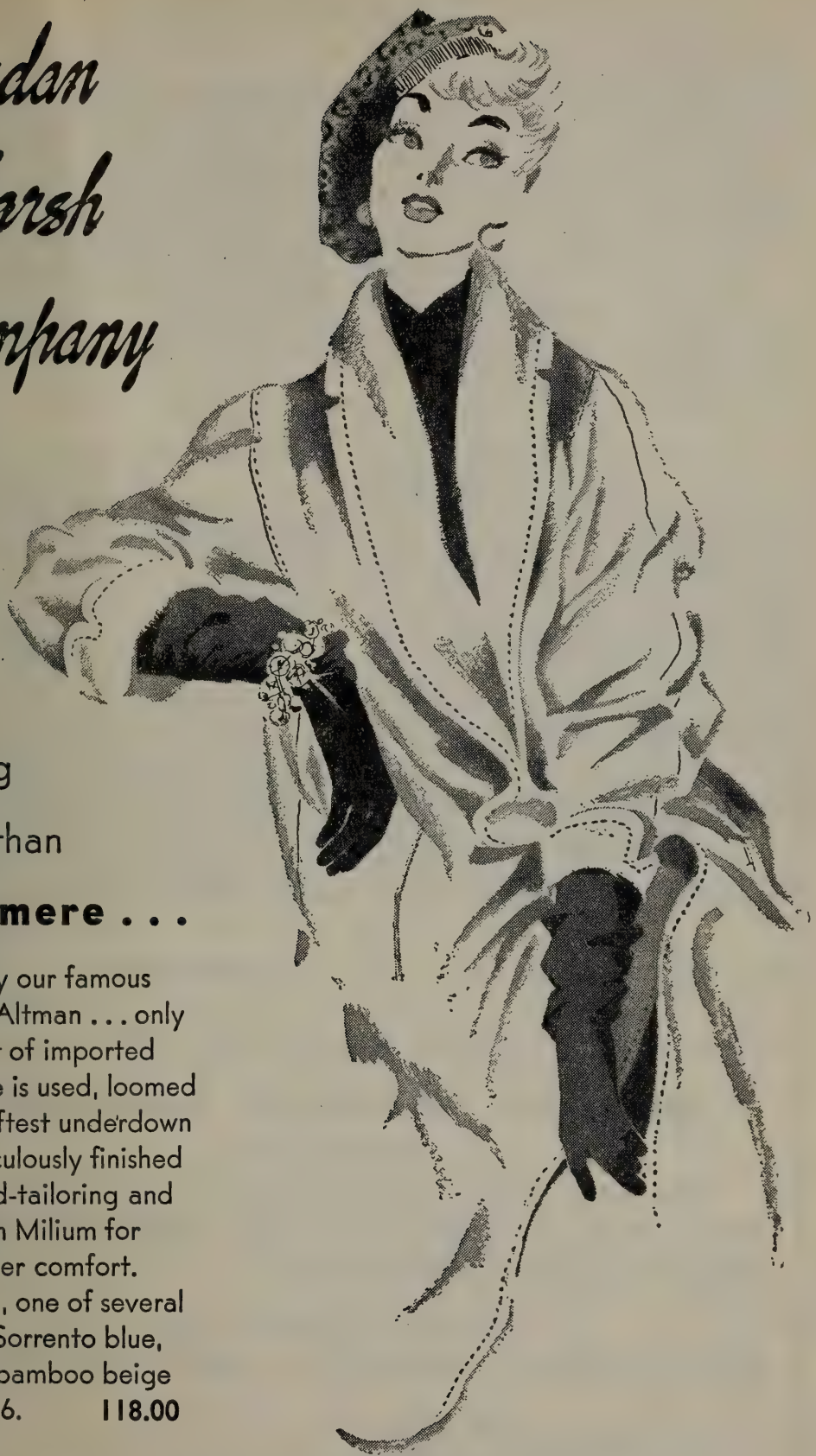
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	(Dec. 30)	Piano Concerto No. 5 (Serge Prokofieff) (First performance in the United States)
1934	(Apr. 13)	"Sept, ils sont sept"
1935	(Jan. 25)	Suite, "Chout"
	(Nov. 8)	Violin Concerto No. 1 (Joseph Szigeti)
1936	(Jan. 3)	Classical Symphony
1937	(Feb. 5)	Scythian Suite Suite, "The Love for Three Oranges" Piano Concerto No. 3 (Serge Prokofieff)
	(Oct. 15)	"Russian Overture" Classical Symphony Suite, "Lieutenant Kijé" (First performance in the United States)
	(Dec. 17)	Violin Concerto No. 2 (Jascha Heifetz) (First performance in the United States)
1938	(Mar. 25)	(Concert conducted by the composer) Suite, "Chout" Piano Concerto No. 1 (Serge Prokofieff) Suite No. 2, "Romeo and Juliet" (First performance in the United States) "Peter and the Wolf" (First performance in the United States)
1940	(Feb. 9)	Violin Concerto No. 2 (Jascha Heifetz)
	(Mar. 8)	Cello Concerto (Gregor Piatigorsky) (First performance in the United States)
1941	(Oct. 10)	Suite No. 2, "Romeo and Juliet"
1942	(Mar. 6)	Scythian Suite
	(Mar. 27)	Classical Symphony

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	(Dec. 24)	Classical Symphony
1943	(Feb. 26)	Piano Concerto No. 3 (Alexander Borovsky)
1945	(Oct. 26)	Suite No. 2, "Romeo and Juliet"
	(Nov. 9)	Symphony No. 5 (First performance in the United States)
	(Dec. 14)	Symphony No. 5
1946	(Nov. 1)	Suite, "Chout"
1948	(Jan. 9)	Violin Concerto No. 1 (Isaac Stern)
	(Mar. 5)	Scythian Suite
	(Apr. 30)	Suite No. 2, "Romeo and Juliet"
	(Nov. 5)	Symphony No. 5
1949	(Apr. 1)	Violin Concerto No. 2 (Jascha Heifetz)
1951	(Feb. 9)	Symphony No. 6
1952	(Apr. 4)	Suite, "Chout"
1953	(Mar. 20)	Piano Concerto No. 3 (William Kapell)
	(Mar. 27)	Classical Symphony
	(Nov. 27)	Symphony No. 7
	(Nov. 27)	Scherzo and March, "The Love for Three Oranges"
1955	(Apr. 1)	Piano Concerto No. 3 (Gary Graffman)
1956	(Apr. 6)	Symphony No. 5
	(Apr. 13)	Violin Concerto No. 2 (Zino Francescatti)
1957	(Feb. 1)	Piano Concerto No. 2 (Henriot)

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"PETROUCHKA," A Burlesque in Four Scenes

By Igor Stravinsky

Born at Oranienbaum, near St. Petersburg, June 17, 1882

The ballet *"Petrouchka: Scènes burlesques en 4 Tableaux,"* scenario by Igor Stravinsky and Alexandre Benois, was first produced at the Châtelet, in Paris, June 13, 1911, by the Ballet Russe of Serge de Diaghilev.

The first performance of the suite at the concerts of this orchestra was given November 26, 1920, under the direction of Pierre Monteux. The composer conducted Scenes I and IV (in a reduced instrumentation) February 22, 1946. The most recent performance of the suite was on January 28, 1955, when Mr. Monteux conducted. The complete ballet score, as now presented, was conducted by Leonard Bernstein, January 23, 1948.

The following instruments are required in the ballet: 4 flutes and 2 piccolos, 4 oboes and English horn, 4 clarinets and bass clarinet, 4 bassoons and contrabassoon, 4 horns, 2 trumpets and 2 cornets-à-piston, 3 trombones and tuba, timpani, snare drum, tambour de Provence, bass drum, cymbals, tambourine, triangle, glockenspiel, xylophone, tam-tam, celesta, pianoforte, 2 harps and strings. The score is dedicated to Alexandre Benois, and was published in 1912.

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Portions of this ballet, such as the third scene (the domain of the puppet Moor), and the final tragedy of Petrouchka at the very end, are usually omitted in concert performances. The present performance will include the entire score. As indicated in the full score, the scenes are as follows:

Scene I. *Fête populaire de la Semaine Grasse.*

Introduction. A group of drinkers pass dancing by — An old man on a platform engages the crowd — An organ grinder appears with a dancer — He begins to play — The dancer performs, marking the beat with a triangle — The organ grinder, while continuing to turn his handle, plays a cornet — At the opposite side of the stage a music box begins and another dancer performs — They cease — The old man resumes — A merrymaking crowd passes — Two drummers draw attention to the little theatre — The old showman appears before it and plays his flute — The curtain of the little theatre is drawn and the crowd perceives three puppets: Petrouchka, a Moor, and a Ballerina — The showman's flute gives them life — Russian Dance — All three begin to dance, to the astonishment of the public.

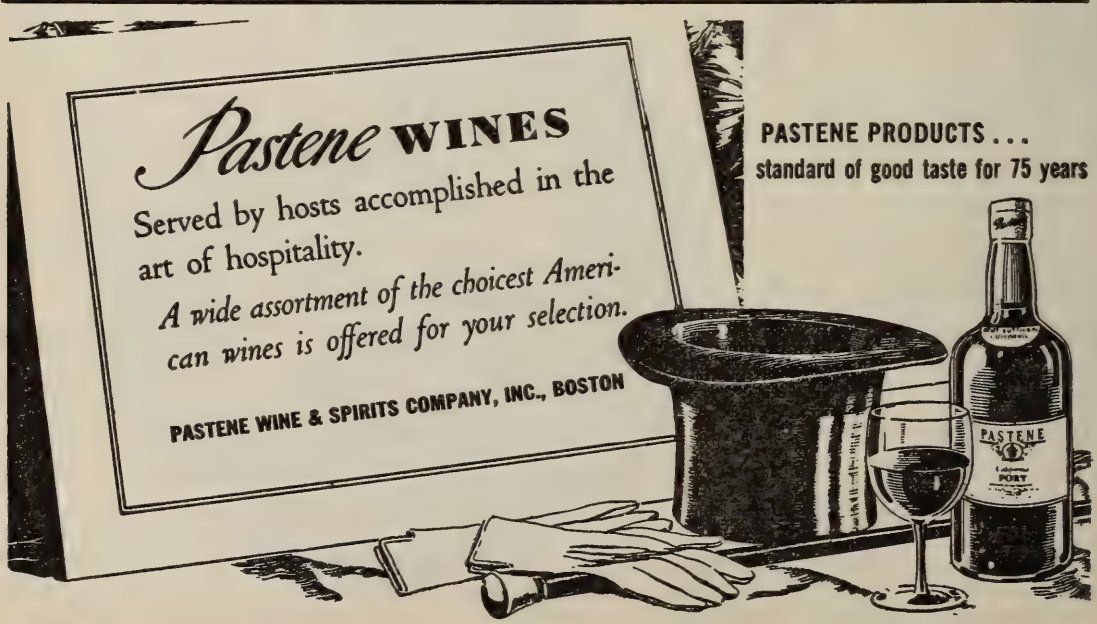
Scene II. *"Chez Petrouchka."* The door of Petrouchka's room opens suddenly; a foot kicks him on stage; Petrouchka falls and the door slams — Maledictions of Petrouchka — The Ballerina enters — Despair of Petrouchka.

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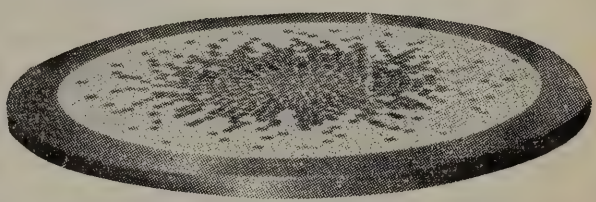
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SCENE III. *"Chez le Maure."* The Moor dances — Dance of the Ballerina (Cornet in her hand) — Waltz (the Ballerina and the Moor) — The Moor and the Ballerina listen — Petrouchka appears — Quarrel of the Moor and Petrouchka; the Ballerina disappears — The Moor pushes Petrouchka out.

SCENE IV. *Fête populaire de la Semaine Grasse (vers le soir).*

Nurses' Dance — Enter a peasant with a bear — The crowd separates — The peasant plays the chalumeau and the bear walks on his hind legs — There appears a rakish holiday merchant with two gypsies — He tosses bank notes among the crowd — The gypsies dance while he plays the accordion — Dance of the coachmen and grooms — The nurses dance with the coachmen and grooms — The masqueraders — A masker dressed as a devil incites the crowd to fool with him — Altercation of maskers dressed as goat and pig — The crowd joins the maskers — The dance is interrupted — Petrouchka comes out from the booth pursued by the Moor while the Ballerina tries to hold him back — The Moor strikes him with his sword and Petrouchka falls, his head broken — He moans and dies — The crowd surrounds him — The policeman is sent for to find the Charlatan — The Charlatan arrives and lifts the body of Petrouchka, shaking him — Alone on the stage the Charlatan drags the body towards the booth — Above the booth the shade of Petrouchka appears, threatening, and makes a long nose at the Charlatan — The Charlatan drops the puppet in terror and goes out quickly, glancing behind him.

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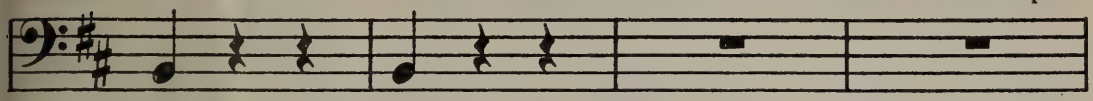


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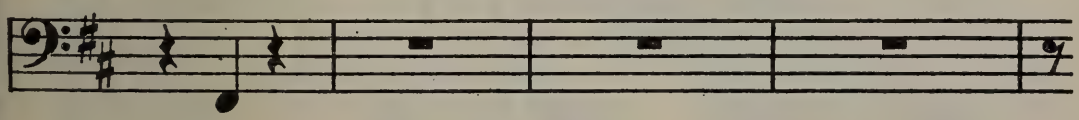
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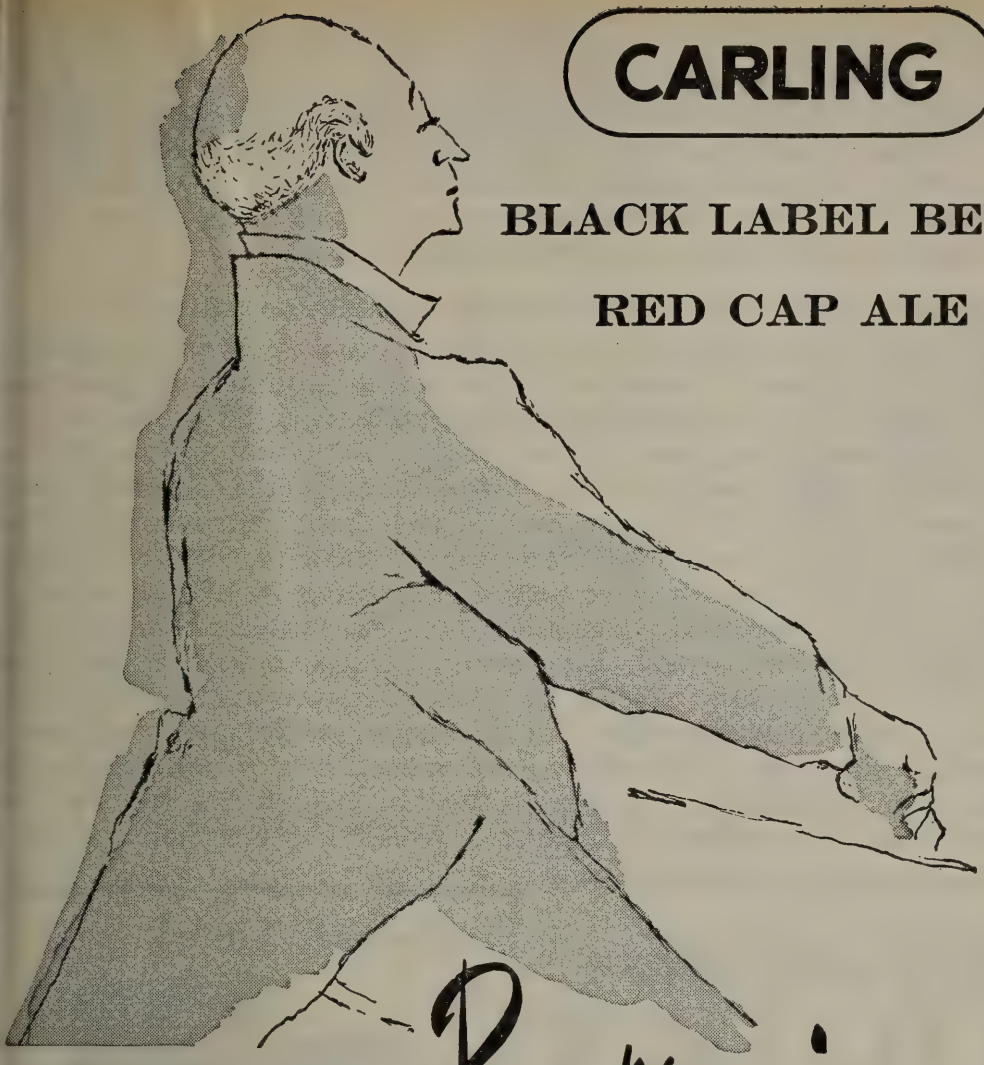
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Stravinsky in 1911, still a recent "find" of Diaghilev, having brought upon himself the world's attention by the production in the previous spring of his *'L'Oiseau de Feu,"* soon became absorbed in thoughts of a primitive ballet in which a young girl would dance herself to death as a sacrificial pagan rite. Diaghilev was delighted with the idea, and visited the young composer at Clarens on Lake Geneva to see how *"Le Sacre du Printemps"* was progressing. Instead, he found Stravinsky deep in a new idea, a *Konzertstück* for Piano and Orchestra, in which the solo part would suggest "a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." The orchestra would retaliate with "menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

In these words, Stravinsky describes in his autobiography the inception of what was to be his second ballet, pushing all thoughts of *"Le Sacre du Printemps"* for the time being into the background. "Having finished this bizarre piece, I struggled for hours while walking beside Lake Geneva to find a title which would express in a word the character of my music and, consequently, the personality of this creature." These were the musical plans which Diaghilev found Stravinsky working upon. "He was much astonished when, instead of sketches of the *'Sacre,'* I played him the piece I had just composed and which later became the second scene of *'Petrouchka.'* He was so much pleased with it that he would not leave it alone and began





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persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and the plot in accordance with ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls — Petrouchka, his rival, and the dancer — and their love tragedy, which ends with Petrouchka's death."

Mr. Edwin Evans gives the following description of the ballet:

"The action takes place at St. Petersburg in the Admiralty Square during Carnival week, about 1830. Amid the popular merry-making an old Showman of Oriental mien presents before the public of the fair three animated puppets: Petrouchka, the Ballerina, and the Moor, who perform a lively dance. The Showman's magic has imbued them with human feelings and emotions. Of the three, Petrouchka is the most nearly human, and therefore the most sensitive. He is conscious of his grotesque exterior and bitterly resentful of the showman's cruelty. He is romantically enamoured of the Ballerina, but she is only repelled by his uncouth appearance. Compared with Petrouchka the Moor is brutal and stupid, but he is sumptuously attired and therefore more attractive to the Ballerina, who captivates him. Petrouchka intrudes upon their love scene, but is ignominiously thrown out. Meanwhile, the fun of the fair, which has suffered no interruption, has reached its height. A roistering merchant, accom-

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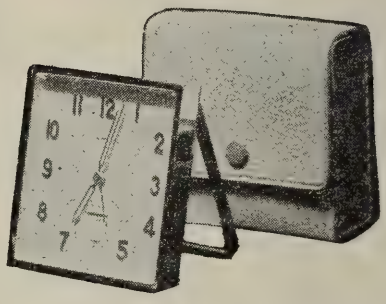
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panied by two gipsy girls, throws bank-notes to the crowd. There are dances of Coachmen and of Nursemaids. A performing bear traverses the scene with his trainer in attendance. Suddenly there is a commotion in the Showman's booth, from which Petrouchka emerges, fleeing for his life with the Moor in pursuit. He is overtaken and struck down, and he dies in the snow among the merry-makers who, mystified, call upon the police to fetch the Showman. He comes and easily convinces every one that Petrouchka is but a puppet, a thing of wood and saw-dust. The crowd disperses, but the Showman is terrified to see, above his booth, the ghost of Petrouchka, threatening him and jeering at his dupes.

"It will be observed that the Russian Petrouchka, for all his grotesque trappings, remains, like Pierrot, an essentially tragic figure — the more tragic that he is fated to endure his troubles without the solace of sympathy. The discomfiture of Petrouchka in his courting of the Ballerina does not differ essentially from that of the gentle, romantic-minded Pierrot at the hands of the realistic, worldly minded Columbine, who prefers the cynical Harlequin. In fact Petrouchka adds yet another chapter to the *Commedia dell' Arte,* that fertile and glorious tradition which the majority of Englishmen know only through its dregs, the seaside Pierrot, and the harlequinade that until recently followed the Christmas pantomime, though in recent years the pathos of Pierrot has been recaptured elsewhere by Charlie Chaplin."

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FIVE RUSSIAN FOLK SONGS IN STRAVINSKY'S "PETROUCHKA"

By FREDERICK W. STERNFELD

(In "Notes," for March, 1945, a publication of the Music Library Association, Mr. Sternfeld traces the origin of five themes in "Petrouchka" to folk sources and quotes them as they appear in various collections of popular songs. The results of his investigation are here quoted in part.)

THE frequent festivals at which the Russian moujik finds release from toil have retained to the present day an intimate blending of pagan and Christian rites. The songs that Stravinsky included in the melodic material of *Petrouchka* range from those sung at Eastertide to those that belong to Midsummer Night, while the ballet itself takes place at Carnival time, known in Russia as *Maslenitza* or Butterweek. Indeed, the juxtaposition of Butterweek, Easter and Midsummer Night may have its significance, for it implies a non-Christian glorification of the growth of new life. Though externally directed by the Church and its feast days, Russian peasant celebrations are fundamentally of a pagan nature, with an emphasis on the months of spring and early summer. The devoutly Christian Stravinsky himself

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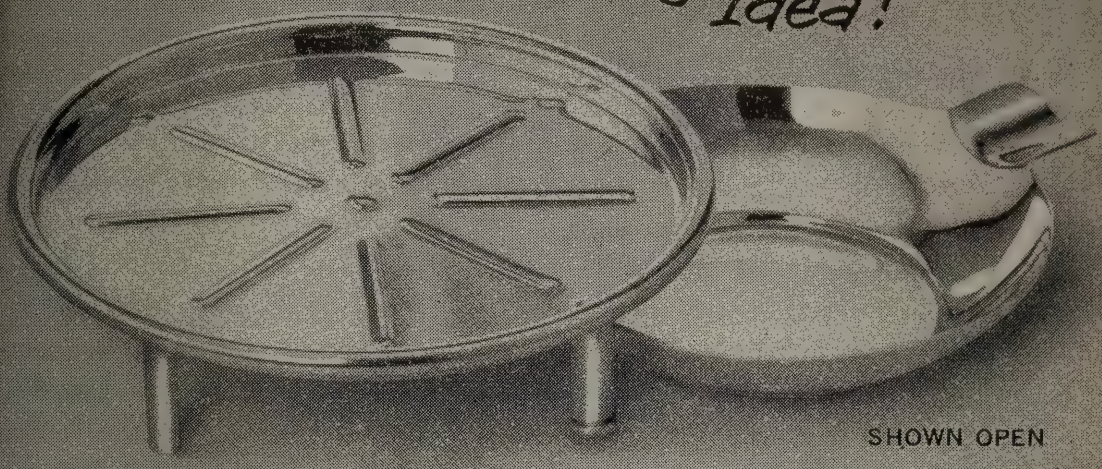
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offered an apotheosis of this in the *Sacre du Printemps,* which represents a pagan rite, sacred to a vernal god of pre-historic Russia. Only at Easter itself is the religious aspect of the festival at the core of the popular celebration.

The Easter song that occurs both in the First and Fourth pictures,* though not very widely known, is published in Rimsky-Korsakov's collection of one hundred Russian folk songs. It is called the *Song of the Volochebniki* (from the province of Smolensk) after the singing beggars who wander from village to village at Easter time, felicitating the householders and intoning again and again "For Jesus Christ is arisen." This traditional greeting on Easter Day given out whenever friends or neighbors meet, brings the response, "He is, indeed, risen," whereupon they embrace, kissing each other on both cheeks.

As the celebration of Butterweek reaches a climax in the First Picture, the lively Russian dance of the three puppets takes place. Throughout the first section of the dance can be heard anticipations of the St. John's Eve song† until at measure 359 the piano plays a complete version. St. John's Day, the 24th of June, celebrated through-

* Measures 14 and 23, pages 8 and 10 respectively; measure 367, page 49.
† Measures 311 to 358, pages 45–53.

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(Continued from page 644)

CHARLES MUNCH TO CONDUCT IN ISRAEL

Charles Munch left for Paris immediately following the tenth pair of Friday afternoon and Saturday evening concerts last week. He will spend the New Year's holiday with his family in Paris and, later in January, will accept an invitation of long standing to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa. Included on Dr. Munch's Israel programs will be "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.



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out Europe in all ages, is one of the most popular of the religious festivals and makes good the scriptural prophecy regarding John the Baptist, that "many shall rejoice at his birth." Its importance as a holiday is enhanced because it coincides with Midsummer Day and it has therefore inherited its customs and traditions from heathen times. Festivities begin on St. John's Eve with the lighting of bonfires around which the people dance with almost frantic merriment. This custom has its counterpart in the Johannisfeuer set ablaze in Germany at the time of the June solstice. The magic potions and superstitions of Shakespeare's gossamer tale, the mischievous doings and disturbances of *Johannisnacht* in *Die Meistersinger,* not to speak of Gogol's *Eve of St. John* and Mussorgsky's *Night on the Bare Mountain (St. John's Eve),* all acknowledge the generally licentious character of the holiday. Mothers are not expected to exert any control over their daughters, knowing it to be quite useless; indeed, it is the confessions of a maiden's joyous abandon that form the text of our tune.

The editors state that the song was taken down in 1886 in the village of Bashevskaia in the County of Totemsk. It has been found in no other collection, and thus there is reason to suppose that Istomin

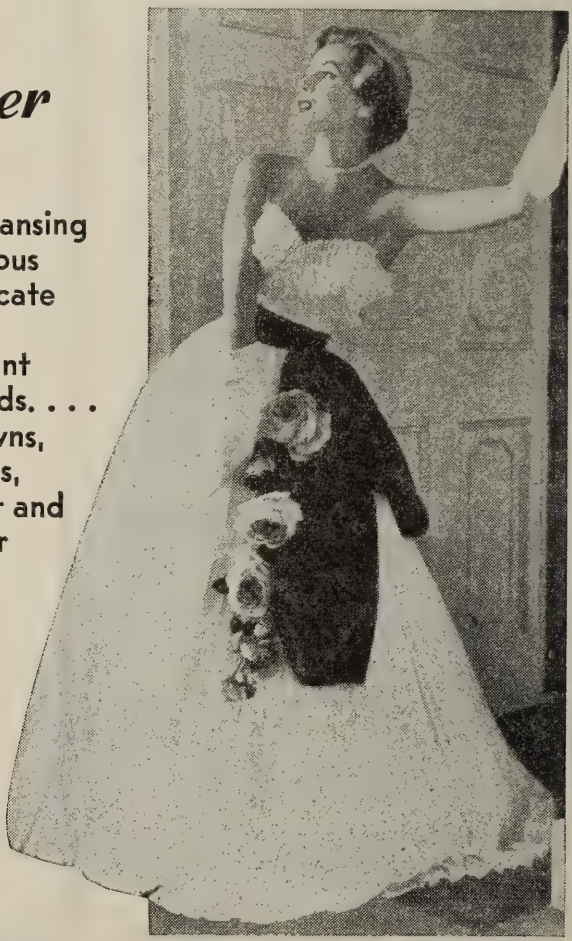
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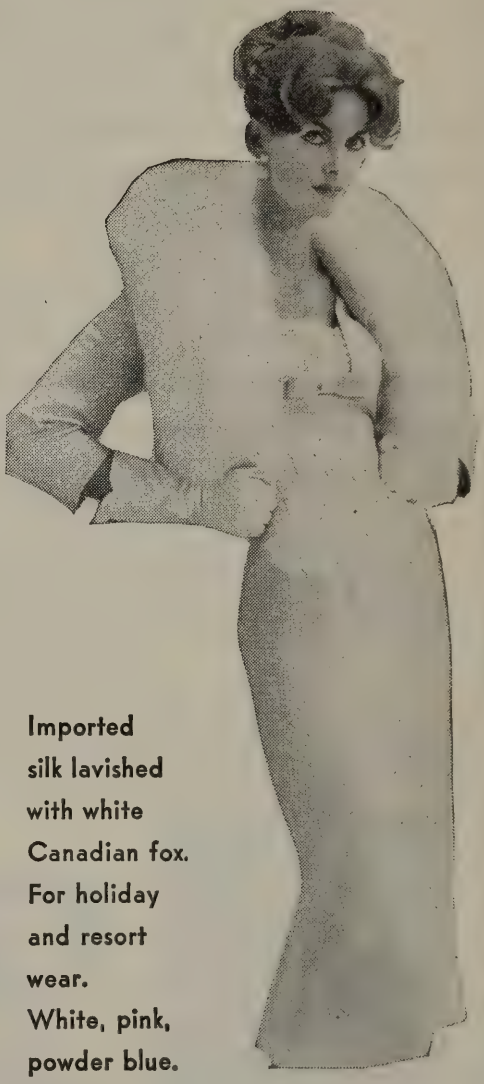
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and Diutsch were the first to publish it when their collection appeared in 1894. Its rarity is such that no Russian to whom it has been shown has recognized it, and in fact, previous commentators on the folk songs in *Petrouchka* seem not to have realized that this theme, seemingly so typical of Stravinsky, was actually a folk song. Perfect as the tune is for Stravinsky's purpose, its metrical difficulties and crudities possibly limited its diffusion.

Unlike this rare country song for St. John's Eve, the tune of the third is sung widely in Russia to two totally different sets of words. One of these, *Down the Petersky* or *Petersburg Road,* has even been made familiar to Western listeners through the singing and the early Victor recording by the great Russian baritone, Chaliapin. Melgunov prints this version of the song, together with five variant forms of the melody. Rimsky-Korsakov decried the Melgunov settings as barbarous, but modern folk song collectors would be more likely to praise them for their scientific approach.

Known to Russians as "Ia vechor moloda" and possibly more widely spread than the first, it is given in a standardized homophonic setting by both Rimsky-Korsakov and Tchaikovsky. Balakirev used the tune

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as early as 1858 in his orchestral piece, *Overture on Three Russian Themes.* The form of the melody used by Stravinsky to accompany the Dance of the Nursemaids in the Fourth Picture* comes closest to the version given by Rimsky-Korsakov.

The simple love song of a happy bride with which Stravinsky continues the music for the Nursemaids' Dance,* is referred to with fine dramatic effect by Tolstoy in *War and Peace.*†

The tune that accompanies the Dance of the Coachmen and Grooms in the Fourth Picture‡ *"O, snow now thaws,"* (Ulichnaia) is given the heading "Street Song (County of Tombosk)" by its editors. It is a twelve-bar theme which Stravinsky uses in its entirety, breaking it up between different parts of the score. This song is a variant of a more popular tune known as "Umorilas" or by its first line "Ia na gorkku shla." Melodically the song swings along in a stamping rhythm suited to a dance of stable hands. The text offers a lusty picture of lives compounded of fish chowder, noodle soup, and love – an atmosphere, moreover, quite characteristic of the whole group of folk songs on which Stravinsky drew so appositely for the vividest themes of *Petrouchka.*

* Measure 57, page 105.

* Measure 75, page 109.

† Tolstoy describes how a troop of soldiers on the march take up the song, and how it lifts the spirits of all.

‡ Measure 212, page 127.



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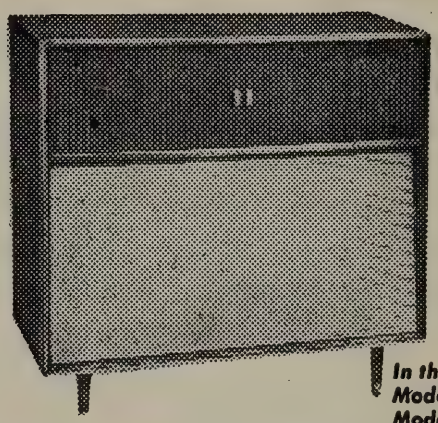
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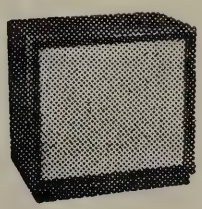


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The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The most recent performances at the Friday and Saturday concerts of this Orchestra were on November 4–5, 1955.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the three, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out,

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the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy – there was indeed a dread shadow hanging over his life. He uses the word significantly in a

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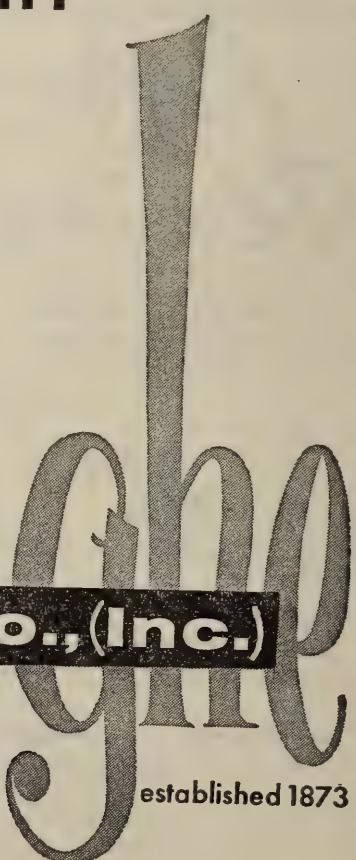
letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

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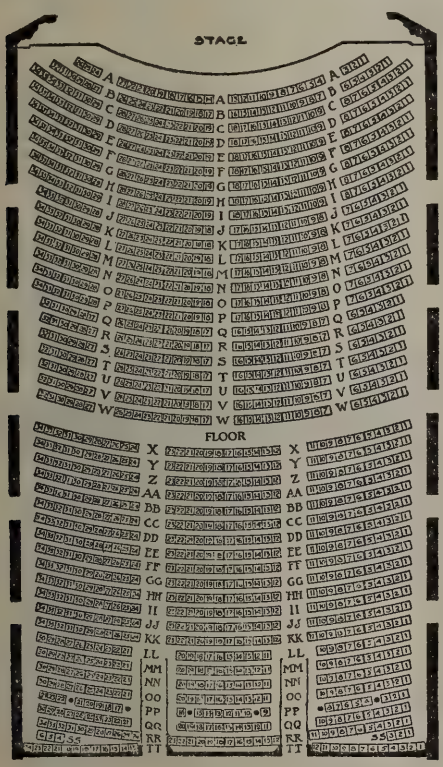
the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

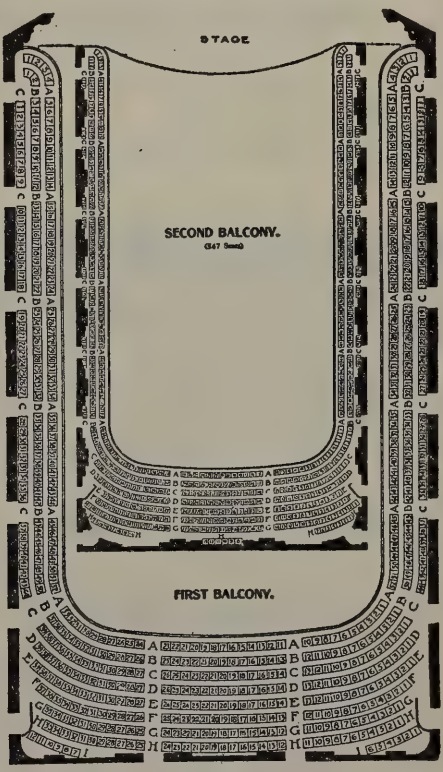
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On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When,

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on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, leads only to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

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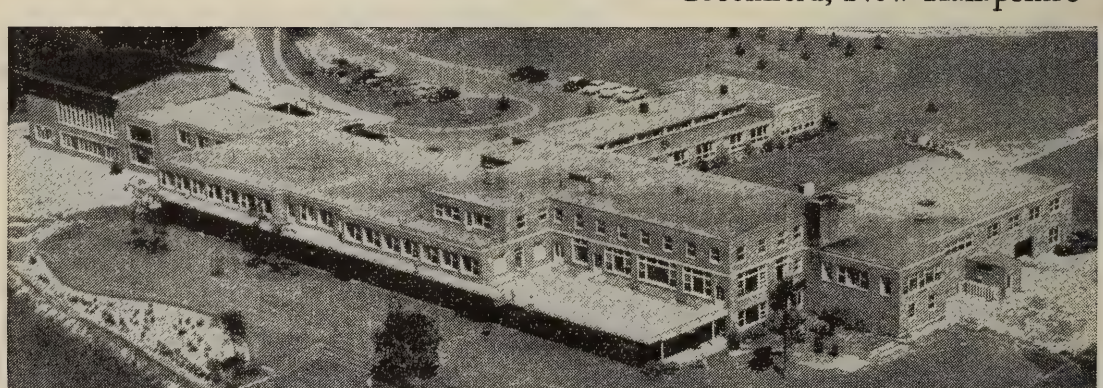
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Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February

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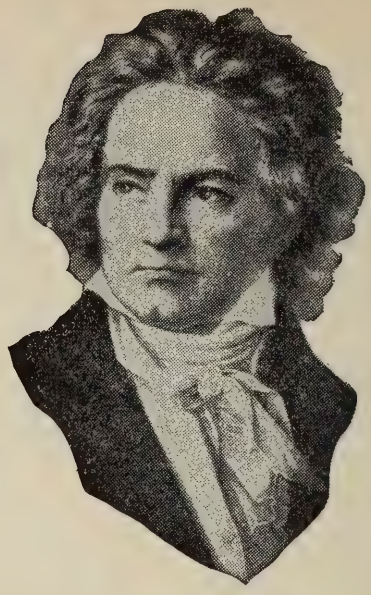
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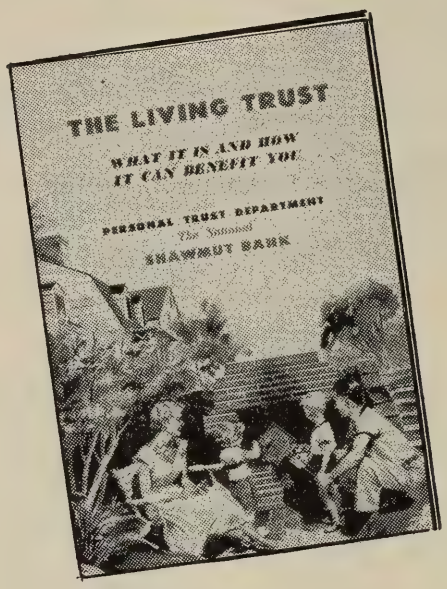
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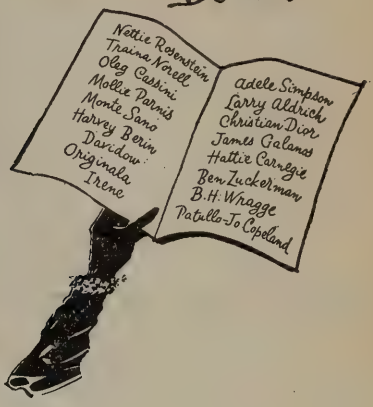
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The appearances of Leonid Kogan with the Boston Symphony Orchestra are the first in America of the Soviet violinist. He has had an extensive concert career in Russia since 1948 and has likewise played in countries of Western Europe, in South America and Canada. Following his début in Boston he will make his first New York appearance with this Orchestra in Carnegie Hall on

(Continued on page 747)

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"GROSSE FUGE" FOR STRING QUARTET, *Op.* 133

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16(?), 1770; died at Vienna, March 26, 1827
(Edited for String Orchestra by FELIX WEINGARTNER)

Composed in 1825 as the finale of the String Quartet, *Op.* 130, the fugue was published separately and posthumously, May, 1827, as *"Grande Fugue, tantôt libre, tantôt recherchée"* ("sometimes free, sometimes strict"); dedicated to Rudoph, Archduke of Austria.

It was performed at these concerts October 27–28, 1916. In the edition here used, the cello parts are often amplified by the double-basses.

THE "Great Fugue" which Beethoven first intended as the finale of the Quartet in B-flat would, as the sixth movement of that already extensive work, have reached into lengths far beyond contemporary listening capacities. When the Quartet had been performed, Beethoven's friends, so we are told, were as baffled by the fugue as they were entranced by the *Cavatina*. They urged him to write a more understandable finale, and when Artaria offered to publish the fugue separately in such a case, Beethoven reluctantly consented. D'Indy has



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argued for the restoration of the fugue to its proper position from which it was ousted by the pressure of others, on the grounds that it is a blood relative to the earlier movements — the first movement in particular. Courageous players have on occasion so performed the Quartet. The stand is arguable. Beethoven, who knew his own mind, had elsewhere turned to the tense and concentrated logic of a fugue as the culmination of a succession of not too weighty movements (the Piano Sonatas, Op. 101 and Op. 109, the last Cello Sonata, Op. 102).*

And yet it is possible to wonder whether Beethoven, following practical advice, did not really reach the same decision quite by himself on æsthetic grounds. Having completed the fugue, he may have realized that he had in the heat of his subject exceeded his aim of writing a properly terse finale to a long quartet. What may have started out to be pointed summation had grown into an exhaustive and involved piece of music, no mere fugue finale, but three fugues erected upon a single theme, and bound by an introduction and a

---

* It is interesting to note that the rhythm of the fugue subject is the favored joyous "alla marcia" rhythm found in the Piano Sonata, Op. 101, the A minor Quartet, and indeed the Andante of the Quartet to which this fugue belonged.



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coda. The *Grosse Fuge,* wherever it may belong, is a work of self-standing proportions.

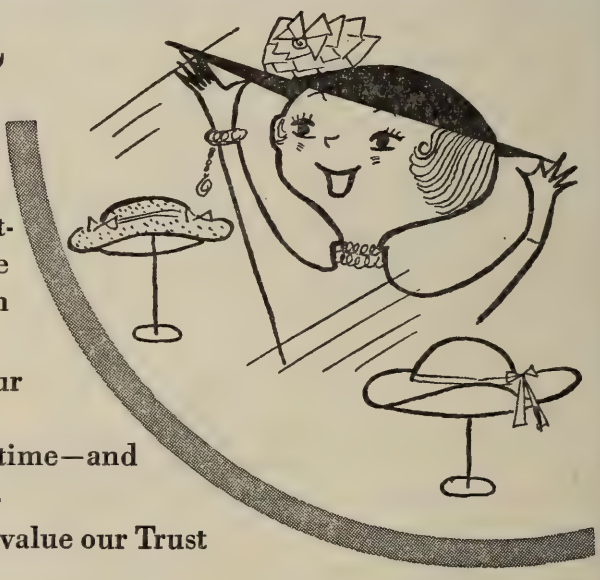
Seventeen minutes of fugal writing must be considered alien to any sonata scheme. The listener who is accustomed to variety in color and dynamics, the alleviations of frank chords and melodies, will not be drawn by lengths of discourse which, however eventful as counterpoint, are as sheer sonority unrelieved and lacking in ebb and flow. Beethoven does not wrap his voices in velvet as he had done, for example, in the *Cavatina.* In full pursuit of an idea, he forfeits the tonal amenities. At times the spacing is wide, the high range of the violin strained, the subtle rhythmic variation less noticeable than the insistent beat of the long and devious subject of the first fugue. These forbidding aspects are gradually forgotten as the contrapuntal adventures of the theme itself, with its striking physiognomy, are set forth.*

---

* The theme compares, note for note, with the theme which introduces the A minor Quartet, Op. 132 (where, however, it is set in suave harmonies). The fugue theme of the C-sharp minor Quartet, Op. 131, is also chromatically similar. Beethoven worked upon the three quartets simultaneously.

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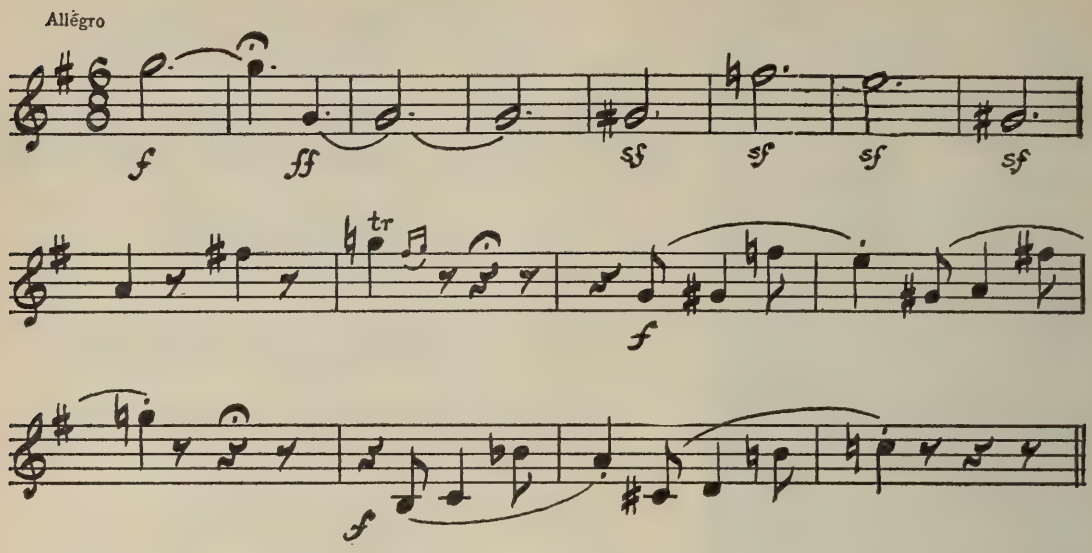
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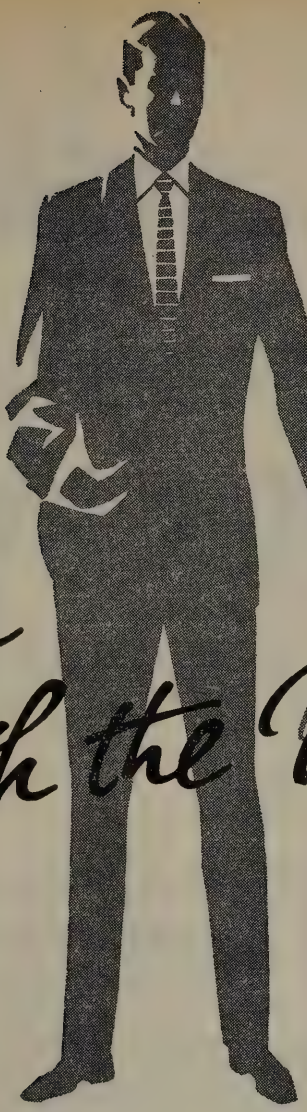
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third fugue, and in quarter notes as in the second fugue, with the accompanying figure of that fugue:



The ubiquitous theme is played in the bass as countersubject to the subject of the first fugue:

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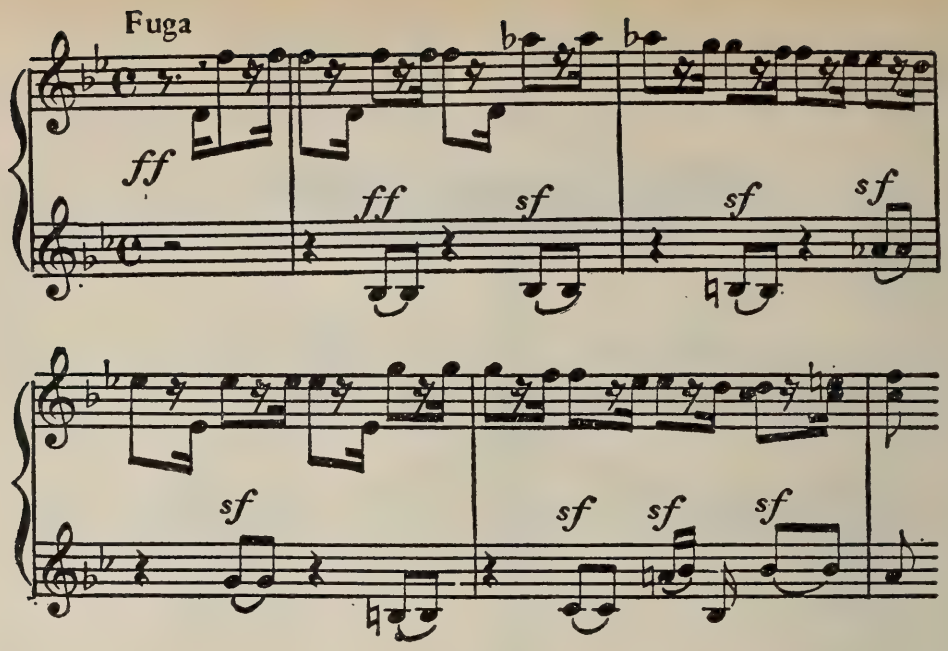
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The second fugue offers the contrast of pianissimo, in G-flat, *meno mosso e moderato.* It opens with the theme in double diminution (sixteenth notes), and proceeds with a weaving second subject in the same note value. The third fugue, *allegro molto e con brio,* states the

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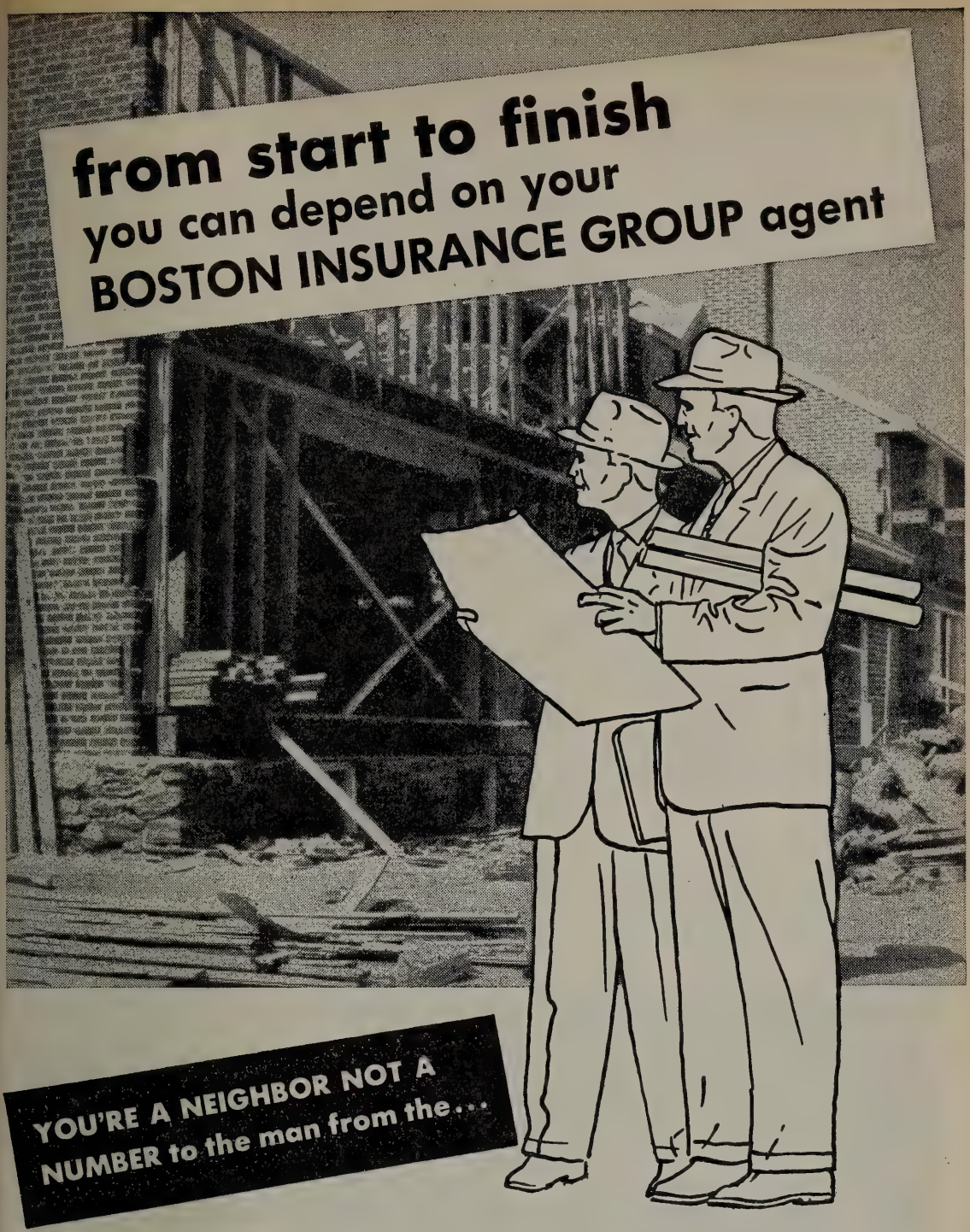
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theme rhythmically, and combines it with a new subject, beginning with a trill. The moderato section interrupts it, and reappears again fleetingly just before the coda begins. The theme by this time has been stretched and compressed, inverted, divided up, combined with itself. In the coda, the inexhaustible Beethoven presents it in further guises, but in harmonic clothing at last.

• •

Gustav Mahler was one of the first to introduce a string quartet of Beethoven into an orchestral concert with a full quota of strings. At the time when he was conductor of the Vienna Philharmonic (1898–1900) he performed the Quartet in F minor (Op. 95) in this way, and anticipated objections:

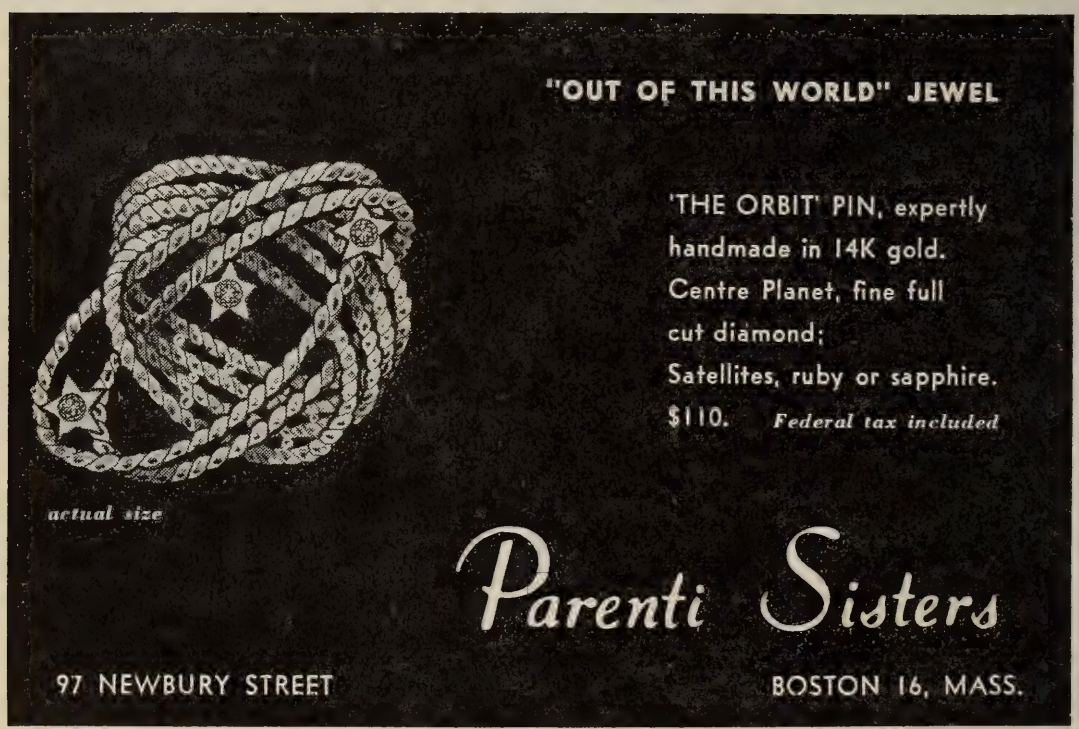
"Chamber music is written for a room. It is properly enjoyed only by the performers themselves. The four players at their desks are the audience to which the music addresses itself. If chamber music is transplanted to the concert hall, that intimacy is lost, but also more is lost. In a larger hall the sound of the four instruments is lost; they

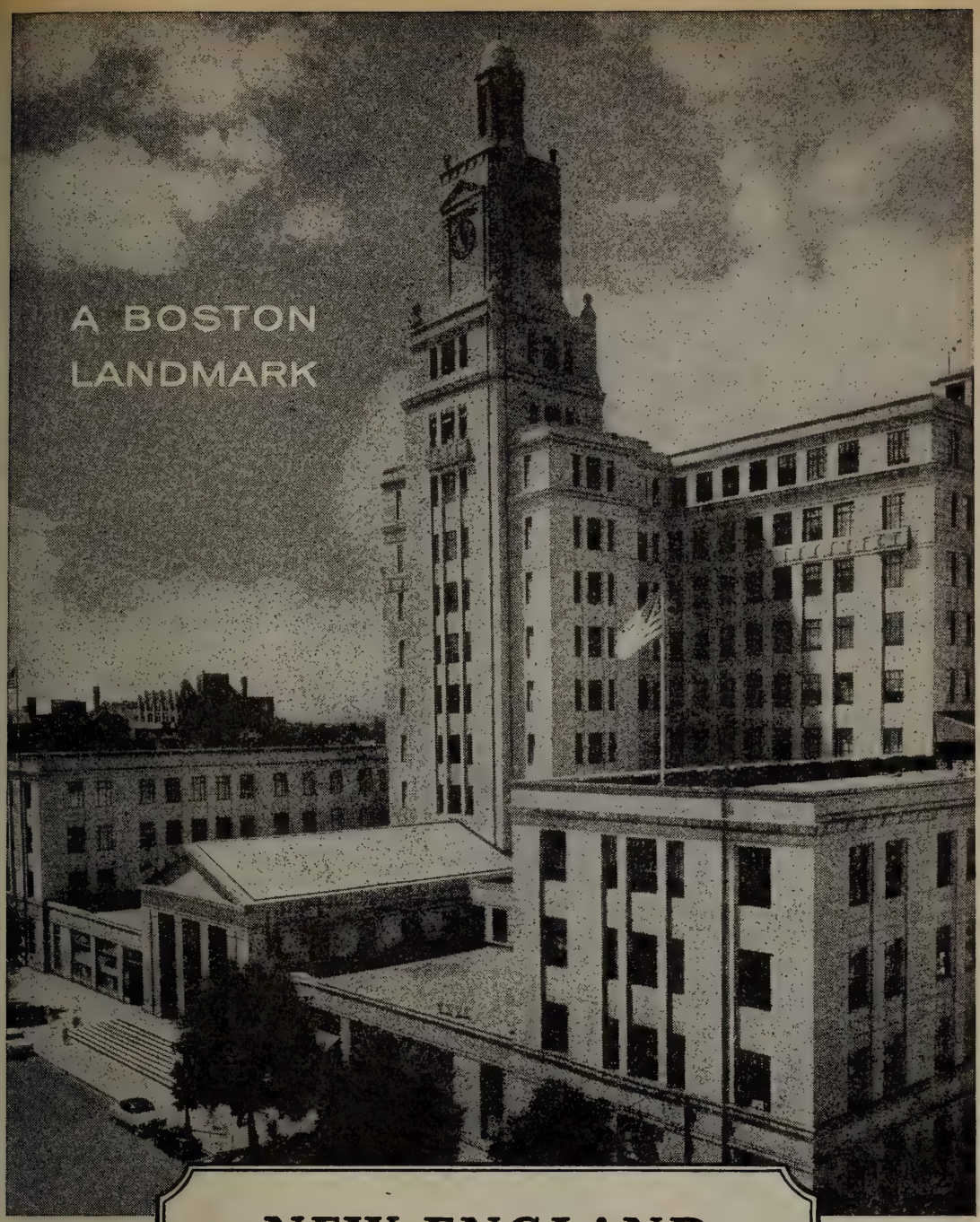
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do not speak to the listener with the power the composer intended. I give them that power by multiplying the players. I set loose the power of expansion slumbering in the parts. We reinforce the parts in an instrumental composition by Haydn and an overture of Mozart's. Do we thereby alter the character of those works? By no means. The volume of sound we give a piece depends on the place in which it is performed. I act not contrary but according to the composer's intentions by so doing. In writing of his quartet, Beethoven was not thinking of the limited little instruments. 'Do you think I am writing for your stupid fiddles?' said he to Schuppanzigh. He carried out a mighty idea in four parts. The idea must be given expression. The sound of one violin in a chamber is as good as that of twenty violins in a hall.

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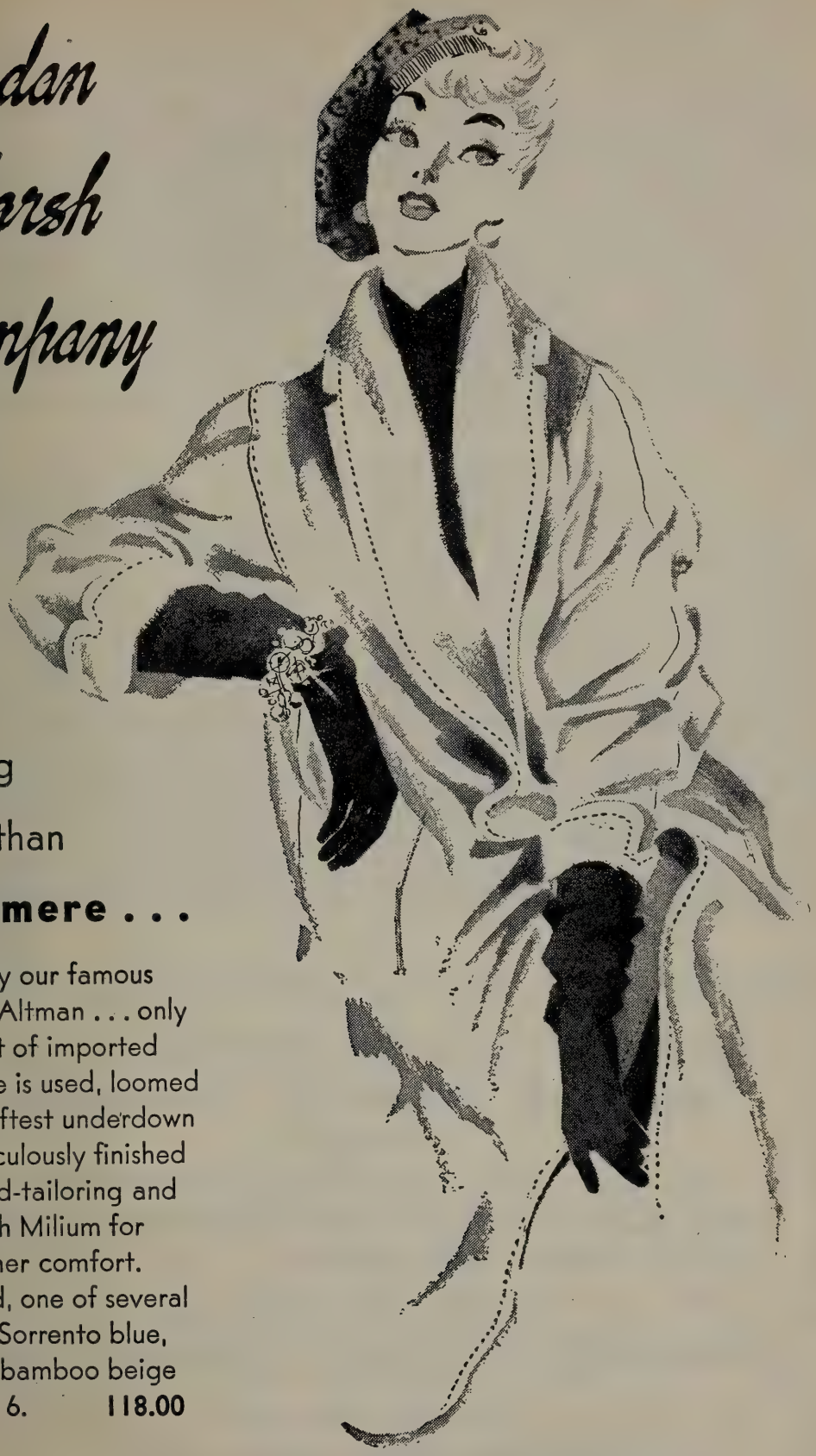
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Other conductors had tried the experiment, notably Hans von Bülow, but he had not repeated it. On December 26, 1884, Arthur Nikisch had performed with the strings of the Boston Symphony Orchestra the minuet and the fugued finale of the Quartet in C major, Op. 59 No. 3, and repeated it in 1891. Dimitri Mitropoulos, as guest conductor at these concerts, presented the Quartet in C-sharp minor, Op. 131, entire, on January 15–16, 1937, and Leonard Bernstein conducted the same quartet on March 7–8, 1952. Richard Burgin conducted the entire Quartet in A minor, Op. 132, at a summer concert by members of the Orchestra on August 29–30, 1943, in the New England Mutual Hall. Dr. Munch performed the Lento assai from the Quartet in F major, Op. 135, on October 26–27, 1956, in memory of Leslie J. Rogers.



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EXCERPTS, "THE MARTYRDOM OF SAINT SEBASTIAN"
(Mystery Play of Gabriele d'Annunzio)

By Claude Debussy

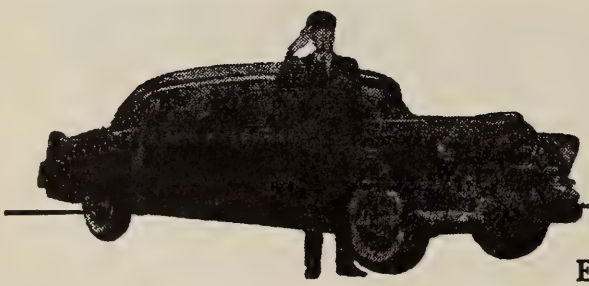
Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

Debussy composed his music to the play of d'Annunzio in the year 1911. The first production took place at the *Théâtre Châtelet* in Paris, Monday, May 22, 1911. The choreographer was Fokine; the designer of scenery and costumes, Léon Bakst. D. E. Engelbrecht had trained the chorus, and Émile Vuillermoz supervised the rehearsals. André Caplet, who was the conductor, assisted Debussy in the last moment filling-in of the orchestration.

The instruments required are: quadrupled flutes, clarinets and bassoons, 2 oboes and English horn, 6 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, tam-tam, celesta, 3 harps, and strings.

Three numbers from the suite were performed at these concerts January 18, 1924, under the leadership of Pierre Monteux. Serge Koussevitzky brought forward the entire suite February 14, 1930 (with the Cecilia Society and Mme. Ritter Ciampi).

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There was another performance December 24, 1936 (with the Cecilia Society and Mme. Olga Averino), and a third, December 29, 1939 (with the Cecilia Society and Cleora Wood). Two excerpts were performed on November 30, December 1, 1951, Pierre Monteux conducting.

Charles Munch, as guest, conducted the entire score, with spoken lines taken from the play, March 25, 1948, and as Music Director, January 27–28, 1956. On this occasion, The New England Conservatory Chorus participated. The soloists were Phyllis Curtin, Florence Kopleff, and Catherine Akos. The speaker was Arnold Moss.

The instrumental music performed on this program is derived from the first act. The Prelude is followed by the "Ecstatic dance of Sebastian on live coals" from Scene 2, and Scene 3 entire. In this scene the duet of the twins, beginning *"Hymnes, toute l'ombre s'efface"* is given to four trumpets, and the seraphic four part chorus, *"Salut! O lumière du monde, croix large et profonde"* to the woodwind choir.

WHEN, in the spring of 1911, a new score of Debussy was announced for performance at the Châtelet – incidental music to a play of d'Annunzio in French verse – *"Le Martyre de Saint Sébastien,"* which had been commissioned by Mme. Ida Rubinstein, musicians shook

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their heads in doubt. It was probably just another of the commissions which the composer accepted for the fee it would bring, and looked upon with unmistakable dislike, such as the incidental music to "King Lear," or the ballet for Diaghilev, *"Masques et Bergamasques"* (which he never wrote), or another ballet, *"Khamma,"* which he sketched for Maud Allan, and handed over to Charles Koechlin to orchestrate. Those who looked for an *œuvre de circonstance* of this sort in *"Le Martyre de Saint Sébastien"* were mistaken.

The figure of the Archer of God, the fair "athlete of Christ," suggesting at once sensuous grace and a pure flame of faith, an intriguing symbolism clothed in an archaic simplicity of style, appealed to him immensely. The Saint as d'Annunzio presented him to Debussy was limned in a tragic mystery play, a figure as he might have been depicted in a stained glass window. "I have dreamed for a long time of the bleeding youth," wrote the Italian poet, "transfigured in the Christian myth, like the beautiful wounded god mourned by the women of Byblus before the catafalque of ebony and purple, in the vernal equinox. I had chosen this line from a verse of Veronica Gambara, the great Italian poetess of the Renaissance: 'He that loves

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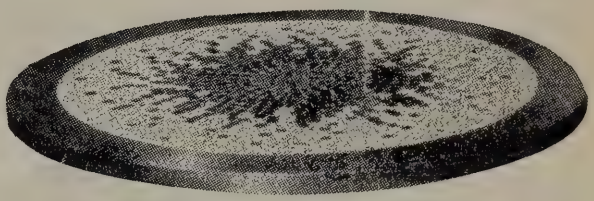
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me most, wounds me.' My mystery play is a development of this theme. The saint, holding fast the laurel at the hour of execution, said to the archers of Emesa:

> *'I say unto you, I say unto you,*
> *He that wounds me the more deeply, the more deeply loves me.'"*

Debussy has introduced each act, or "mansion" (according to an antique terminology) by a prelude. The introduction to the final act becomes an "interlude," because it follows without break upon the fourth (the scene of the laurel grove). He has introduced choral passages freely through the score, and to the divine commentaries of the groups are added single celestial voices, for soprano except in the case of the two brothers, the martyrs of the first act, these parts being sung by contraltos. The orchestra makes little use of the strings save for reinforcement or a background of tremolo chords. Analysts speak of a distinct use of Gregorian modes, which antique flavor is mated with a touch of Oriental melody, in keeping with the decidedly Eastern influence which was found in the court and the civilization of the Roman Empire in the days of Diocletian.

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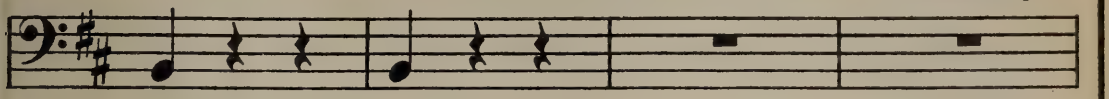


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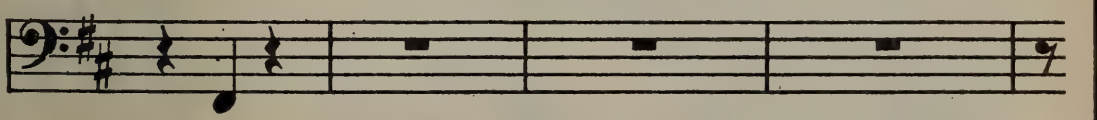
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item: WHERE TO BUY RCA-VICTOR RECORDS

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Circumstances militated against the success of *Le Martyr de Saint Sébastien* at its initial presentation. In the first place, on May 16, the Archbishop of Paris had declared it to be "offensive to Christian consciences," and warned Catholics to stay away from it. Debussy and d'Annunzio jointly published an indignant retort, in which they said: "We declare . . . that this deeply religious work is a lyrical glorification not only of this splendid Christian athlete, but also of all Christian heroism."

• •

It will be interesting to quote from an interview which Debussy gave to the *Comœdia* on May 18, 1911:

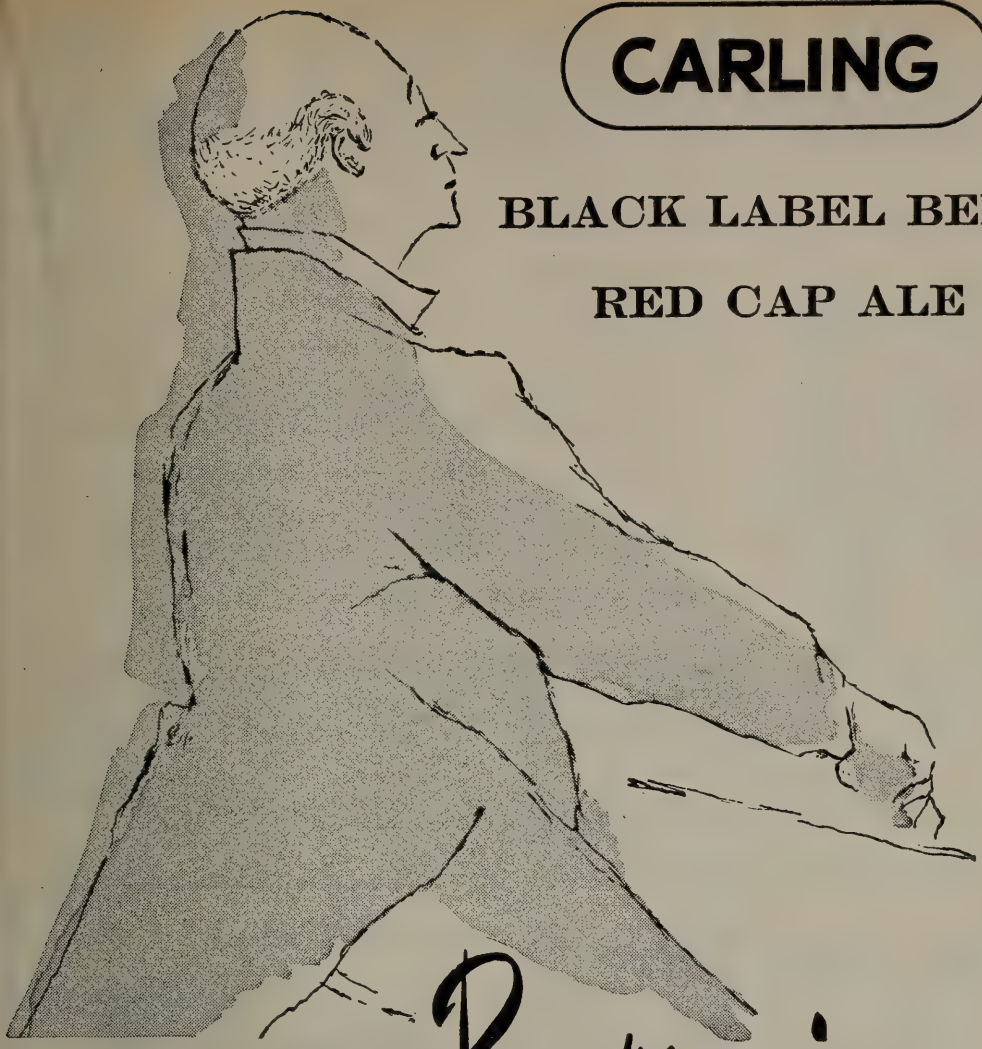
"Do you imagine that my works do not contain what I may call religious precedents? Do you propose to fetter the soul of the artist? Is it not obvious that a man who sees mystery in everything will be inevitably attracted to a religious subject? I do not wish to make a profession of faith. But, even if I am not a practising Catholic nor a believer, it did not cost me much effort to rise to the mystical heights which the poet's drama attains. Let us be clear about the word *mysticism*. You see that this very day the Archbishop has forbidden the faithful to assist at d'Annunzio's play, although he does not know



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the work. But let us not dwell on these annoying details. . . . From the artistic point of view such decrees cannot be considered. I assure you that I wrote my music as though I had been asked to do it for a church. The result is decorative music, if you like, a noble text, interpreted in sounds and rhythms; and in the last act when the saint ascends into Heaven, I believe I have expressed all the feelings aroused in me by the thought of the Ascension. Have I succeeded? That no longer concerns me. We have not the simple faith of other days. Is the faith expressed by my music orthodox or not? I cannot say. It is my faith, my own, singing in all sincerity. In case it interests you, I may as well tell you that I wrote in two months a score which in the ordinary way would have taken me a year, and that I put into practice what I might call my theories on incidental music. It should be something more than the vague buzzing that too often accompanies verse or prose, and should be closely incorporated with the text."*

* The joint pronouncement of the poet and the musician is here given at length: "The Archbishop of Paris, in a manner that was ill-advised, has attacked in his recent decree a work, still unknown to him, created by two artists who, in the course of several years of labor, have given at least evidence of their unremitting aspiration toward the severest forms of art. Without failing in the respect which the Archbishop's note itself fails to accord us, we desire to express our regret at the singular treatment which we have not deserved; and we affirm — upon our honor and upon the honor of all those who are acquainted with 'The Martyrdom of Saint Sebastian' — that this work, deeply religious, is the lyrical glorification, not only of the admirable athlete of Christ, but of all Christian heroism."

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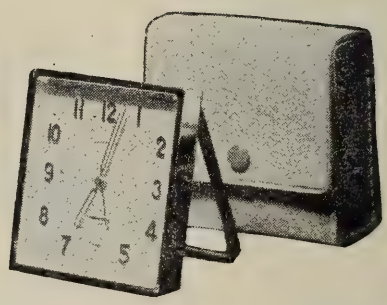
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"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

By RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949

Tod und Verklärung was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The most recent performances in this series were January 29–30, 1954, when Pierre Monteux conducted.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss

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at Meiningen to the cause of "programme music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analysts forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon programme music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth, Don Juan,* and *Tod und Verklärung,* all within the space of three years.*

• •

The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a

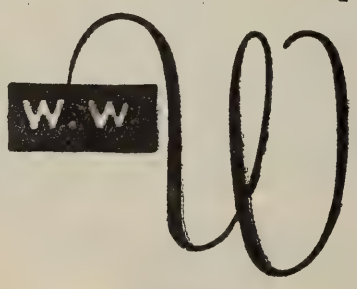
* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien,* is the connecting link between the old and the new methods."

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dying man. He has fallen asleep and is dreaming of childhood.

2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, *"Welterlösung, Weltverklärung":* "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Ominously it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, bereft of sleep, in the delirium of fever he sees

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(Continued from page 708)

January 18. He will later perform with the New York Philharmonic Society, the concert to be followed by recitals in a tour of American cities.

The magazine *USSR* published an account of his life in its fifteenth issue, from which the following is quoted:

"Some twenty years ago the famed French musician Jacques Thibaud heard the young violinist play in Moscow. He was struck by the rich talent of the twelve-year-old boy and predicted a great future for him. In 1951, Thibaud, pleased at his foresight, was a member of the jury that awarded Kogan first prize at the Brussels Music Festival.

"Leonid Kogan was born in the Ukrainian city of Dniepropetrovsk in 1924. His father, a photographer by trade and a music lover by inclination, began to teach the boy to play the violin when he was seven. Three years later he moved the family to Moscow so that Leonid could have the best teachers available. The boy studied with a specially talented children's group at the Moscow Conservatory.

"He was graduated from the Conservatory in 1948 and was given the post of assistant to his teacher, Professor Abram Yampolsky, and then taught his own classes. He still combines his teaching with extensive concert work both in the Soviet Union and abroad. He has played in England, Austria, Belgium, Italy, France, China, Argentina, Uruguay, Chile and Canada.

"In addition to his solo work, Kogan forms a trio for chamber music with Emil Gilels and Mstislav Rostropovich, cellist. With his wife Yelizaveta, a sister of Gilels and a gifted violinist herself, he plays suites for two violins. Their interpretation of Bach's concerto for two violins is particularly well liked by Soviet audiences. . . .

"The programs of his American concerts will include Prokofiev's Sonata for Violin and Piano, Bach's Violin Sonata in C Major, Ernest Bloch's Baal Shem, Sarasate's Caprice Basque as well as Mozart's and Brahms' concertos. He will be soloist with the Boston Symphony Orchestra."



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his life unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act — this is the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him halt — "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he pushes on, breathless, with holy zeal. All that his heart had ever longed for, he seeks still in death's last sweat — seeks, but never finds! Though now he sees it more and more plainly; though now it looms before him, he can not yet embrace it wholly, nor put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell, enshrouds the vision with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven greets him: Deliverance, Transfiguration!

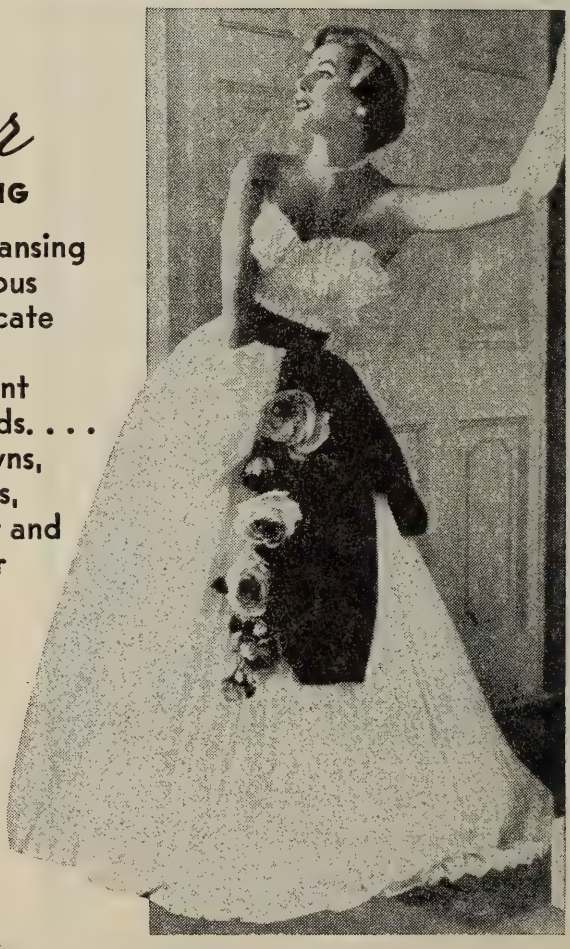
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Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

The concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April 15, 1893, February 13, 1897, December 29, 1900); Maud McCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931); Jascha Heifetz (December 17, 1937); Joseph Szigeti (March 17, 1944); Efrem Zimbalist (March 29, 1946); Jascha Heifetz (February 28, 1947); Ginette Neveu (October 24, 1947); Isaac Stern (January 23–24, 1953); Joseph Szigeti (December 31–January 1, 1954–5); David Abel (February 17–18, 1956). It was performed at the Pension Fund Concert of December 15, 1955 by David Oistrakh.

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LIKE Beethoven, Brahms tried his hand but once upon a violin concerto — like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest, argue, threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing.* For years the concerto was avoided as unreasonably difficult by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos for its high musical values — and as such has become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

It was inevitable that Hans von Bülow, who called the piano concertos "symphonies with piano obbligato," should have coined a

* Karl Geiringer reproduces in his Life of Brahms a solo passage from the Concerto as originally written, Joachim's suggested emendation of it in the interest of effectiveness, and Brahms' ultimate alteration, accepting in general Joachim's configuration, but treating it in his own way.



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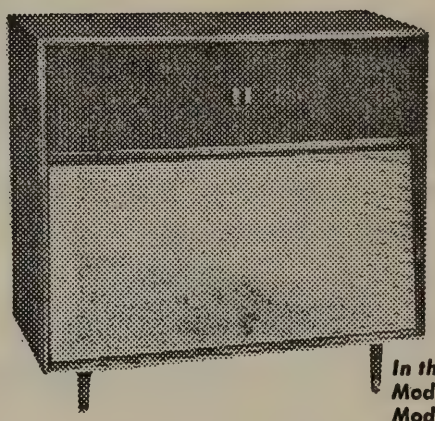
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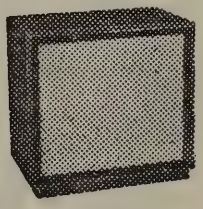


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corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the violin, nor *for* the violin, *with* orchestra: but it is a concerto for violin *against* orchestra, — and the violin wins." The word, "concerto," say the etymologists, derives from the Latin *"certare,"* to strive or wrestle.

~

"Your delightful summer holiday," wrote Elisabet von Herzogenberg to Brahms, "your beloved Pörtschach, with its lake from whose waves there rise D major symphonies and violin concertos, beautiful as any foam-born goddess!"

In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major — the Second Symphony and the Violin Concerto* — which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that "the sentiment is maintained at a loftier height

* Brahms completed his Second Symphony in the autumn of 1877; the concerto just a year later.

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in the concerto, although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad *tutti* of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general — the familiar and infinitely cherished "poetic" Brahms.

As usual in making his first venture in one of the larger forms, Brahms, with the expectant eyes of the musical world upon him, proceeded with care. In 1878, when he wrote his violin concerto, the composer of two highly successful symphonies and the much beloved *Deutsches Requiem* had nothing to fear for his prestige in these fields. About concertos, matters stood differently. His single attempt to date,

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the D minor Piano Concerto, had begun its career eighteen years before with a fiasco, and was to that day heard only on sufferance, out of the respect due to the composer of numerous far more biddable scores. In writing a violin concerto, Brahms was looked upon as a challenger of Beethoven, of Mendelssohn, and of his popular contemporary, Max Bruch.

Brahms wrote his concerto for Josef Joachim (Joachim's copy of the score is inscribed "To him for whom it was written"). It is to be taken for granted that Brahms, who had often consulted his old friend about such works as the First Piano Concerto and the First Symphony, should in this case have looked for the advice of the virtuoso who was to play it. Writing to Joachim early in the autumn of 1878, he hesitated about committing himself, yielding the manuscript for a performance in the coming winter. He even "offered his fingers" as an alternative, for a concert in Vienna. The score, with a fair copy of the solo part, which he sent for Joachim's inspection, was in its ultimate form of three movements, proper to concertos. He had first worked upon the symphonic procedure of two middle movements, but gave up the scherzo, and considerably revised the adagio. "The middle movements have gone," he wrote, "and of course they were the best!

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But I have written a feeble adagio." Kalbeck conjectures the derelict scherzo may have found its way into the Second Piano Concerto, where Brahms succumbed to the temptation of a symphonic four movement outlay.

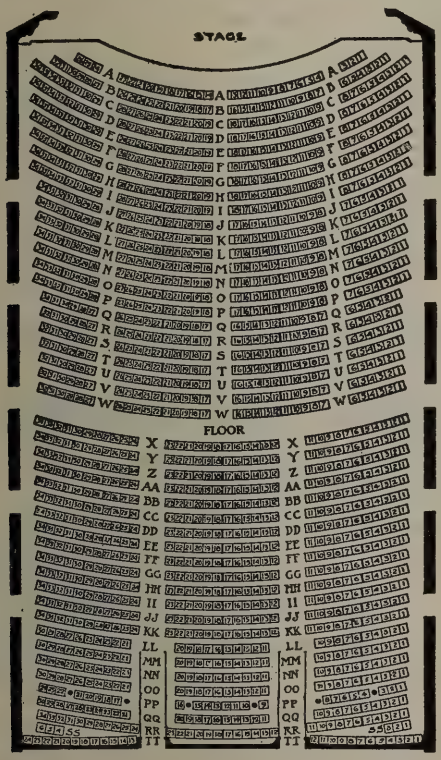
There was an interchange of correspondence about the solo part, of which Brahms sent Joachim a rough draft on August 22. Joachim complained of "unaccustomed difficulties." The composer seems to have held his own with considerable determination. An initial performance for Vienna was discussed, and given up. The problem was approached once more in mid-December, when Brahms sent Joachim a "beautifully written" copy of the solo part, presumably with corrections. "Joachim is coming here," he then wrote from Vienna, "and I should have a chance to try the concerto through with him, and to decide for or against a public performance." The verdict is reported on December 21: "I may say that Joachim is quite keen on playing the concerto, so it may come off after all."

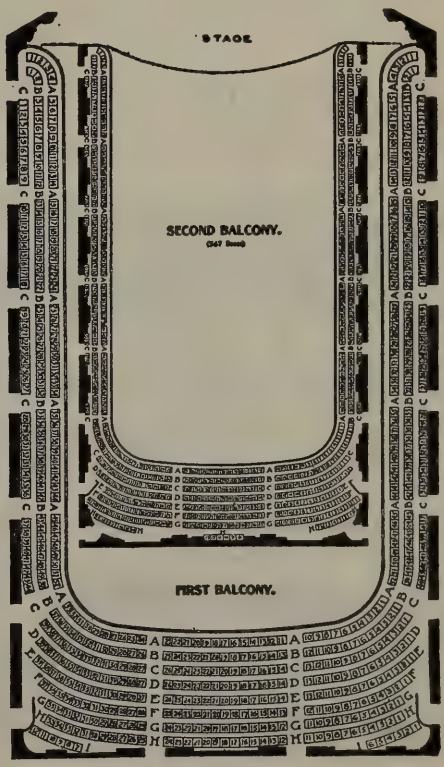
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It "came off" in Leipzig, at a Gewandhaus concert on New Year's Day, 1879. Joachim of course played, and Brahms conducted. The composer had protested a plan to have his C minor symphony played on the same program, "because the orchestra will be tired as it is, and I don't know how difficult the concerto will prove." Accordingly, Beethoven's Seventh ended the concert, which otherwise consisted of an overture, and some airs sung by Marcella Sembrich (then twenty-one), Joachim adding, for good measure, Bach's Chaconne. The critic Dörffel, in a rapturous review, admits: "as to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Yet Kalbeck reports a lack of enthusiasm, which he attributes to the soloist: "It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Apparently the violinist was not wholly attuned to the piece at first, for after he and Brahms had played it in Vienna, the latter wrote from that city: "Joachim played my piece more beautifully with every rehearsal, and the cadenza went so magnificently at our concert here that the people clapped right on into my coda" (so much for concert behavior in Vienna, 1879). In April of that year, having further played the work in Budapest, Cologne,

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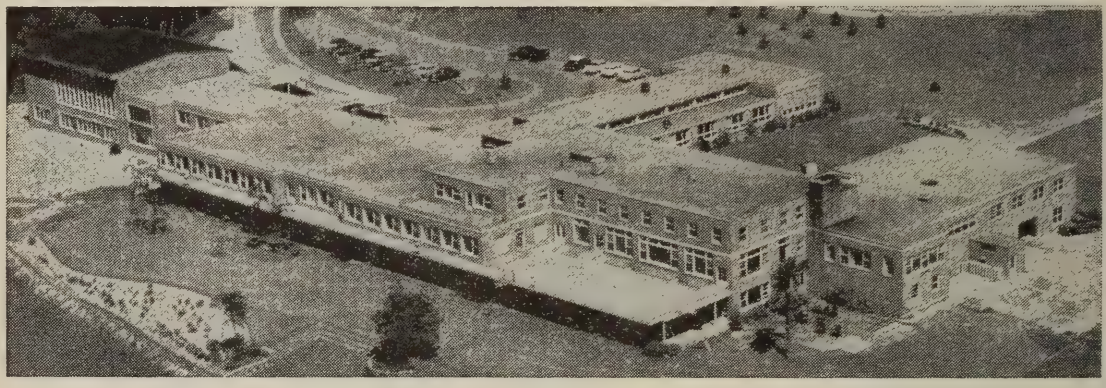
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and twice in London, Joachim seems to have had a musical awakening. Writing to Brahms about further changes he said: "With these exceptions the piece, especially the first movement, pleases me more and more. The last two times I played without notes."

• •

"This concerto for violin is now more than half a century old," wrote Lawrence Gilman in an analysis which is informative yet characteristically free from dry dissection. "It is still fresh, vivid, companionable — unaged and unaging.

"The main theme of the first movement (Allegro non troppo, D major, 3-4) is announced at once by 'cellos, violas, bassoons, and horns.

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"The Finale (Allegro giocoso, ma non troppo vivace, D major, 2-4) is a virtuoso's paradise. The jocund chief theme, in thirds, is stated at once by the solo violin. There is many a hazard for the soloist: ticklish passage work, double-stopping, arpeggios. Also there is much spirited and fascinating music — music of rhythmical charm and gusto."

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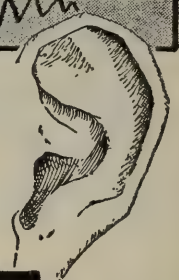
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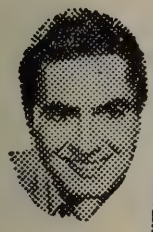
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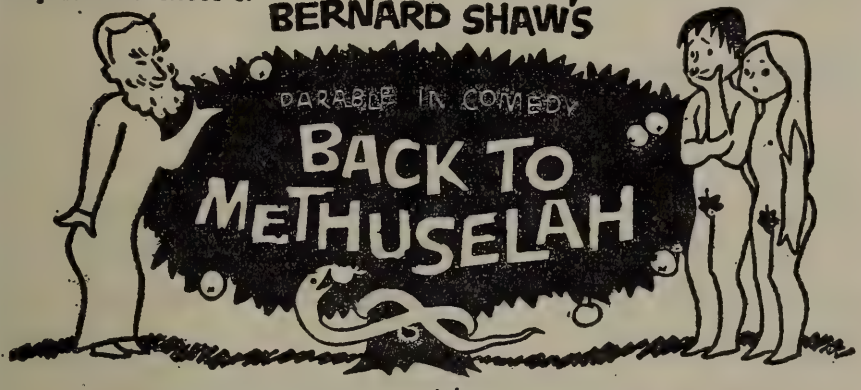
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SATURDAY EVENING, JANUARY 25, *at* 8:30 *o'clock*

ROBERT SHAW, *Guest Conductor*

HAYDN . . . . . Symphony in G major, "Oxford," No. 92

I. Adagio; Allegro spiritoso
II. Adagio
III. Menuetto
IV. Presto

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(*First performance in Boston*)

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SCHUBERT . . . . . Symphony in B minor ("Unfinished")

I. Allegro moderato
II. Andante con moto

HINDEMITH . . . . . Symphonic Metamorphosis of Themes by Carl Maria von Weber

I. Allegro
II. "Turandot": Scherzo
III. Andantino
IV. March

These concerts will end about 4:05 o'clock on Friday afternoon; 10:20 o'clock on Saturday evening.

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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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CONCERT BULLETIN

with historical and descriptive notes by

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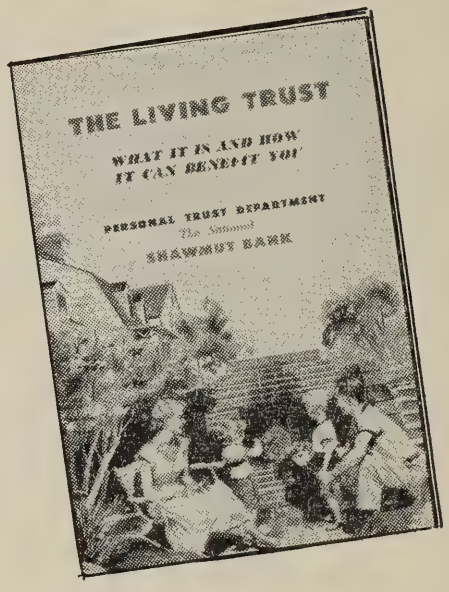
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Robert Shaw
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Coming Events

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ROBERT SHAW

Robert Shaw was born in Red Bluff, California, April 30, 1916. He attended Pomona College and studied for a short while for the ministry. He worked his way through college, also conducting its glee club. Engaged in 1938 by Fred Waring to conduct the Waring Glee Club, a radio chorus, he led that group for seven years. He formed in 1941 the Collegiate Chorale, a group of amateur singers in New York City which performed with principal orchestras and toured as well. In 1945 he conducted a chorus for the United States Navy at the Sampson, New York, Naval Training Station. In the next year he was appointed Choral Director at the Juilliard School of Music. Mr. Shaw was co-director in the Choral Department of the Berkshire Music Center at Tanglewood in the season of 1946, 1947 and 1948, also conducting the Festival Chorus in the concerts of 1947 and 1948. In 1948 he organized the Robert Shaw Chorale and Orchestra, a small professional group which toured the United States, and visited Europe and the Middle East under the sponsorship of the State Department. In the last two seasons he has been the Associate Conductor of the Cleveland Orchestra, and in that city prepares the chorus and conducts both choral and instrumental concerts.

In the summers of 1956 and 1957 he has been co-director with Julius Herford of the Anchorage Festival in

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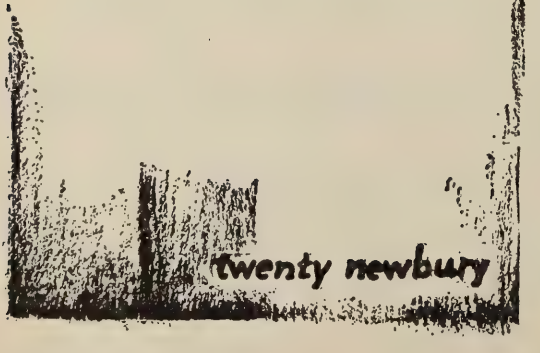
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* *

DR. MUNCH IN ISRAEL

"Dr. Charles Munch scored a tremendous success," according to an Associated Press report from Tel Aviv, "in the new 3,000-seat concert hall here Wednesday night in conducting the Israel Philharmonic Orchestra's first performance of Samuel Barber's 'Medea's Meditation and Dance of Vengeance.'

"Other items on Dr. Munch's program were Schumann's Fourth Symphony and *Nocturnes* by Debussy with a women's chorus participating. At the end of the concert there was an enthusiastic ovation. Dr. Munch is in Israel for ten days and will conduct in Tel Aviv, Jerusalem and Haifa."

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(Continued on page 811)



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I. Adagio; Allegro spiritoso
II. Adagio
III. Menuetto
IV. Presto

HOVHANESS . . . . . Mysterious Mountain, *Op.* 132

I. Andante
II. Double Fugue: Moderato, Presto
III. Andante con moto

(*First performance in Boston*)

INTERMISSION

SCHUBERT . . . . . Symphony in B minor ("Unfinished")

I. Allegro moderato
II. Andante con moto

HINDEMITH . . . . . Symphonic Metamorphosis of Themes by Carl Maria von Weber

I. Allegro
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SYMPHONY IN G MAJOR, "OXFORD," No. 92

By JOSEF HAYDN

Born in Rohrau, Lower Austria, March 31(?), 1732; died in Vienna, May 31, 1809

This symphony, composed in 1788, was performed at Oxford, England, on July 7, 1791. (This may not have been the first performance.)

Performances at the concerts of the Boston Symphony Orchestra have been on November 19, 1886; February 9, 1900; January 20, 1905; February 18, 1910, and most recently on January 17, 1947, when Bruno Walter conducted.

The orchestration consists of 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

IN THE summer of 1791, following Haydn's first series of concerts in London, the composer consented to go to Oxford and receive the degree of *Mus. Doc.* from the University. He may not have longed for this honor. Other musicians before him had slighted it. According to Hawkins' remark in his History of Music in 1766: "This degree is not much sought after nowadays." Hawkins says that Handel expostulated over the offer of a diploma at Oxford in 1733: "Vat de dyfil I trow my money away for dat de blockhead wish? I no vant." Handel's objection was the customary fee of one hundred guineas which went with the privilege. A degree *honoris causa* did not carry



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a fee, and this was Haydn's case. Haydn was not particularly interested, according to C. F. Pohl,* but "his friend Burney was of another opinion, and did everything possible to bring this honor upon his favorite." Haydn described the affair in a letter to Marianne von Genzinger, but the letter has been lost and we have only this written comment in his notebook: "I had to pay one and half guineas for the bell peals at Oxforth [*sic*] when I received the doctor's degree, and half a guinea for the robe. The journey cost six guineas."

There were three concerts, each given in the Sheldonian Theatre of the University, a hall seating four thousand, which was designed by Sir Christopher Wren more than a century before and modeled upon the Marcellus Theatre in Rome. Much was made of these concerts. Singers and players were brought from far and wide. Each concert was in three long sections with a parade of soloists and an emphasis upon the choruses of Handel. A symphony of Haydn was performed at the beginning of the second portion on each evening. The company which assembled was "numerous and elegant." Haydn arrived too late to rehearse for the first concert, on July 6, and one of his symphonies already familiar to the players (but now unidentifiable) was played

* *"Mozart und Haydn in London."*



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instead. The symphony which was to bear the title "Oxford" figured upon the second programme on July 7. But Haydn's "thesis" was apparently not actually written for the occasion. Karl Geiringer states categorically that this symphony was composed in 1788. He also states that "the score, laid out at first for an orchestra of only medium size, was later enlarged by the addition of trumpets and timpani." This presumably for the Oxford performance. Dr. Hayes, professor of music at Oxford, presided at the concert; Cramer was the "leader." Haydn sat at the organ and indicated the *tempi*. The audience was highly pleased, and when an attempt was made to shorten the program, the students, the "gentlemen of the square cap," as Pohl called them, made a demonstration which forestalled that result. The *Morning Chronicle* reported, "A more wonderful composition never was heard. The applause given to Haydn, who conducted this admirable effort of his genius, was enthusiastic; but the merit of the work, in the opinion of all the musicians present, exceeded all praise."

The third concert was given on the evening of July 8, but now Haydn appeared in the splendor of his cap and gown of cream and cerise silk, for on that morning the honorary degree of Doctor of

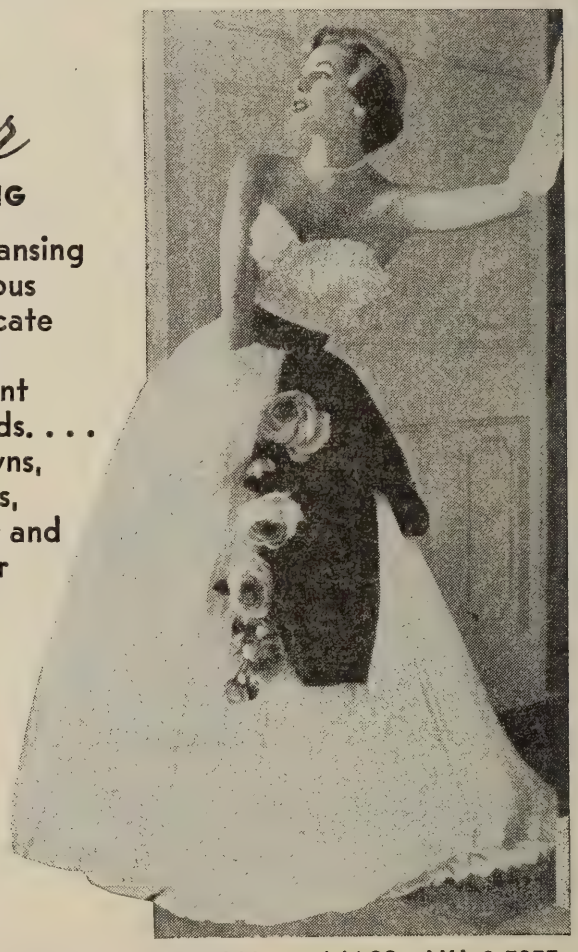
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Music had been "voluntarily and liberally" conferred on him. The "Act of Convocation" was duly carried out in Latin. Haydn later responded by sending to the University a *canon cancrizans a tre* on the words, "Thy voice, O Harmony, is divine." The canon was in three lines, which could be read forward and backward, crab-fashion, turned upside down and read again.

The *Public Advertiser* wrote of the concert audience which had beheld the composer so strangely arrayed: "They were in excellent humor; and when Haydn appeared, and, grateful for the applause he received, seized hold of and displayed the gown he wore as a mark of the honor that had in the morning been conferred upon him, the silent emphasis with which he thus expressed his feelings met with an unanimous and loud clapping."

Being a self-made musician without any appreciable academic recognition in his own land, Haydn was evidently gratified by these honors from a foreign university. In letters he signed himself *"Doctor zu Oxford."* The young Beethoven, dedicating to his teacher his first

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three published piano sonatas, may have wished to compliment him with the following phrasing of the dedication as announced in 1796: *"dédiées à Mr.* [!] *Joseph Haydn, Docteur en Musique."*

• •

Haydn left no record in his notebook which would show that he had time between rehearsals and concerts to look about him at the town of Oxford and the age-old University buildings. He did, however, visit Cambridge in November of the same year and put down these observations:

"Each university has at the back of it a very roomy and beautiful garden, besides stone bridges, in order to afford passage over the stream which winds past. King's College Chapel is famous for its carvings. It is all stone and so delicate that nothing more beautiful could have been made of wood. It has already endured four hundred years, yet everybody judges its age at about ten years because of the firmness and peculiar whiteness of the stone."

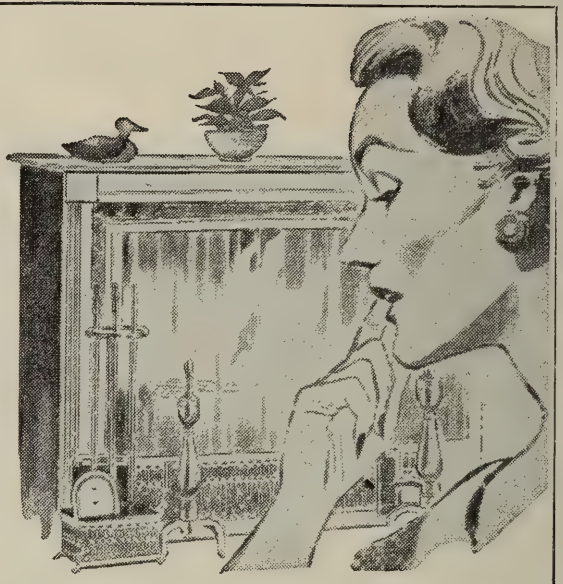
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The introductory *Adagio,* 3-4, is given to the strings alone, save for a phrase from the winds before the entrance of the *allegro spiritoso,* the main body of the movement, through which the triple rhythm is

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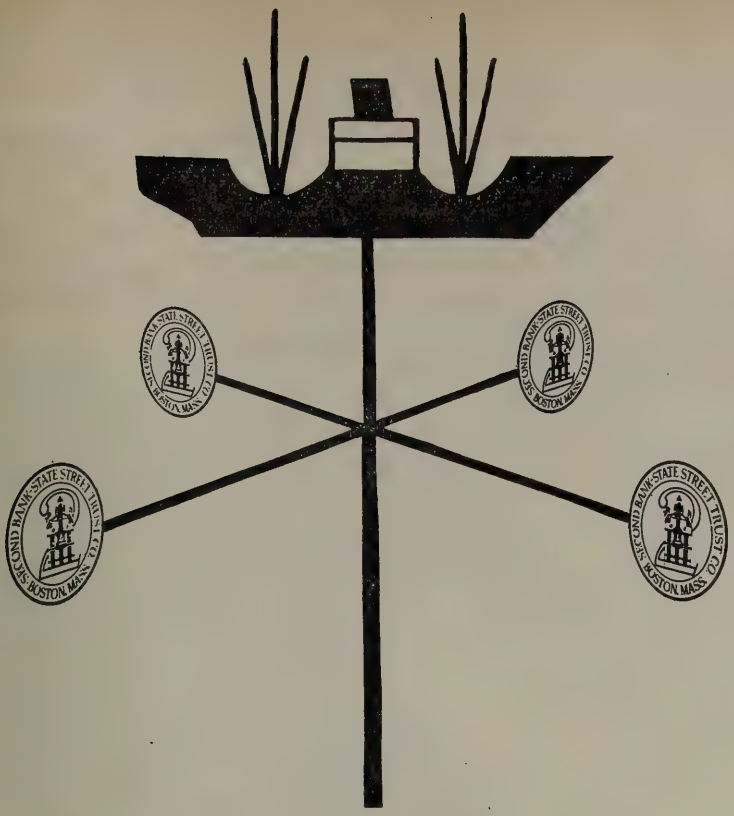
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preserved. The second theme is announced softly by the strings, in the dominant key. It figures conspicuously in the development, which is brief but eventful. There is a Coda of thirty bars.

The second movement, *Adagio,* is in D major, 2-4. The strings softly give out the melody, which is extended (*cantabile*) by the flute and oboe in turn. The middle section in D minor brings another songful theme, interspersed with agitated passages. The first section returning, is elaborated. The theme of the middle section is brought in once more to provide a *pianissimo* coda, sung by the oboes and flutes, sometimes unaccompanied.

The Minuet (G major, 3-4, *allegretto*) has a quieter trio where the woodwind voices, with horns, are colorfully balanced by *pizzicato* strings.

The finale (*presto,* G major, 2-4) is in sonata form. The strings begin it, the flute doubles the violins, and presently the full orchestra is called upon. The second subject is stated at the 79th bar by the violins, the flutes soon joining in imitation. There is lively development.

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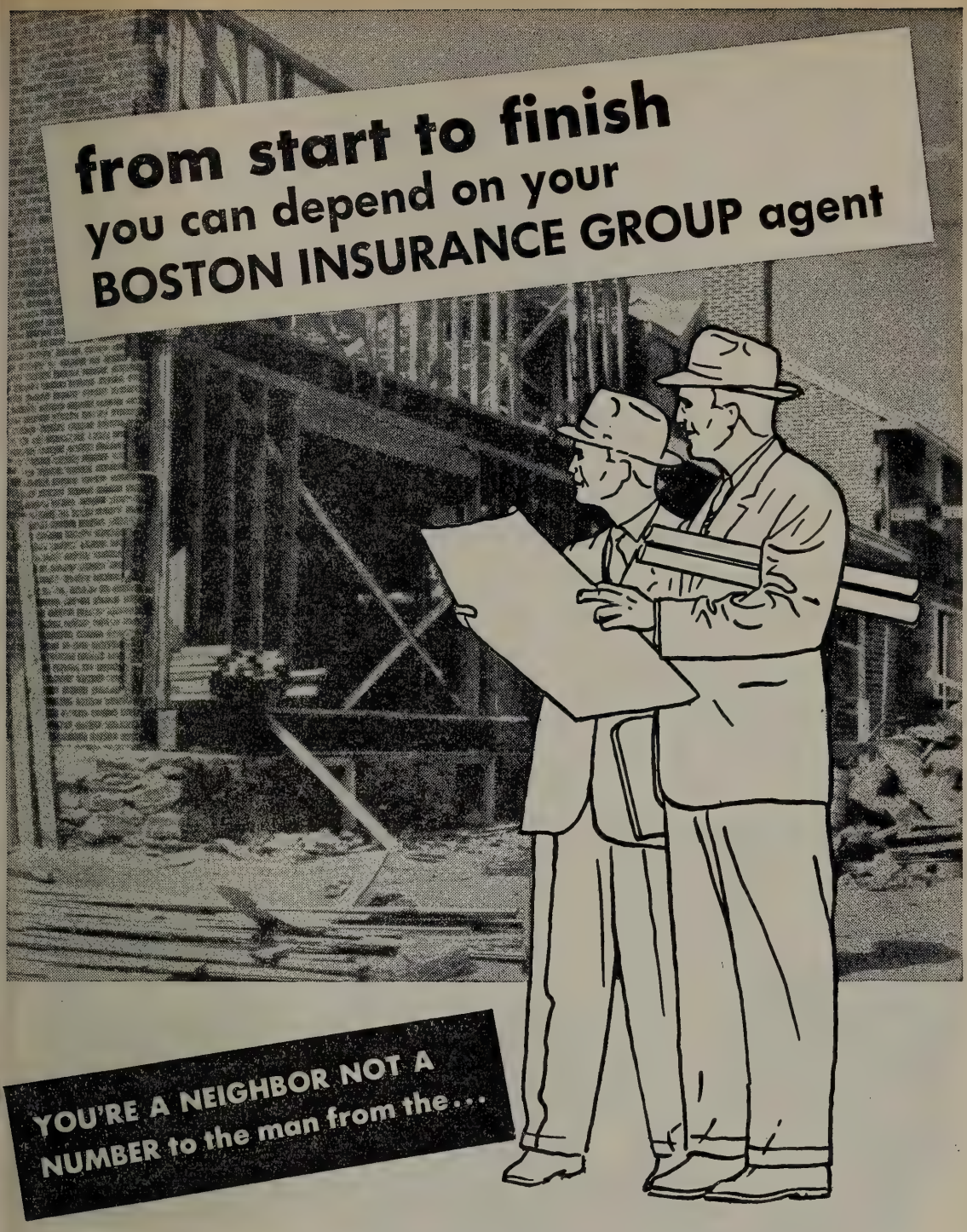


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MYSTERIOUS MOUNTAIN, *Op.* 132

By ALAN HOVHANESS

Born in Somerville, Massachusetts, March 8, 1911

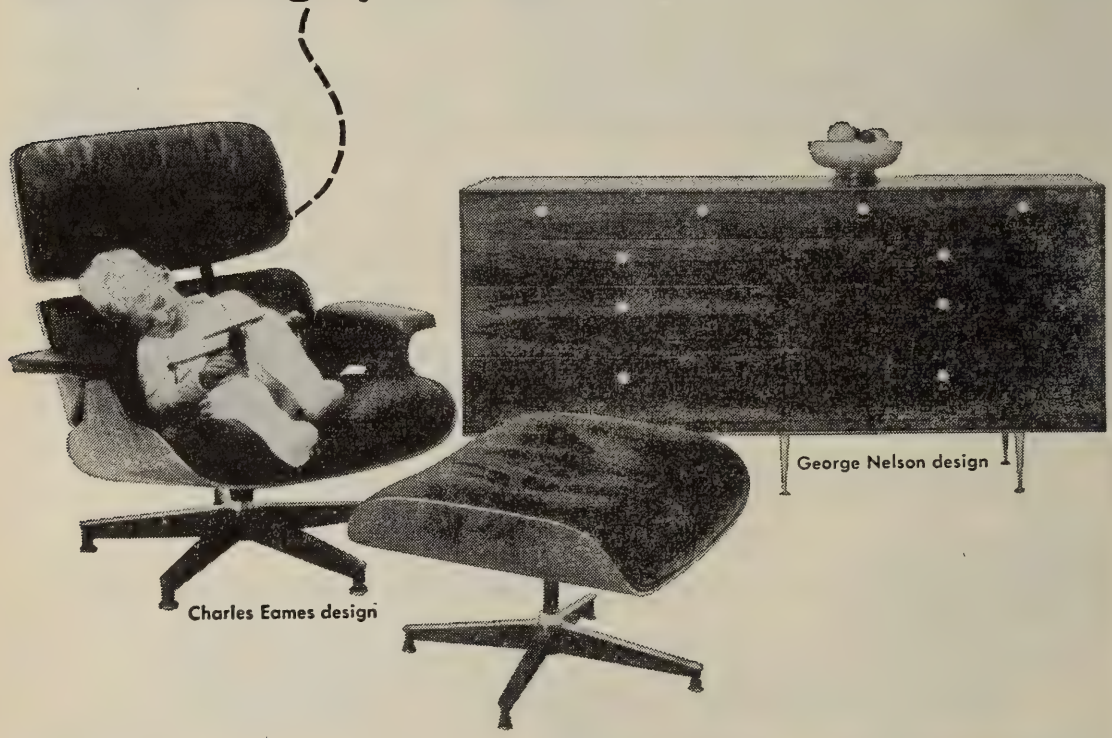
Composed in 1955, *Mysterious Mountain* had its first performance by the Houston Symphony Orchestra under the direction of Leopold Stokowski on October 31 of that year. It has since been performed by other orchestras.

The score requires 3 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 5 horns, 3 trumpets, 3 trombones and tuba, timpani, celesta, harp, and strings.

MR. HOVHANESS has commented as follows upon his piece and the significance of its title:

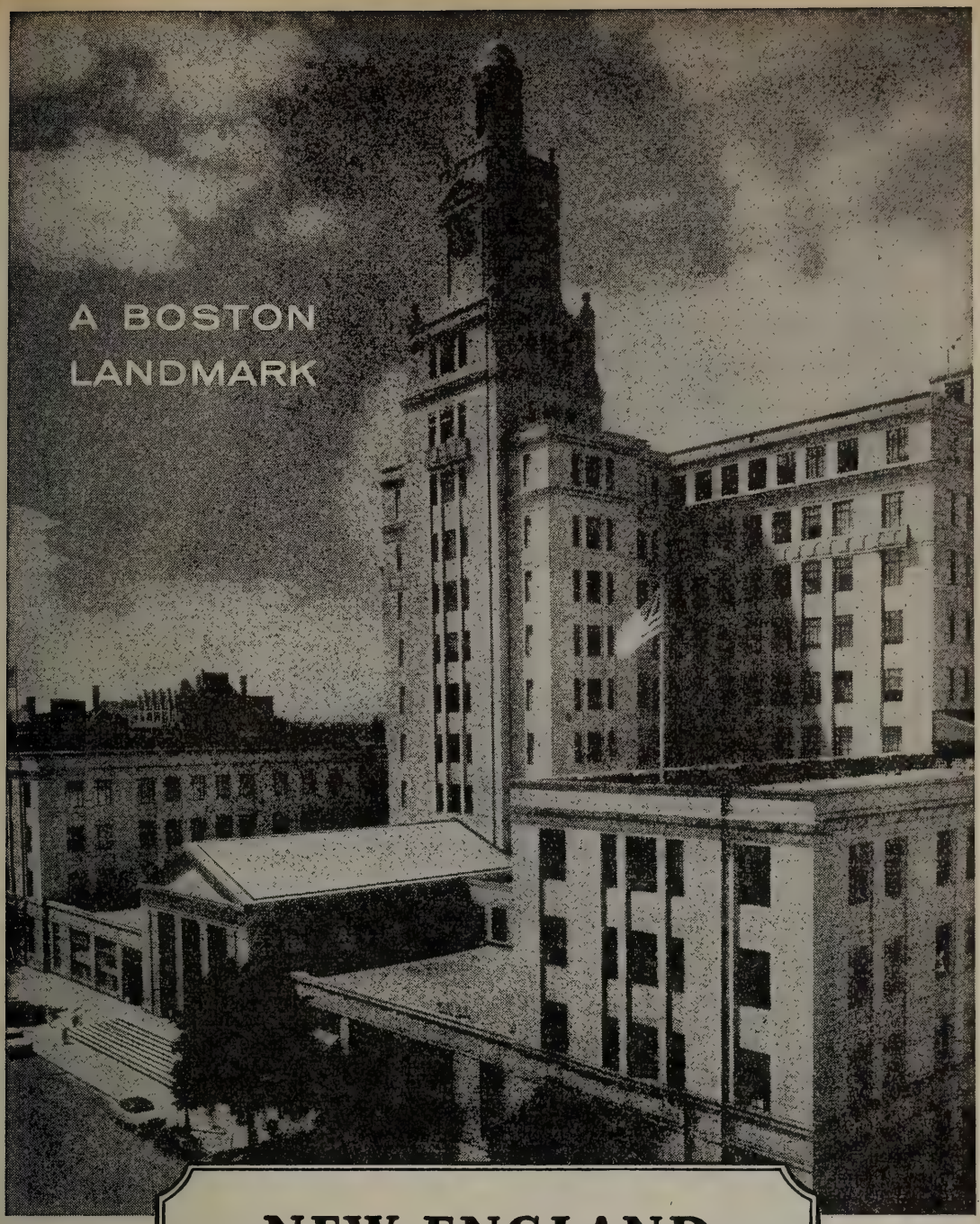
"Mountains are symbols, like pyramids, of man's attempt to know God. In the *Tales of Genji* is mentioned a Taoist fairy story about a divine mountain inhabited by mysterious sages. Mountains are symbolic meeting places between the mundane and spiritual worlds. To some, Mysterious Mountain may be the phantom peak, unmeasured, thought to be higher than Everest, as seen from great distances by fliers in Tibet. To some, it may be the solitary mountain, the tower

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of strength over a countryside — a Fuui-No-Yama, Ararat, Monadnock, Shasta or Grand Teton.

"The first and last movements are hymn-like and lyrical, using irregular metrical forms. The first subject of the second movement, a double fugue, is developed in a slow vocal style. The rapid second subject is played by the strings, with its own counter subject and with strict four-voice canonic episodes and triple counterpoint episodes. Gradually the long tones of the first subject return, intoned by the horns and trumpets over and under the second subject, leading to a grand climax. In the last movement a chant in 7/4 is played softly by muted horns and trombones. A giant wave in a 13-beat meter rises to a climax and recedes. Divided strings carry a continuation of the 7/4 chant. A middle melody is sung by the oboes and clarinets in a quintuple beat. Muted violins return with the earlier chant, which is gradually given to the full orchestra."

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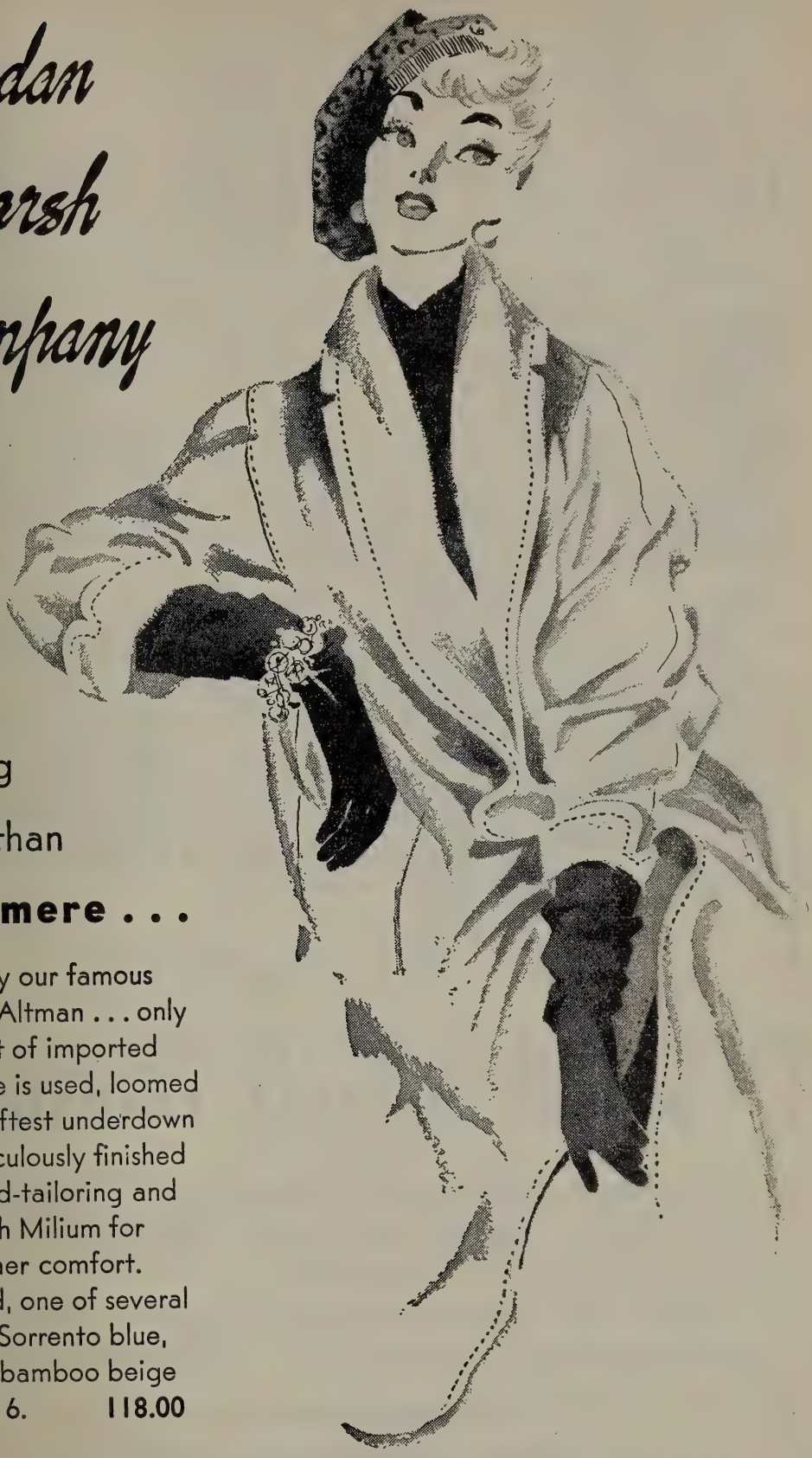
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ALAN HOVHANESS

By OLIVER DANIEL

(*American Composers Alliance Bulletin,* October, 1952)

IT WAS some time back in the early thirties that Alan Hovhaness began to be noticed in the music circles in Boston. Even then he was gaunt, a little pale with dark eyes and hair that gave him an ascetic appearance; he was tall — in fact, he seemed taller then he does now and he walked with a slight stoop that made him look as if he wanted to appear shorter. His name appeared then in the Boston Symphony program books as a piano teacher and it read Alan Scott Hovhaness. He was writing music profusely and had won both admirers and detractors. Perhaps both were a bit disturbed by his excessive devotion to the symphonies of Sibelius, chiefly the 3rd and 4th. Those who shared his feeling for the master as well as those who did not resented somewhat the pronounced Finnish accent which Hovhaness' music had acquired. (He even essayed a trip to Finland.) But always to his admirers he was a musician of intense talent and they lost no time trying to bend everyone into agreement.



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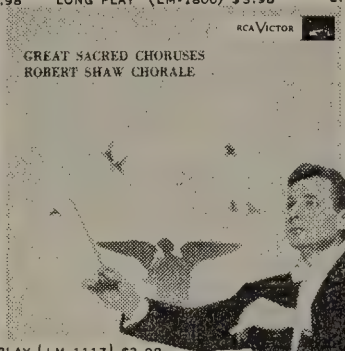
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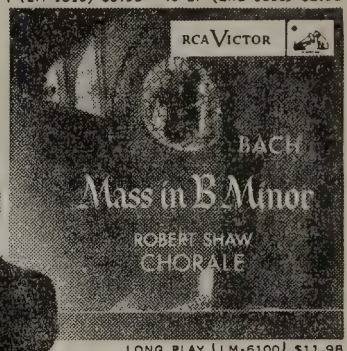
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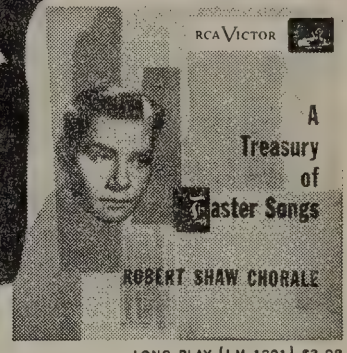
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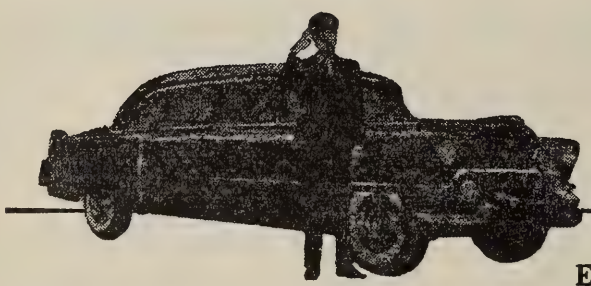
Although he had written a tremendous amount of music, he was not satisfied with it and announced in 1940 that he intended to burn or destroy all of it. And he did! Over a thousand works including two symphonies and several operas. Although he explained that he felt he had not been sufficiently critical, the truth was he had found a new spiritual kinship — one that was to draw him far from the coast of Finland. He had become attracted to the East and the Middle East; not geographically, but in spirit. He was at first drawn to the music of India and he studied it avidly. His next interest, and it was a vital one, was in the kind of music he believes was practiced in ancient Armenia. This was naturally stimulated when he became the organist in Boston's Armenian church and encountered there singers who sang many of the archaic chants and songs built on early modal patterns. While he did not attempt to incorporate any Armenian melodies or folk material into his work, he became fascinated by its modal simplicity and attempted to integrate it into his own writing. He actually considers contact with this ancient type of music one of the most important factors in his musical development. But his interest in the poetical qualities of the earlier music repelled him from the modern

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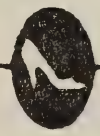
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and contemporary sort of near-Eastern music. He considers present Armenian, Turkish and other related music as simply "bad music." He has, in fact, about given up the whole "Armenian business," so he says, and hopes to turn his attention again to the kind of music that originated in India, which he feels must have been similar to the early music of Europe during the days of the troubadors. He regards these expressions as a natural kind of music, in fact closer to nature than most of our music has become. To him such basic expressions exist without national boundaries. But, in addition to his natural affinity for modal music and monody, he admits to a strong feeling for Renaissance polyphony. As Henry Cowell aptly put it, he seems to skip the eighteenth and nineteenth centuries.

Alan was born in Somerville, Massachusetts, on March 8, 1911, the son of chemistry professor, Haroutiun Hovhaness Chakmakjian and Madeline Scott Chakmakjian. It was his mother who thought the name too foreign for the environs of Boston, and hence Alan Hovhaness

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Chakmakjian became Alan Vaness. Later, when he began to experiment with his name, he took his mother's name, restored his middle name (with an altered spelling) and discarded the Chakmakjian permanently. When he was about five the family moved to Arlington, another Boston suburb.

There he began to compose music as soon as he could read it and continued composition systematically, he says, by the time he was eight. For the Junior High School classes, he composed a religious opera and continued to write for his fellow students through High School; did a short turn at Tufts College and then entered the Conservatory. His piano work was done with Adelaide Proctor and Heinrich Gebhard, both of whom became encouraging champions for the young musician, who admits that at that time he had few friends. At the conservatory he studied composition with Frederick Converse. In 1942 he won a scholarship to study at the Berkshire Festival with Martinu.

The home life of the Chakmakjians was decidedly American. Consequently, Alan never learned to speak Armenian, even though his father tried to interest him in it. Later, he mastered the alphabet and learned a few words. But the sounds of the words so fascinated him that he used Armenian titles for many of his works such as "Lousadzak," "Arevakal" and "Haroutiun." Explaining the use of these titles, Hovhaness feels that they bring into modern times some of the ancient names which symbolize the architecture and music he admires. It is an acknowledgment of an influence rather than anything else.

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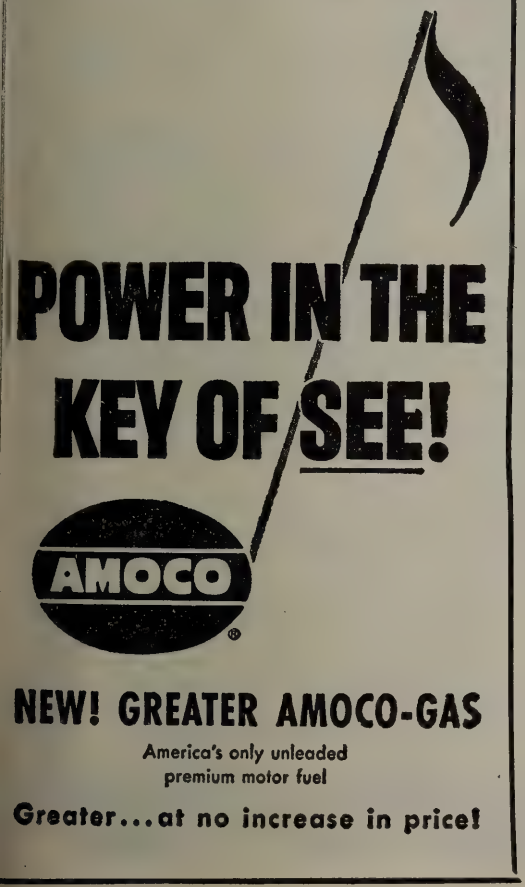
By PAUL HENRY LANG

(*New York Herald Tribune,* December 29, 1957)

The occurrence of three eighteenth-century operas at the Metropolitan Opera House in New York within a single week brought the following interesting comments from Mr. Lang.

THE Metropolitan Opera presented within the compass of one week three eighteenth-century operas. They were not only well received but played to capacity audiences. Surely, this would have been unthinkable a short generation ago, and speaks well for our rising musical taste. The three operas, Gluck's "Orfeo," Mozart's "Don Giovanni," and "Figaro," are all products of the so-called Viennese School; there must be a quality and atmosphere about this school that make it particularly attractive to enlightened audiences.

This eighteenth-century Austria was different from the contemporary Germany, which consisted of one new and as yet rather parvenu kingdom, Prussia, several electorates, principalities, and a great number of small ducal residences. Austria was a thousand-year-old empire where the nobility and the bourgeoisie vied with each other to make their beloved Vienna the proud metropolis of Eastern Europe.





Maria Theresa's capital was rich, rich in life and art to a degree that is hard for us to imagine. Both the wealthiest and the most talented of the Germans, Italians, Hungarians and Slavs who made up the empire congregated in the city, which at that time numbered about a quarter of a million inhabitants. "This is the only place to grow old in," said one visitor, but another thought that "people die here but they never grow old."

The nobility, in their Spanish Baroque or French Rococo palaces, were large landholders who spent enormous sums on luxurious living, which meant good food, entertainment, and especially music and the theater. But not only the nobles, the whole of Vienna lived like that.

The Viennese were fundamentally different from the Germans because of their humor and irony, an esprit that had a certain French tinge. But what was most characteristic of this luxury-loving capital was the absorption of life into an artistic atmosphere dominated by music. The spirit of North and South, German counterpoint and Italian melody, met here in a felicitous union.

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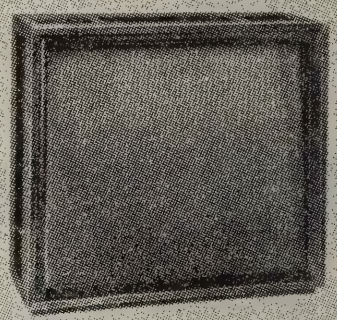
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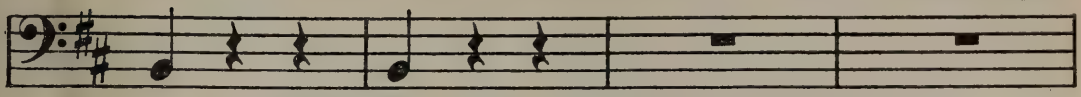
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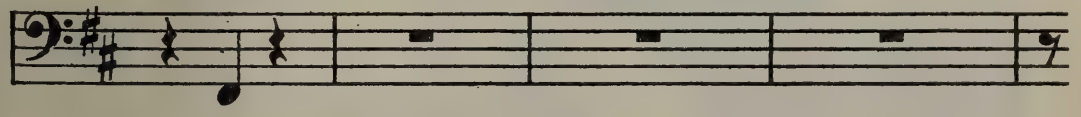
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item: ELVIS CONFOUNDS CRITICS, AGAIN!

comment: Radio Shack has discovered that the worst thing a record merchant can do is *Think*. When the Elvis Presley album of Christmas songs (LOC-1035) was announced by Victor, we did the worst thing . . . *Thought* it would be a slow seller and ordered accordingly. On Dec. 7, historically a catastrophic date, we were sold out and with 17 days yet to go. Frantic calls revealed our friends in outlying principalities had likewise *Thought* themselves out of stock. All but one mad chap who *under-Thought* and was able to trade us a few. Choose this or any Victor holiday season LP at Radio Shack while the choosing is good. And remember this moral: he who thinks before he considers is unconsiderate; he who considers before he thinks is unthinkable.

item: L'ENFANCE DU CHRIST (BERLIOZ)

comment: When we ponder over this magnificent 2-disk boxed album, LM-6053, featuring the Boston Symphony Orchestra, the N. E. Conservatory chorus, soloists Kopleff, Souzay, Tozzi, and Valletti, and the complete French-English text, we're more delighted than ever with our RCA-Victor franchise. For here is a sumptuous, definitive product which surely places Art before profit in every detail from conception to execution. The Burk notes tell us Berlioz reaped 1100 francs from the first performance of L'Enfance du Christ. But 1957 is not 1854, and Victor will wait a while before it does as well financially as Hector. Art and the public have been well served indeed!



item: WHERE TO BUY RCA-VICTOR RECORDS

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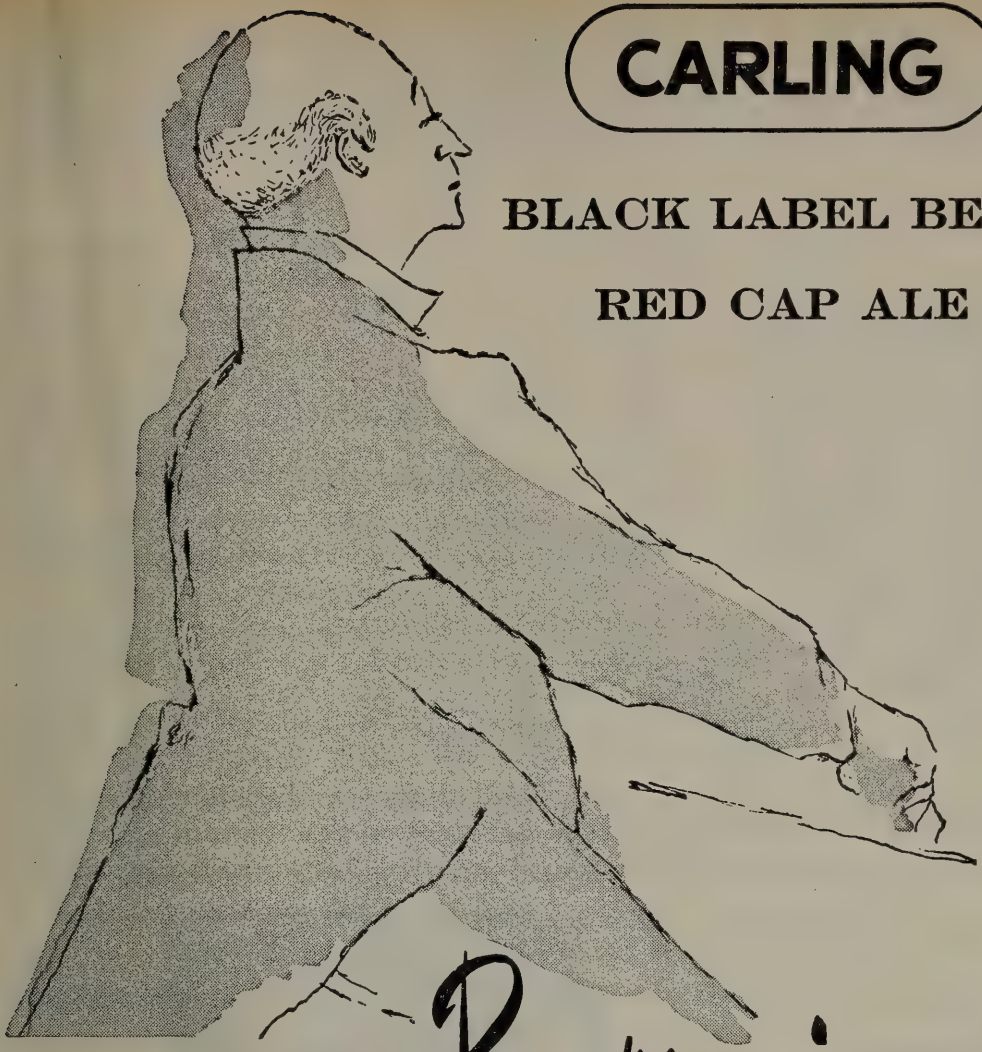
all strata of society could meet. Whether at the promenade, the innumerable cafés, the suburban inns, the summer-time outdoor balls, the public concerts, or the opera, from emperor to coachman Austrians were alike in their whole-hearted approval. The theaters just outside the city gates, like the Kärtnertor Theater where the "Magic Flute" was first produced (placed there so that in case of a riot the guards could quickly shut the gates), were for the populace, but the aristocracy, too, liked to journey there to hear plays and operas.

The most astonishing aspect of this wealth of music was that no sooner was a new type established than it immediately tended to gain a higher sphere of art. The improvised outdoor music-making sired the divertimento and serenade, the suburban slapstick comedy the *Singspiel;* the family musicals prompted the composers to furnish hundreds of quartets and other chamber music, and eventually the divertimento itself developed into the symphony.

The imperial family, not especially bright in other matters, such as statesmanship, set the pace. A number of Hapsburgs were excellent musicians, and their love of opera was a family trait. Vivaldi, Salieri, Gluck, Mozart, Paisiello, and many other famous composers were engaged, and the court poet was none other than Metastasio, the most sought after librettist of the century.

It was not at all unusual for the Emperor to order a private opera





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performance which he conducted, while several archduchesses would take various rôles. There is an authentic story about the famous old court composer and conductor, Johann Josef Fux, and the Emperor Charles VI, himself an able conductor who like to direct operas from the harpsichord. "It is a pity," said Fux sincerely, "that Your Majesty did not become a professional conductor," whereupon the Emperor replied with a smile: "Oh, I am getting along all right."

The wealthy nobles, the bishops and archbishops of the empire, all maintained elaborate musical establishments, often both opera and orchestra in addition to church music. They engaged first-class musical directors, usually noted composers, and servants were preferred if they could sing or play. The incessant demand for new compositions explains the prodigious number of works. At times the urgency taxed even such an old hand as Haydn. Told by Prince Esterhazy that in a couple of days guests were expected who would like to hear a new symphony, the composer of 104 symphonies had no time to prepare a score. Having planned the work in his head he simply wrote out the orchestral parts.

A world so fantastic and bountiful does not seem real to us, but the three masterpieces heard in New York are very real witnesses of the truth. While such a musical utopia can never return, its creations will remain with us, and as our appetite for this refined music grows, we shall discover that the libraries of the world contain many more operas, symphonies, chamber music, and choral works which, if known, would immeasurably brighten the drabness of the current repertory.



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SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797; died in Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8,* was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The most recent performances in this series of the Boston Symphony Orchestra were on April 29–30, 1955.

The orchestration follows: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

THE world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been)

* This on the basis that it was the last to be found although it was composed before the great C major Symphony. The posthumous C major has been variously numbered 7, 8, 9, or 10 by those who have variously accepted or rejected the so-called "Gastein Symphony," which was lost, and the fragmentary sections for a symphony in E (1821), which Felix Weingartner filled out into a full score. Fortunately the "Unfinished" Symphony, easily identified by its name and key, can be left numberless.

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and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a third movement that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert who wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. Professor Tovey finds the theme projected for the scherzo "magnificent," but is distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considers entirely unworthy of such a premise. There are others who can imagine no scherzo and finale whatever as properly belonging to the symphony in the state in which Schubert seems deliberately to have left it. However, these futile speculations may be left to those who have tried to uncover in Schubert's uneventful life some unexpected source of inspiration for the symphony. Was Schubert under the spell of a visit to his idol, Beethoven, which he may (or may not) have made in that very year? Or was there some secret love affair? These questions may remain with the romancers, literary and dra-

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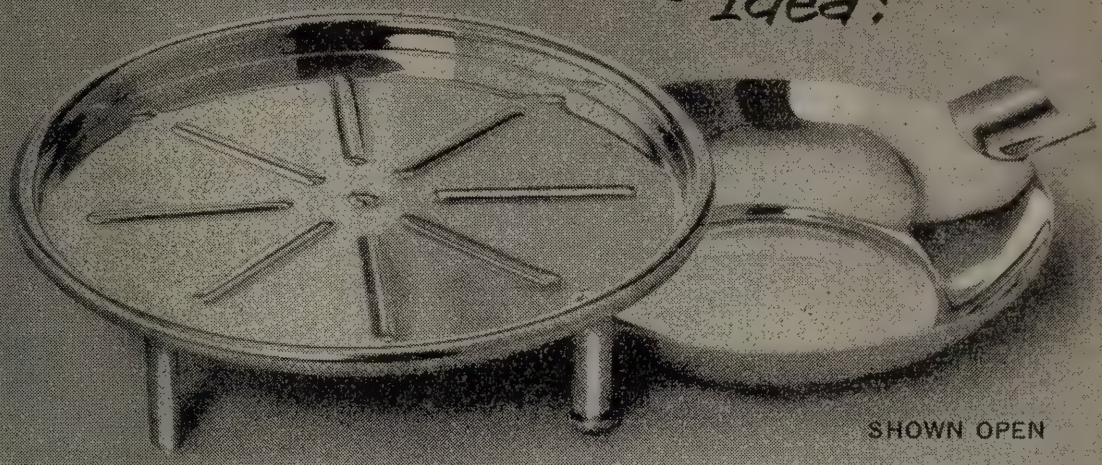
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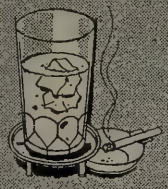
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matic, who, with little historical data to embarrass them, have been able to give their imagination the fullest play.

• •

The bare facts of Schubert's "Unfinished" Symphony are soon told. It was on April 10, 1823, some months after he had composed the symphony, that his friend Johann Baptist Jenger put up his name for honorary membership of the Styrian Music Society at Gratz on the grounds that "although still young, he has already proved by his compositions that he will some day rank high as a composer." Schubert gratefully accepted his election to the Styrian Music Society with the following communication:

May it be the reward for my devotion to the art of music that I shall one day be fully worthy of this signal honour. In order that I may also express in musical terms my lively sense of gratitude, I shall take the liberty, at the earliest opportunity, of presenting your honourable Society with one of my symphonies in full score.

Alfred Einstein in his invaluable book, *Schubert, a Musical Portrait,* has deduced that Schubert presented the already composed symphony to Anselm Hüttenbrenner, the director of the Society, in gratitude on receiving from him the diploma of membership, rather than to

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(Continued from page 772)

COMING EVENTS

Marcel Mule, the saxophone virtuoso who is to appear with the orchestra next week, has acquired a high reputation in Europe, where his abilities have done much to give this instrument an important place in symphonic music. M. Mule, long a member of the *Garde Republicaine* Band in France, founded in 1929 with three colleagues the Saxophone Quartet. With this group and as soloist he has toured extensively in Europe. As long ago as 1939, Sigurd Rascher, a Belgian player of this instrument, appeared as soloist in Ibert's *Concertino,* together with Debussy's *Rhapsody,* at the Boston Symphony concerts.

Marcel Mule will play with this Orchestra at the Sunday afternoon concert on February 2, the concert in Cambridge on the following Tuesday, in New Haven on February 11, and in New York City on February 12 and 15.

Thomas Schippers, who is to conduct the orchestra on Friday afternoon and Saturday evening, February 21 and 22, will be the last guest conductor of the season and will then conduct for the first time in Boston. Mr. Schippers, now twenty-eight, is a native of Michigan. He has conducted many opera performances in New York City with the Lemonade Opera Company and later with the New York City Opera. He has conducted the principal operas by Menotti—most recently the production of the *Saint of Bleecker Street.*

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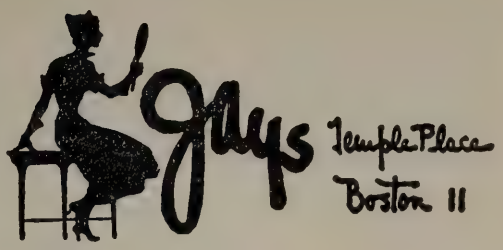
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the Society itself. Mr. Einstein further believed "it is also quite unthinkable that Schubert with all his tact and discretion would ever have presented the Society with an unfinished fragment." From then on, as records show, Schubert neither spoke not thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and attempted (unsuccessfully) to produce his friend's latest opera *Alfonso and Estrella* at Gratz in this year, seems to have done nothing at all about the symphony. It lay stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the "Friends of Music Society" in Vienna, December 17, 1865.

• •

Schubert composed symphonies fluently from his schooldays until the age of twenty-one, when (in 1818) he wrote his Sixth. Like those which preceded it, the Sixth was on the whole complacent and conventional in pattern. Like the Fifth, it was designed for the none too illustrious Amateur Society.* In the ten years that remained of his life he wrote two symphonies in full scoring, so far as is known.

* This was not the *Gesellschaft der Musikfreunde* of which the composer was a member.

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Kreissle von Helborn, writing the first considerable biography of Schubert in 1865, studying his subject carefully and consulting the acquaintances of the composer then surviving, got wind of "a symphony in B minor, in a half-finished state" through Joseph Hüttenbrenner, Anselm's brother. "The fragment," reported Kreissle, "in the possession of Anselm Hüttenbrenner of Gratz, is said, the first movement particularly, to be of great beauty. If this be so, Schubert's intimate friend would do well to emancipate the still unknown work of the master he so highly honors, and introduce the symphony to Schubert's admirers."

A worthy suggestion! As a matter of fact, Joseph had done something about introducing the symphony. He had written in 1860, five years before Kreissle's book, to Johann Herbeck, then conductor of the *Gesellchaft der Musikfreunde* concerts in Vienna, informing him that his brother had a "treasure in Schubert's B minor Symphony, which we put on a level with the great symphony in C, his instrumental swan song, and any one of the symphonies by Beethoven." Herbeck did not act on this advice for five years, perhaps because he did not wish to be compelled to play one of Anselm's overtures, which might have been

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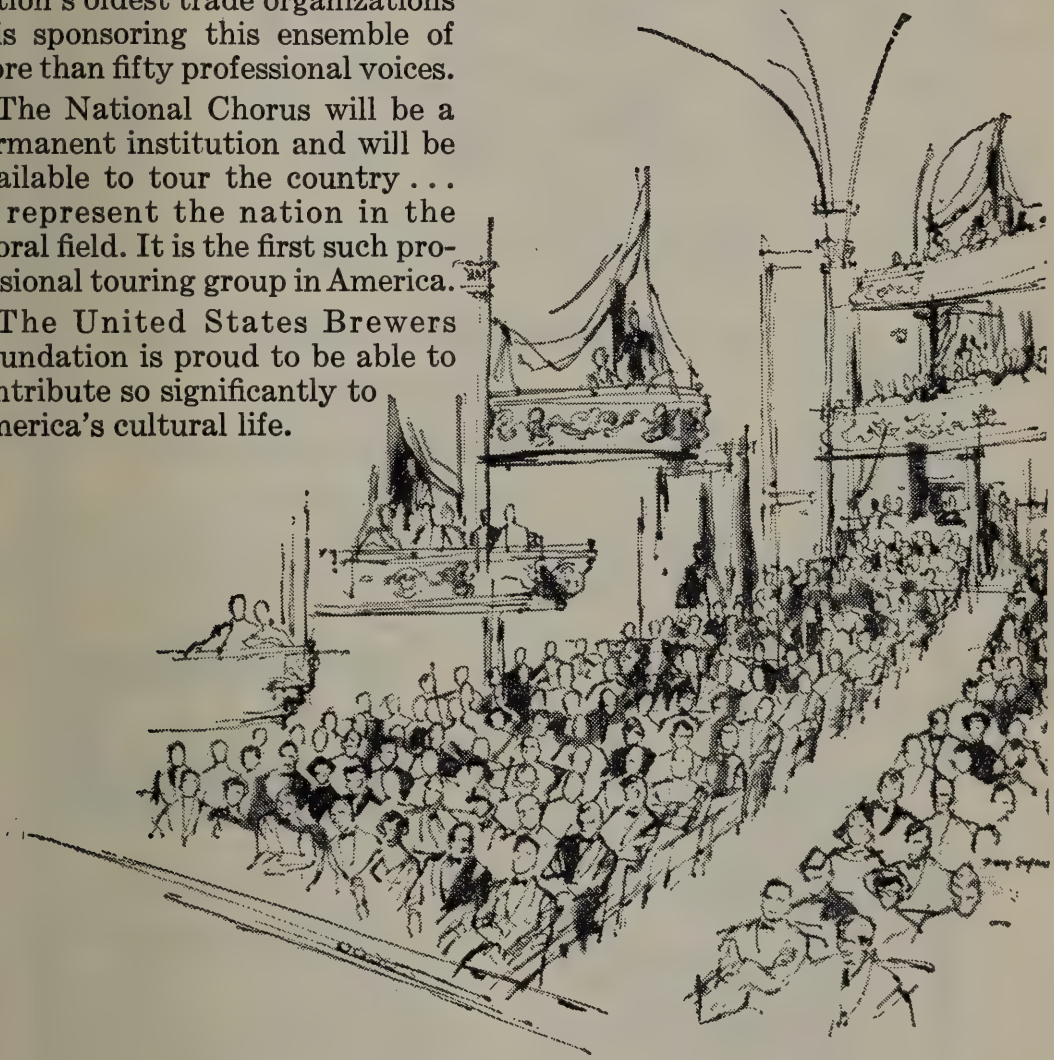
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an obligation firmly tied to the Schubert manuscript. Or perhaps he mistrusted this sudden enthusiasm of the Hüttenbrenners, bursting forth after a silence of some thirty years, during which the sheets had lain yellowing and unnoticed in Anselm's cabinet. It is only too evident that the brothers had thought of it as merely one of countless Schubert manuscripts. As the other posthumous symphony, the C major, the "swan song" unearthed by Schumann in 1839, published in 1850, began at last to dawn upon the general musical consciousness, the Hüttenbrenners may have pulled out their old relic and wondered whether by some rare stroke of luck it might prove another such as the C major symphony. A reduction for piano duet was brought forth and shown to "the initiated" among their friends. But Anselm Hüttenbrenner, an unsuccessful and embittered composer, who had retired into solitude with his own unplayed manuscripts, was plainly "difficult."

At length, in 1865, Herbeck had occasion to stop at Gratz, according to the account by Ludwig Herbeck in his biography of his father Johann (1865). Johann Herbeck sought Anselm, then an old man, eking out his last years in seclusion in a little one-story cottage at Ober-Andritz. Herbeck made his approach cautiously, for the aged



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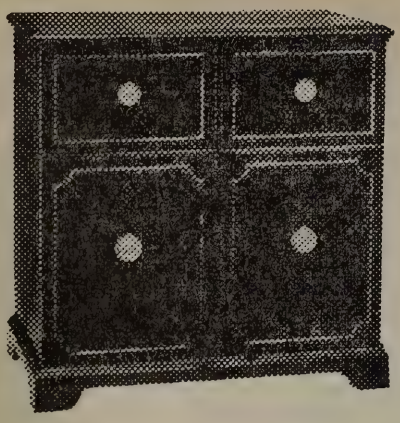
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Anselm had grown eccentric, and having been so close with his Schubert manuscript in the past, might prove balky. Herbeck sat down in a neighboring inn where, he learned, Anselm was in the habit of taking his breakfast. Anselm put in his expected appearance. Herbeck accosted him and after some casual conversation remarked: "I am here to ask your permission to produce one of your works in Vienna." The word "Vienna" had an electric effect upon the old man who, having finished his meal, took Herbeck home with him. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was accordingly performed by Herbeck at a *Gesell-*

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schaft concert in Vienna, December 17, 1865. The program duly opened with an overture ("new") , of Hüttenbrenner. The symphony was published in 1867, and made its way rapidly to fame.

Alfred Einstein's Estimate of the "Unfinished" Symphony

(From "Schubert: A Musical Portrait")

"A study of the two completed movements provides the probable explanation why Schubert let matters rest at that point. Unlike the C major Symphony, they have never been criticized for their 'heavenly length' — that much-quoted expression of Schumann's. (Schumann's unhappy phrase may have been meant either as a tribute or as an affectionate criticism.) Schubert wrote a superbly integrated sonata movement of extraordinary tension, which, for sheer concentration, can only be matched by the first movement of Beethoven's Fifth Symphony. But so far as this movement is concerned, any comparison with Beethoven is misleading. Among the characteristic features of the 'Unfinished' are its dynamics, but they are fundamentally different from those of Beethoven, the great master of dynamics.

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Beethoven's mighty orchestral *crescendi* always culminate in correspondingly mighty outbursts. With Schubert these outbursts are shorter, as it were more dangerous, and the contrasts are sharper and more clear-cut. Beethoven is full of pathos; Schubert possessed of a daemon. And the same contrast is apparent in both harmony and melody. Why B minor? It has been suggested with some justification that the answer is to be found in a number of Schubert's B minor songs, all filled with a mysterious or uncanny sense of power — *Der Unglückliche,* for example, or *Der Doppelgänger.* But this first movement springs from a more fathomless source; and the expression of poignant melancholy and the outbursts of despair could be answered only by the innocence of the *Ländler*-like second subject, which ventures with such a brave show of courage into the development. Here once more is a sonata movement that is not simply a 'framework' but, within the letter and spirit of conventional rules, a masterly renewal and vindication of the form.

"The second movement, an Andante (with the subsequent addition of 'con moto') in the simplest binary form with coda, is not, as might be expected, in D major or A major, but in the key of E major, which is lifted far above normality and beyond traditional emotion.

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One might here suppose the influence of Beethoven to have been at work, in the shape of the Larghetto of his Second Symphony, and once again any comparison would be inadmissible. A better parallel would be the Andante of Schubert's own B major Sonata. Here there is no longer any crescendo or diminuendo, but only the dynamic contrasts between loud and soft; no melodic 'development,' but only the interplay of small or large melodic groups of magical charm and magical euphony. Reference has already been made to the boldness of the harmony in the so-called second subject and in the modulations in the coda. The whole movement, in its mysterious and unfathomable beauty, is like one of those plants whose flowers open only on a night of the full moon.

"It is obvious why Schubert abandoned work on this symphony. He could not 'finish' it, in any sense of the word. The Scherzo, which

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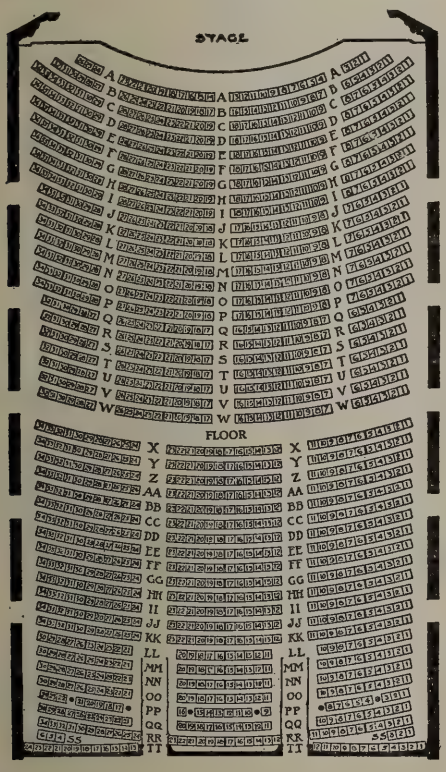
is fairly completely sketched, though in less and less detail (it breaks off after the first section of the Trio), and even orchestrated for its first nine bars, comes as a commonplace after the Andante. In an article entitled 'The Riddle of Schubert's Unfinished Symphony' (*The Music Review*, II, 1 [1941]), Hans Gál has made it abundantly clear that nothing could ever have been fashioned from the material of this Scherzo which could have approached the originality, power, and skill, of the two preceding movements. It is exactly what happened in the case of *Lazarus*. Are we to believe that Schubert was not fully aware of this power? He had already written too much that was 'finished,' to be able to content himself with anything less or with anything more trivial."

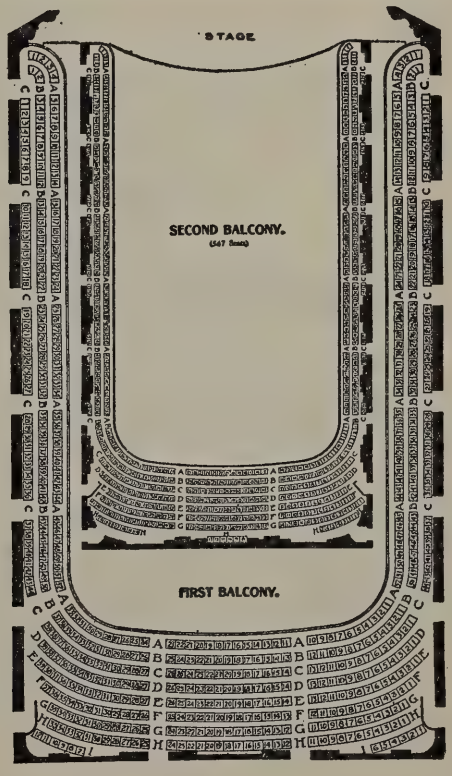
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Born at Hanau, Germany, November 16, 1895

Paul Hindemith completed his "Metamorphosis" in August, 1943. It had its first performance by the New York Philharmonic-Symphony Society on January 20, 1944, Arthur Rodzinski conducting.

It was performed at these concerts January 26, 1945, George Szell conducting; October 29, 1948, Richard Burgin conducting, and on February 27–28, 1953, under the direction of Charles Munch.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, military drum, bass drum, cymbals, triangle, small gong, glockenspiel, bells, and strings.

THE *Symphonic Metamorphosis,* which, by the nature and order of its four movements, would suggest a symphony, uses for thematic material themes from the lesser known music of Weber. The themes from the first movement, the Andantino and the March Finale, have been taken from Weber's music for piano, four hands. The thematic basis of the Scherzo is derived from Weber's Incidental Music to



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Schiller's play, *Turandot.** When the *Metamorphosis* was performed in New York, the program stated: "None of these fragments, in Hindemith's opinion, represents Weber at his best. Consequently, he has made alterations to suit his requirements."

In the first movement, Allegro 2-4, the orchestra at once proposes (and repeats) the theme. It is briefly elaborated before a second and more vociferous theme is set forth (and likewise repeated). The working out is concise. The Scherzo has been characterized as *"chinoiserie."* The flute first plays the rather florid theme, which, after punctuation by an exotic battery, passes to the lower strings at a livelier tempo. Presently the horns take the burden, and a rapid running figure is introduced with trilling woodwinds. There is a climax of sonority and a dying away, the percussion adding its color. In the Andantino (6-8) the winds carry the melody for the most part, the flute surmounting the last pages with ornamental figures. This leads directly into a brisk march movement, accentuated with snare drum and various percussive instruments.

---

* Schiller's play was based upon Carlo Gozzi. Weber contributed, in 1809, seven numbers, of which he had written the *"Overtura Chinesa"* in 1806. The opening subject, which Hindemith has used, was borrowed by Weber from Rousseau's *Dictionary of Music.*

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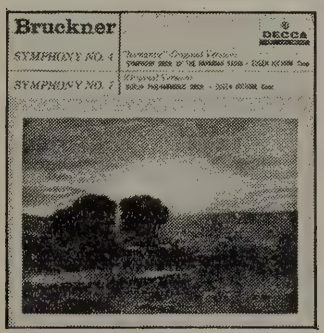
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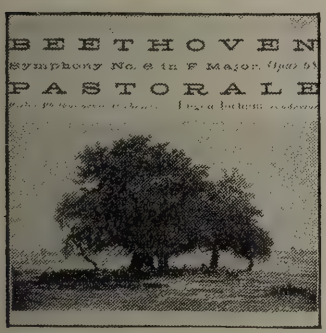
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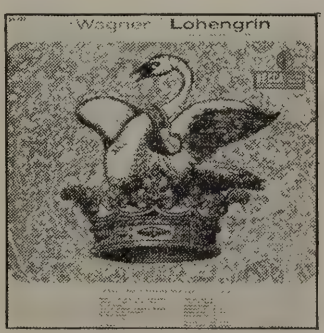
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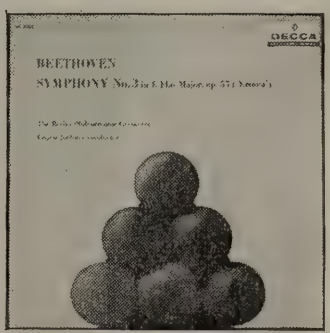
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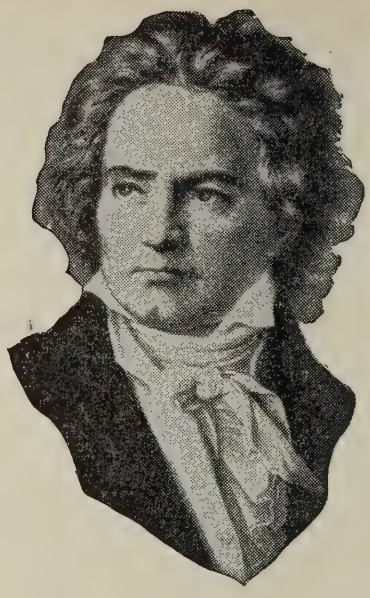
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with historical and descriptive notes by

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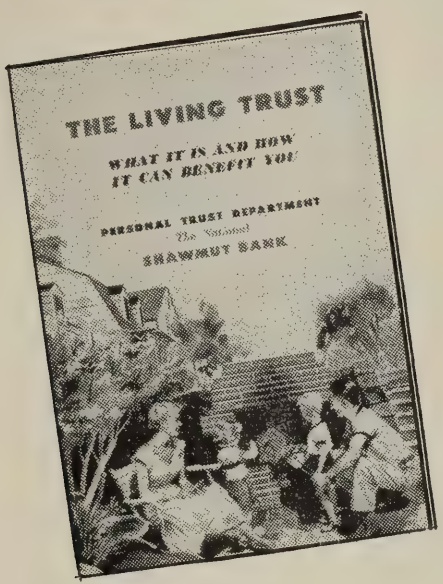
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MARCEL MULE

Marcel Mule was born in Aube (Orne) in 1901, studied both piano and violin, but in addition he learned to play the saxophone under the instruction of his father, himself a virtuoso. In 1923 he was admitted to the Band of the *Garde Républicaine* as saxophonist. In 1929 he founded, together with colleagues of that organization, the *Quatuor de Saxophones de la Garde* which later became the Saxophone Quartet of Paris. In 1936 he left the Band to devote himself entirely to concerts. He has appeared as soloist and toured with this group in various countries in Europe. In 1942 a class in saxophone was established at the Conservatoire under his direction. His present visit to this country is his first.

Marcel Mule will play with this Orchestra at the Sunday afternoon concert on February 2, the concert in Cambridge on the following Tuesday.

• •

REPORTS FROM ISRAEL

Charles Munch conducted the Israel Philharmonic Orchestra as guest on January 15th. Reviews from *Haaretz* (in translation) and from the *Jerusalem Post* are here reprinted.

With the appearance of the music director and conductor of the Boston Symphony Orchestra, Charles Munch, the I.P.O.'s season reached one of its highest peaks. The programme chosen as well as the musical personality of one of the world's outstanding conductors made this concert a musical cultural event of the highest order.

If only for one year we could have the privilege of having such a great musician as M. Munch as the permanent conductor of the Israel Philharmonic! In only three rehearsals he brought about a revolutionary change in the playing of our orchestra and still more could be awaited from him if he could work with the musicians for a continuous period. . . .

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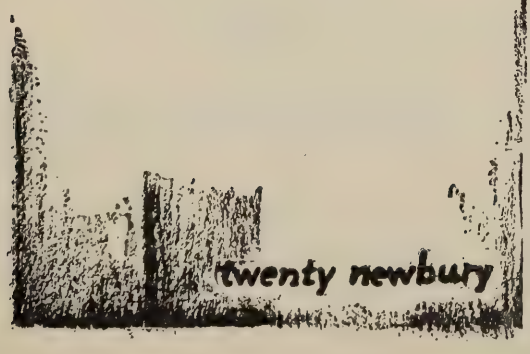
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My personal preference of the evening were the Three Nocturnes by Debussy and the work of Samuel Barber. Here M. Munch revealed himself in his full genius in the presentation of shades of colour and of charm. The Debussy breathed the very atmosphere of M. Munch's homeland and there is no wonder that the audience was completely enchanted. To the conductor of the choir, Gari Bertini, we must also give praise for his training of the chorus so that we were able to hear "Sirens" in beautiful sounds that do not too often emanate from the songs heard in Israel.

The work of Barber, a young American composer, is a very strong composition both from the æsthetic and technical point of view. This is modern American music of the best type and the composer succeeds in giving a sound picture of expressive power in a musical language that can be understood by the music lover as well as the music connoisseur while the mythological legend is wonderfully well woven into the musical spirit of modern man.

We acclaim M. Munch for his choice of a serious programme by which he showed that he pays honour to the musical public of Israel and his success was tremendous.—*Haaretz.*

The wonderful thing about Dr. Munch's conducting is that although

(Continued on page 875)

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SATURDAY EVENING, FEBRUARY 1, *at* 8:30 *o'clock*

RAVEL . . . . . "Ma Mere l'Oye" ("Mother Goose") Children's Pieces

Pavane de la Belle au Bois Dormant
(Pavane of the Sleeping Beauty)
Petit Poucet (Hop o' My Thumb)
Laideronette, Impératrice des Pagodes
(Laideronette, Empress of the Pagodas)
Les Entretiens de la Belle et de la Bête
(Beauty and the Beast converse)
Apothéose: Le Jardin féerique (The Fairy Garden)

IBERT . . . . . Chamber Concertino for Saxophone and Orchestra

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TOMASI . . . . . Ballade for Saxophone and Orchestra
(First performance at these concerts)

MENDELSSOHN . . . . . Symphony No. 4 in A major ("Italian"), *Op.* 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: Presto

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"MA MÈRE L'OYE," 5 PIÈCES ENFANTINES
("Mother Goose," Five Children's Pieces)

By Maurice Ravel

Born at Ciboure, Basses-Pyrênées, March 7, 1875; died in Paris, December 28, 1937

The orchestration follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons and contra-bassoon, 2 horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier)*, xylophone, celesta, harp, and strings.

First composed as a suite for piano duet in 1908, *Ma Mère l'Oye* was orchestrated by Ravel as a ballet and so performed. The orchestral suite drawn from this ballet and consisting of five numbers, was performed in Paris, January 21, 1912, and introduced to this country by the New York Symphony Society, Walter Damrosch conductor, in Aeolian Hall, New York, November 8, 1912. The suite was first performed at the Boston Symphony concerts December 26, 1913 (Dr. Karl Muck conductor). The most recent performances in this series were on December 21–22, 1951. At that time Ernest Ansermet conducted, and included the introductory *Prélude* and *Danse du rouet* from the original ballet score.

THE French conception of "Mother Goose," as this Suite attests, has nothing in common with Anglo-Saxon associations with childhood jingles. Ravel's direct and acknowledged source is Charles Perrault, who published his *Contes de Ma Mère l'Oye* in 1697 under



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the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother the Goose" are eighteen in number, most of them of still earlier origin, found in many lands, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss-in-Boots," etc.

The English (or American) Mother Goose, associated not with prose fairy tales but with rhymes only, has been identified by various dictionaries and other authorities as Elizabeth Goose of Boston, Massachusetts. Mrs. Goose (née Foster) was born in 1665, and at 27 married Isaac Goose (Vergoose or Vertigoose). Since she married into a family of ten children and subsequently added six of her own, it can be imagined that traditional jingles were constantly heard as children and grandchildren were dandled, pacified, or taught their alphabet in rhyme in the Goose household. Mrs. Goose's daughter Elizabeth married Thomas Fleet, who had a printing house on Pudding Lane, and, it is claimed, published a collection in 1719 entitled "Songs for the Nursery, or Mother Goose's Melodies for Children." If this is true, the name of Mother Goose as attached to the traditional jingles is of American origin. (Pudding Lane is to be found in the records of colonial Boston where, in 1766, it was broadened and renamed Devonshire Street.) The Oxford Dictionary of Nursery Rhymes, edited by Iona and Peter Opie (Oxford University Press, London, 1951),



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challenges this claim on the grounds that no copy of the book is to be found. "The earliest notice of an English edition," according to this dictionary, "despite a much credited claim to the contrary, is of that issued by J. Pote of Charing Cross, 31 March, 1729, 'translated by Mr. Samber.' It is very possible that this is the earliest known use in the English language of the term 'Mother Goose.'" From the second half of the eighteenth century, "Mother Goose" collections have appeared in great numbers, repeating with many variants game and counting-out songs, lullabies, ballads and various bits of doggerel, mostly of English origin, some of which can be traced as far back as Elizabethan days.

• •

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimi and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante*, at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Durany, aged ten — one may assume, in proper pigtails and pinafores.

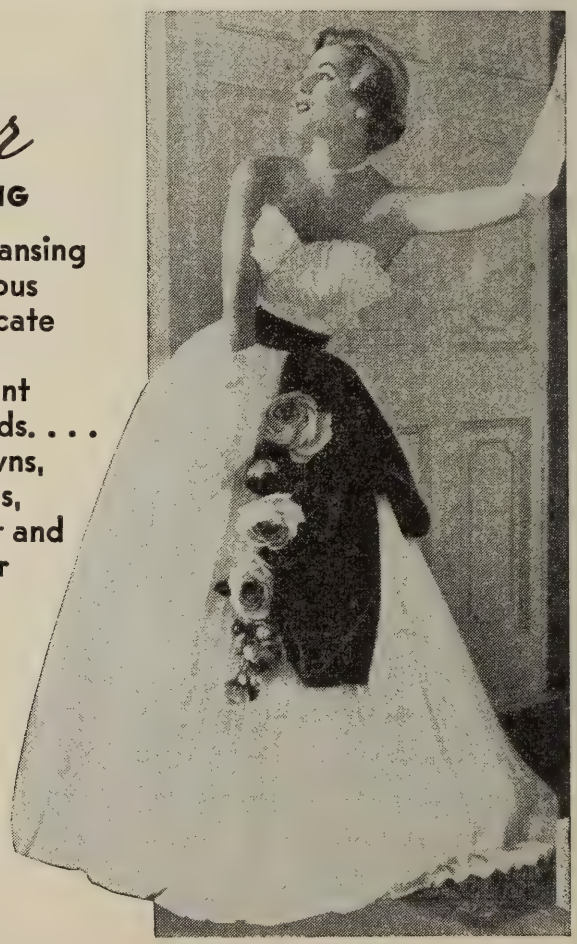
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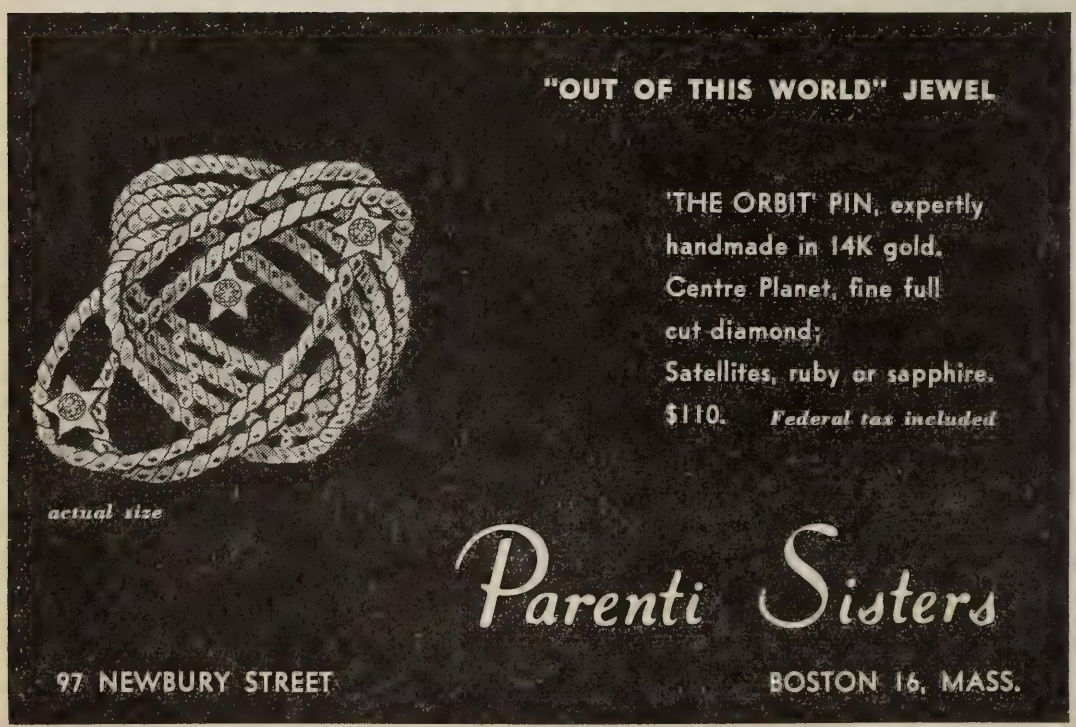
The following description of the Suite was written by Philip Hale:

Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

"Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb; the birds had come and eaten everything up."

"Laideronnette, Empress of the Pagodas." The French give the name *"pagode"* to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A *"laideron"* is an ugly young girl or young woman. There is this quotation from *"Serpentin Vert"* by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also

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fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The *pagodes* and *pagodines* began to sing and play on instruments; some had the oboes made of walnut shells; some had violas made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, — the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

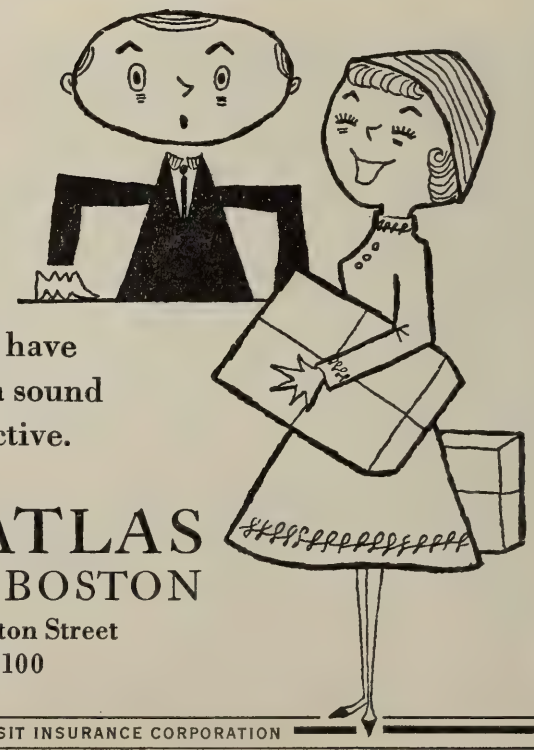
"The Conversations of Beauty and the Beast." [The beast's part in the dialogue is given to the contra-bassoon.] Quotations from Mme. Leprince de Beaumont are given:

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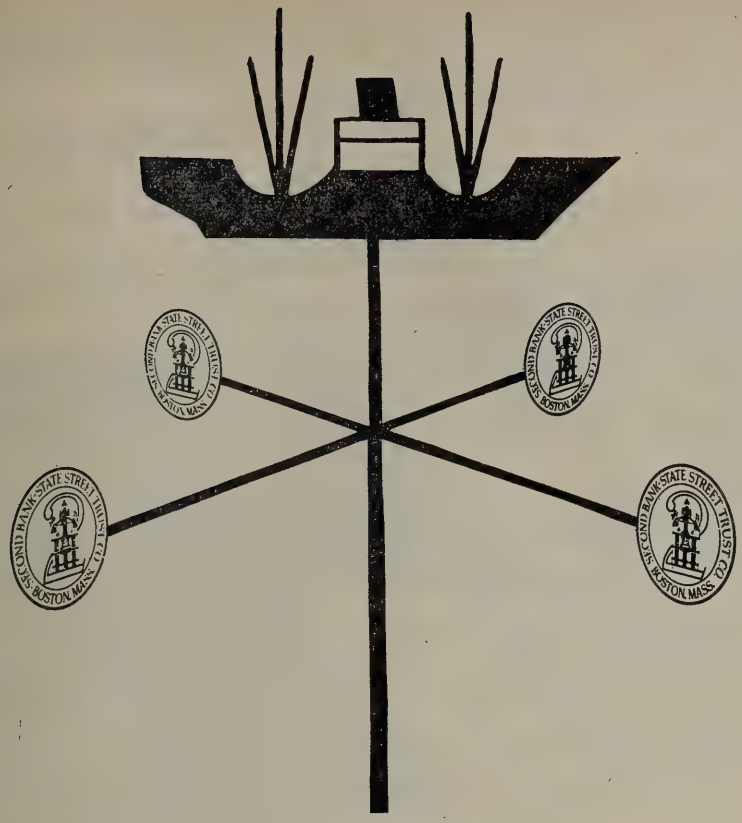
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"Yes, I have, indeed, a kind heart; but I am a monster."

"There are many men more monstrous than you."

"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

"Beauty, will you be my wife?"

"No, Beast!"

"I die content since I have the pleasure of seeing you again."

"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

"The Fairy Garden," Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

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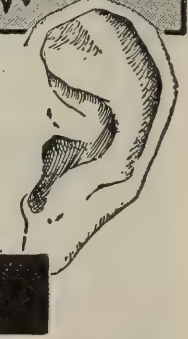
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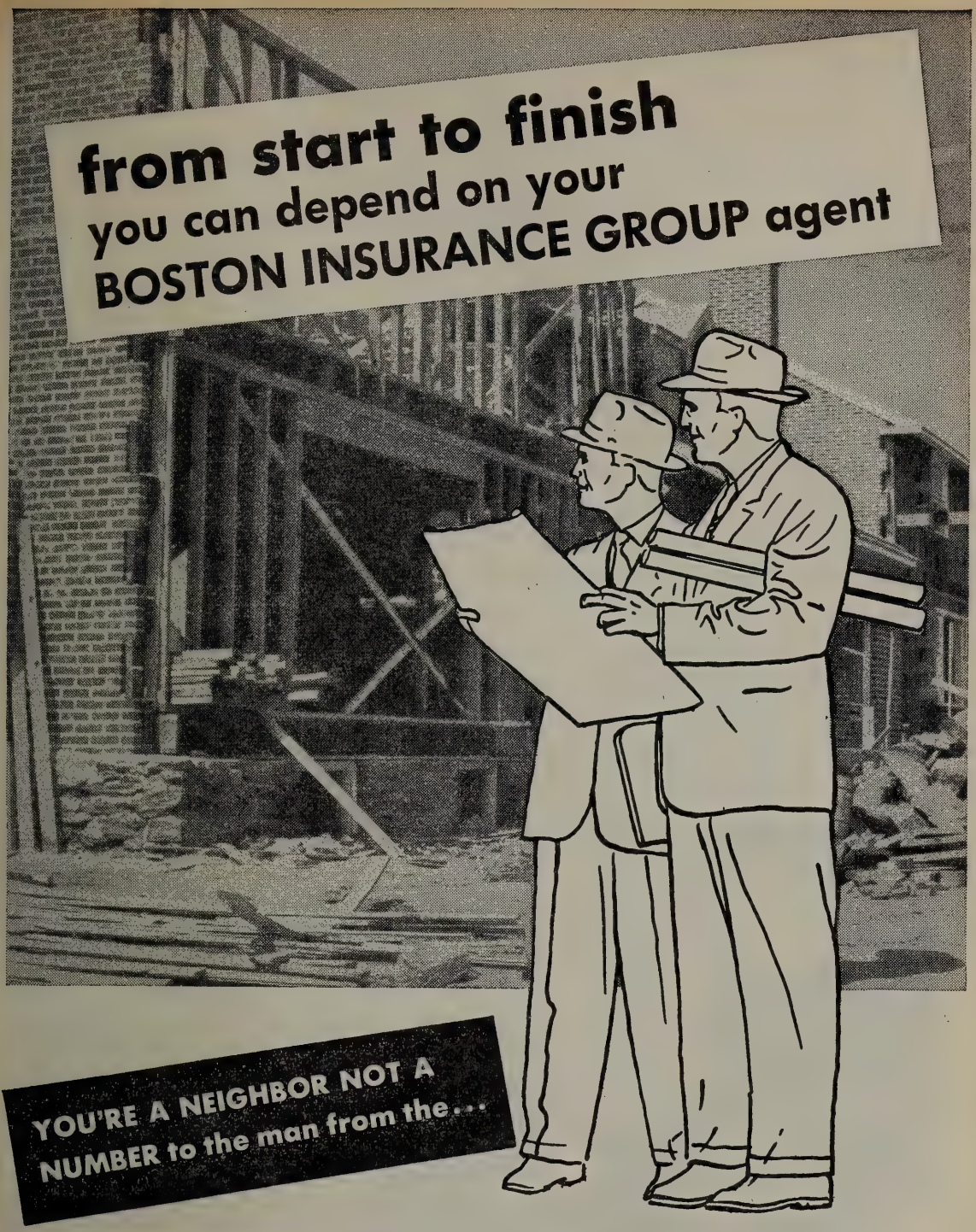


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THE SAXOPHONE

By MARCEL MULE

(From "Symphony," 1950. Translated from the French by Leona Flood)

CERTAINLY no instrument today knows such a vogue as the saxophone. In the smallest village on the festival day of the local patron saint they dance to the sound of this instrument which they completely ignored thirty years ago. In effect, the saxophone, which has existed for more than one hundred years, has had to wait for the advent of jazz to reach its full blooming.

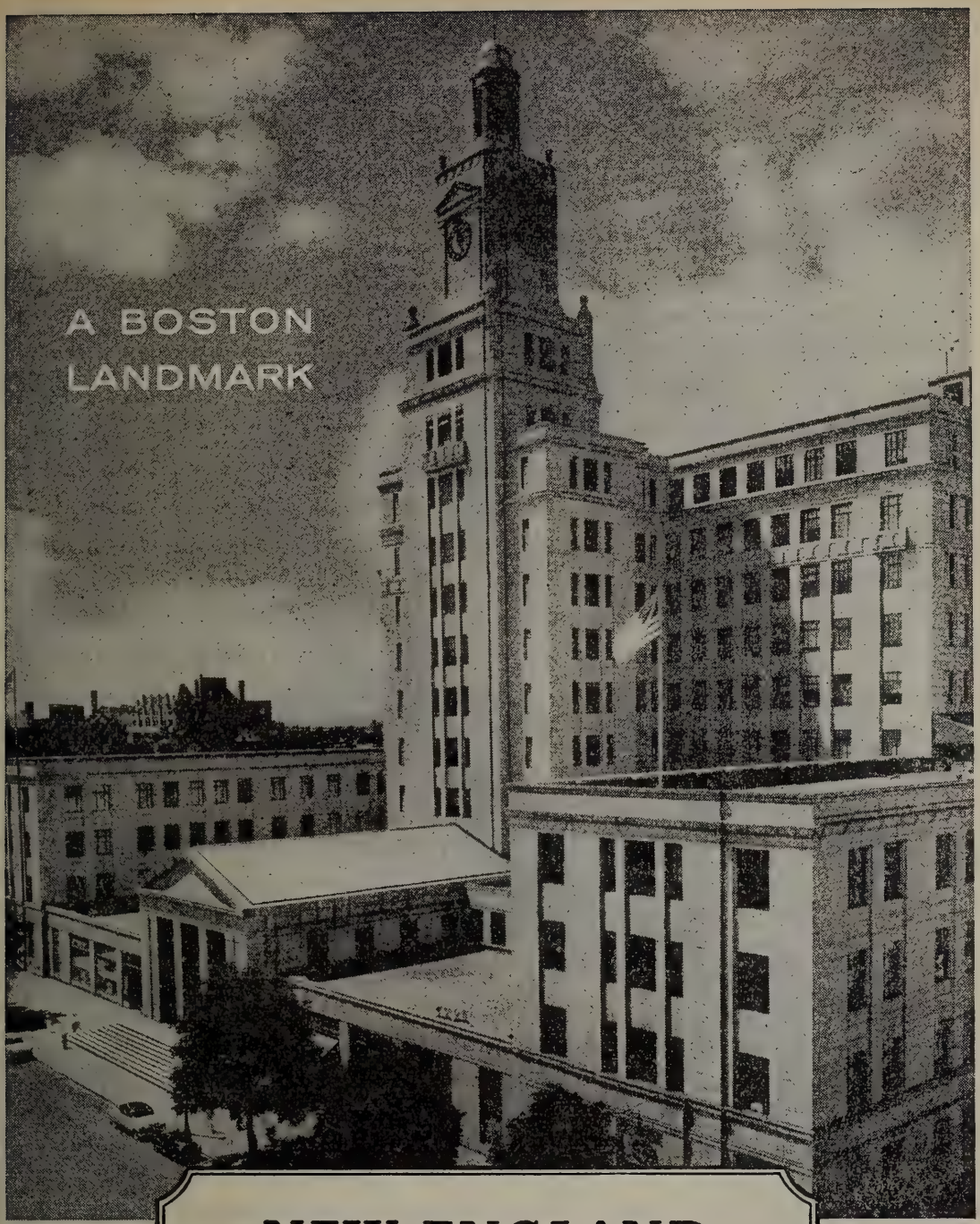
And meantime the genial Adolphe Sax had not foreseen that his invention would have to wait for success, and that dance music would take hold of it. He had conceived the saxophone as a bond between the woods and the brass of the orchestra. He envisioned for it clearly symphonic functions, and some composers of the last century utilized it thus with happy results. Bizet gave a role of first importance to it in *L'Arlésienne,* Massenet in *Werther* and *Hérodiade,* Ambroise Thomas in *Hamlet.* Later Claude Debussy wrote a *Rapsodie* and Florent Schmitt a *Légende for it.*

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Nevertheless the majority of composers ignored it, and one must admit that the saxophone has never been definitely incorporated in a large symphonic orchestra. A saxophone class had been created at the Conservatoire National de Musique de Paris and entrusted to Adolphe Sax himself, but it had to be suspended shortly after its creation. The instrument did not vanish completely, however, since military bands and choral societies hastened to adopt it.

The apparition of jazz was necessary for it to attain stardom, but this is certainly not, we repeat, what Adolphe Sax would have wished. Unfortunately, many people know the saxophone only under this aspect, and to my mind, it is infinitely regrettable. Suppose for a moment that you had heard the clarinet, the trumpet, the trombone, indeed even the violin, only in jazz. There we have the drama of the saxophone: an instrument conceived in order to bring its contribution to the symphonic orchestra, it has been disdained by the symphonists and been found useful only in jazz.

There are some reactions to be sure. In France eminent composers currently employ it very much, and to cite only a few, Arthur Honegger, Jacques Ibert, and Darius Milhaud never forget it in their scores. Personally, appreciating in the saxophone all the richness and nobility

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of tone, the possibilities of expression, the evenness in virtuoso playing, I have tried for a long while to make use of all of its resources. I have founded a quartet which has been heard all over France and in many of the countries of Europe for some twenty years.

I do not pretend to be the sole defender of the "serious" saxophone. A number of artists in Europe and in the U. S. A. are passionately interested in the question. Many quartets exist already, but we are a minority. It will be necessary still to wait for a long time for this movement to attain sufficient breadth, and for the general public to discover finally the nobility of a spoiled instrument.

The saxophone can play a role of the first level in the symphonic orchestra, with the same importance as all the wind instruments habitually employed in the orchestration. In order that it does not jar against its elders, it should obviously be played with as much care as other instruments. That is to say, to cling to the quality of timbre, to the intonation, to the precision of the attacks in all the nuances — in a word, to acquire a very serious general technique. From the point of view of virtuosity, the saxophonist ought to strive as hard as the players of all other instruments, and it is necessary to submit to working with scales, arpeggios and etudes in order to attain ease with certainty.

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As to the quality of the sound, it is of course a question of personal taste, but allow me to give some counsel. In my opinion, in order to have a beautiful sonority, first of all it is indispensable to have perfect freedom of the throat, which means prevention of any contraction. It is necessary to send the air into the instrument while opening the throat as though pronouncing an "o" or an "ah." Thus one obtains at the same time volume of sound and facility in all registers. This condition realized, hold the mouthpiece with enough firmness to avoid vulgarity of sound, yet without exaggerated pressure on the reed.

These two elements, free throat and control of the embouchure, are indispensable to the quality of tone.

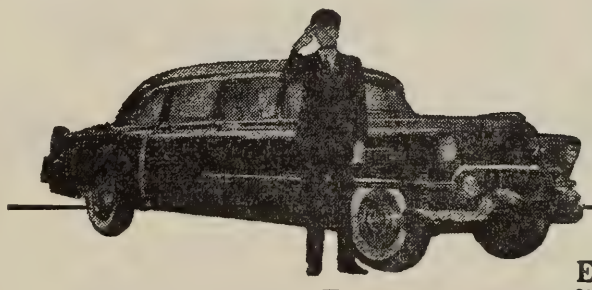
There remains the expressive element which is not an attribute of the saxophone, but which one should not pass over: the vibrato. One could not conceive of the violin or cello with a "straight" tone. For some years we have been perfectly accustomed to the expressive sonorities of the flute, oboe, bassoon, or horn. These instruments vie with the strings in expression, and add an element of intense emotion to

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the orchestra. It should be the same for the saxophone in this connection, provided that a rigorous discipline be observed — a proper "dosage."

The vibrato is composed of two elements: undulations obtained by the variation of the height of the sound, and speed of the undulations. In order to avoid all vulgarity in the tone, the undulation must not be exaggerated, but sufficient so that we perceive it clearly. Concerning the rapidity of the successive undulations, it is an excellent practice to work with a metronome, imposing upon oneself a tempo which avoids at once a quivering and that sort of wah-wah which engenders too slow an undulation.

Through experience and taste, one will arrive at a vibrato which will give the tone an emotion of quality.

Despite the brevity of this article, I think I have revealed clearly enough my conception of the saxophone. In conclusion, I should like to express the wish that many young amateurs will realize all the joys to be expected of this beautiful instrument. I am the first to amuse myself with effects obtained by the jazz saxophonists, but I deplore that the saxophone should be known only under this guise by the majority of the public, when this magnificent instrument should fulfill a more noble mission.

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CONCERTINO DA CAMERA, FOR ALTO SAXOPHONE AND ELEVEN INSTRUMENTS

By JACQUES IBERT

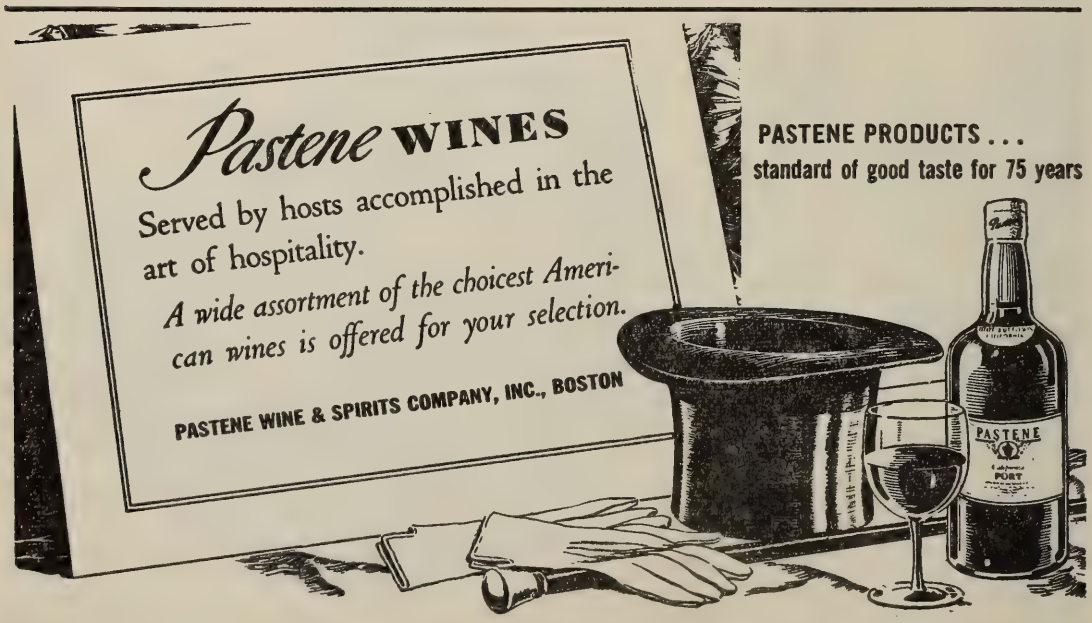
Born in Paris, April 15, 1890

The "Chamber Concertino" which Ibert wrote for the saxophone was composed in 1935. It had its first performance at a concert of *"Le Triton"* in Paris on May 2 of the year of its composition, when it was referred to in the programme as an "allegro for saxophone and small orchestra." The soloist was Sigurd Rascher, to whom the score is dedicated. It was performed under its present title by Mr. Rascher at the Boston Symphony concerts, on October 20–21, 1939.

The solo instrument is the alto saxophone in E-flat. The score calls for 11 accompanying instruments: flute, oboe, clarinet, bassoon, horn, trumpet, and 5 strings. The parts, of course, can be doubled if required.

MONSIEUR IBERT has treated the saxophone not as an instrument of jazz or lush sentiment, but, in the words of a French critic, "with a typical clarity, delicacy, balance, and a fantasy consistent with an impeccable style." Roger Vinteuil remarked of the first performance in Paris that the piece "went like a dream."

There are three movements, the slow movement and finale being continuous. The Concertino opens with a few measures in which the trumpet and horn predominate before the saxophone makes its entrance with the principal theme. A second and broader melody lightly accompanied is in contrast to the energetic and displayful theme. The *larghetto* begins with a solo for the saxophone unaccompanied until chords from the strings lend their support. The trumpet adds a counter melody which in development leads up to the final *animato molto,* thematically allied with the opening section. The

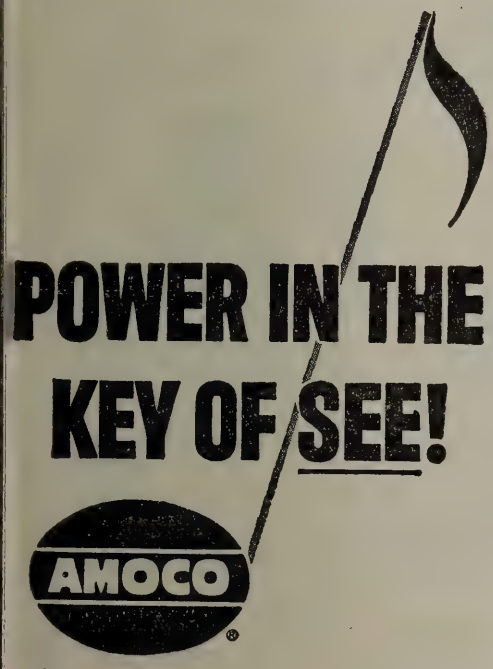


finale, working up to a brilliant close, exploits the fullest possibilities of the instrument, a cadenza taking its traditional position before the end.

• •

Jacques Ibert was a pupil at the *Conservatoire* in Paris, studying under André Gédalge when, in 1914, the war intervened. He enlisted in the French navy and eventually served as officer in the naval reserve. At the conclusion of the war, he resumed his study of music with Paul Vidal and took, in 1919, the *Prix de Rome,* which had been suspended since 1915. He was then twenty-nine. He lived in Rome until 1922, occupying the same "romantic sunny tower" that had been the studio of Charpentier. His *"Escales,"* composed in 1922 and widely performed, was the music that first made him known abroad. Ibert has written a considerable amount of music in the years succeeding. In 1937 he was appointed Director of the French Academy in Rome, the first musician to hold this post.

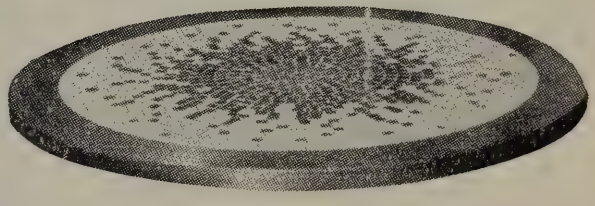
"In whatever Jacques Ibert presents to his hearers," André George has written, "there is clarity and good quality, an impression of work well done. . . . There is always about his music, as about his person, an air of good fellowship and delicate amiability that shows the artist of breeding. He pleases without trifling. Generously gifted as he is in many directions, his musical temperament expands with singular



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felicity in the orchestra, where he revels in the subtlest management of exquisite sound values. . . . His music is always found to reflect his apt sense of color and his gifts for contriving those iridescent effects which are so striking a feature of his work."

• •

The following works of Ibert have been performed by this orchestra:

Oct. 9, 1925.	*"Escales."* (First performance in America.)
Mar. 23, 1926.	*"Chant de Folie,"* for Orchestra and Chorus (Cecilia Society). (First performance.)
Oct. 22, 1926.	*"Les Rencontres."* (First performance in America.)
Oct. 26, 1928.	*"Féerique."* (First performance in Boston.)
Oct. 20, 1939.	*"Concertino da Camera,"* for Alto Saxophone and Orchestra (Soloist — Sigurd Rascher).
Jan. 8, 1954.	Concerto for Flute and Orchestra (Soloist — Doriot Anthony Dwyer).
Dec. 7, 1956.	*"Escales."*

M. Ibert visited America in the summer of 1950 to teach in the Composition Department of the Berkshire Music Center. In that

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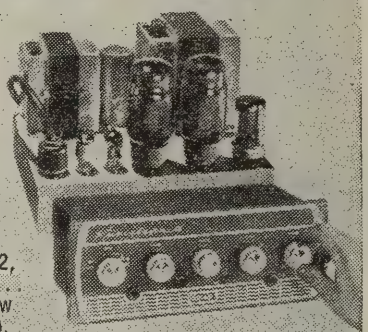
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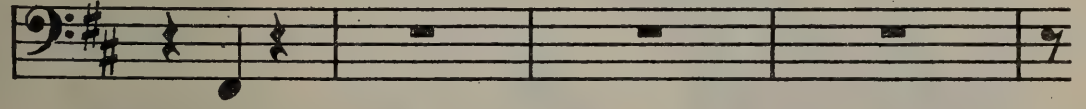
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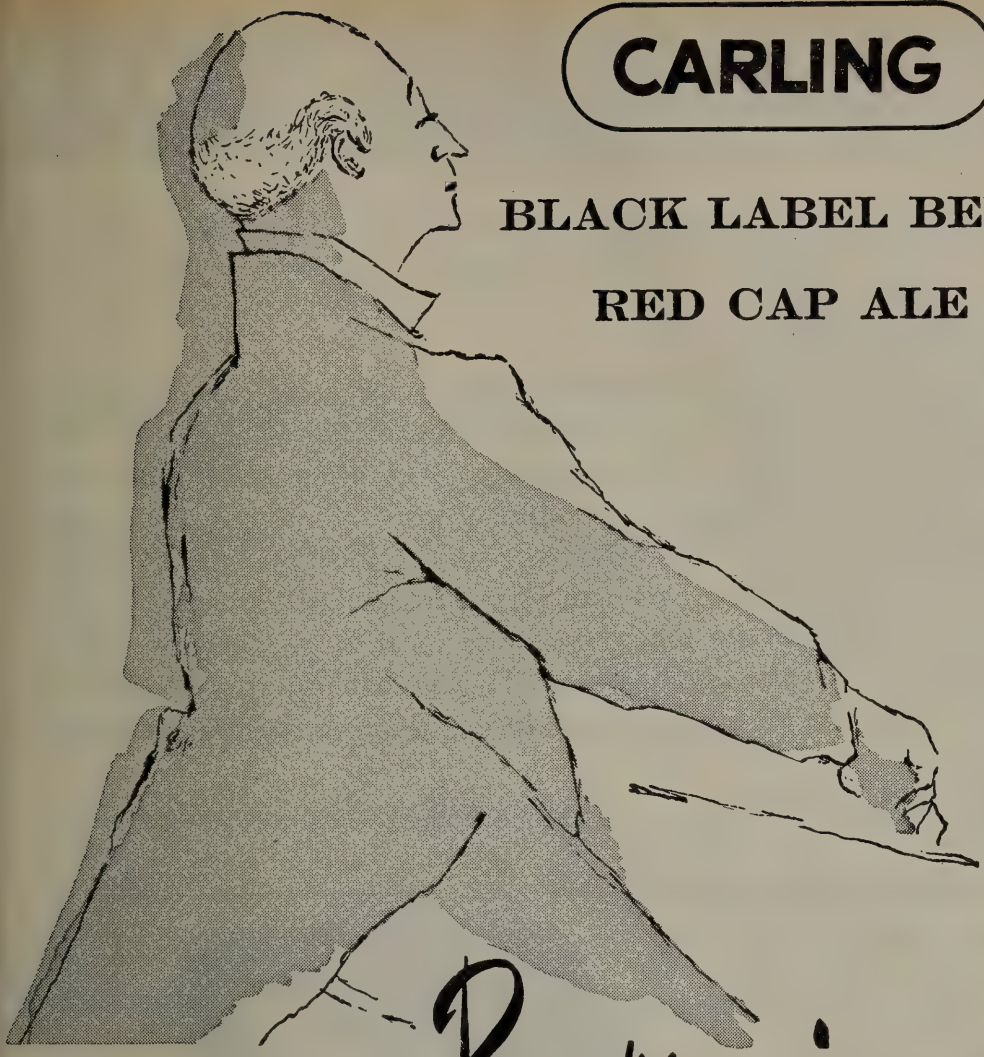
season his Opera *Le Roi d'Yvetot* was the principal production of the Opera Department. In the summer of 1952, his farcical one-act opera *Angélique* was performed there. Other operas are *Persée et Andromède, Le Jardinier de Samos, L'Aiglon* and *La Famille Cardinal* (the last two in collaboration with Honegger), *Gonzague, L'Uomo, la bestia, e la virtù.* His symphonic works include, besides *Escales, Scherzo féerique, Ballade de la geôle de Reading* (after Oscar Wilde, originally a ballet), *Paris Suite, Ouverture de fête, Suite élisabéthaine.* Ballets are: *Les Rencontres, L'Éventail de Jeanne, Diane de Poitiers, Le Chevalier errant* (ballet opera); choral works: *Chant de folie, Le Poète et la fée, Berceuse du Petit Zébu* (a cappella). There are concertos for cello, for saxophone, and for flute, a *Symphonie concertante* for two oboes and strings; the familiar *Divertissement* and other works for chamber groups; music for piano solo, organ solo, the song suite *La Verdure dorée.*



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This *Ballade* was composed in 1939. It is scored for 2 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, triangle, side drum, cymbals, wood block, glockenspiel, harp, and strings, with solo saxophone in E-flat.

THE *Ballade* is openly and lightly scored, rhythmic throughout. It opens andantino with an air derived, according to the score, from a "popular English theme," first heard by the violins and English horn and, together with arpeggios, developed by the soloist. The tempo changes from triple to common time as the soloist plays the tripping measures of a *gigue,* at first over plucked strings. A *"tempo di blues,"* developing a form of the first theme altered into 4-4 rhythm, follows and alternates with the *gigue* section. The saxophone plays a cadenza and the themes are finally developed with increasing orchestral emphasis.

Tomasi has contributed a verse as suggestive of the *Ballade* as follows:



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De mégot, qu'en sa bouche ont pris de vieilles blagues, le rend fou . . .
Fuir son habit trop large et sa chair monotone, en n'étant,
Entre la joie et la douleur, qu'un saxophone hésitant.
Son désespoir, au fond d'une mare sonore, coule à pic . . .
Et le clown se résigne à faire rire encore le public.

"With an ancient English theme, long, lean, contained as himself, a clown tells his gloomy tale to the night. The shadow of his destiny zigzags the length of the quai. The taste of the stub in his mouth, the odor of old jokes, drive him mad. He escapes from his flapping coat and his whitened skin, torn between joy and pain like the hesitant notes of a saxophone. His despair sinks to the bottom of a pool of sound and the clown resigns himself to make the public laugh once more."

Henri Tomasi's parents were Corsican. At the Conservatoire he studied with Caussade, Paul Vidal, Vincent d'Indy and Philippe Gaubert. He took the Grand Prix de Rome in composition and the first prize in conducting in 1927. He conducts the *État Radio*. His list of works is numerous and includes symphonic poems, orchestral suites, ballets, "lyric dramas" and chamber music.

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THE saxophone was patented by its inventor as long ago as 1846. Oscar Commettant opened his biography of Adolphe Sax (*"L'histoire d'un inventeur au dix-neuvième siècle"*) with these words: "The life of Adolphe Sax by force of his services rendered to musical art, by the struggles he endured to place his discovery at the use of the world, and to defend them against infringements; and by the recognition which he has received from all nations, rises, we have no fear to state, to the height of a notable event in the history of man."

This opening may have seemed a bit sanguine to a reader of 1860 when the book appeared, and when the saxophone was still a rare and curious hybrid in the family of instruments. Its distinctive use in recent years has vindicated the inventor and his biographer.

Adolphe Sax (1814–94) was a musician and instrument maker of Dinant, Belgium. He grew up in the workshop of his father, Charles Sax, a famous maker of instruments, working beside his brother Alphonse, who likewise was to devote himself to the improvement of musical mechanisms. Adolphe, having studied the flute and clarinet at the Brussels Conservatoire, used his knowledge toward the better-

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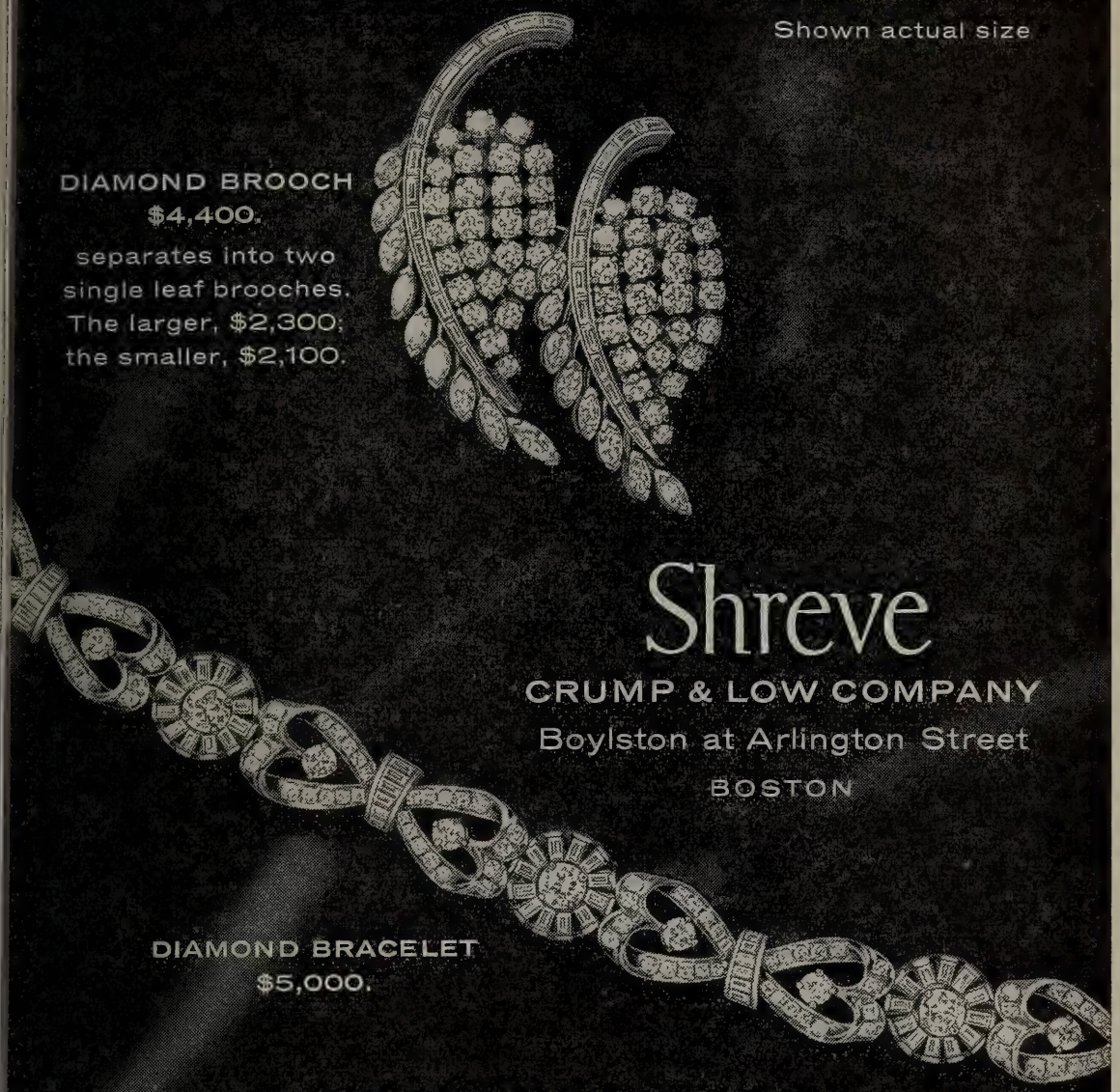
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ment of their fingering and tonal response. Clarinets particularly occupied him. He improved the bass clarinet and invented the double-bass clarinet.

Deep in his clarinet problems, he made the singular experiment of fitting a clarinet mouthpiece, with its single reed, upon a brass instrument. A clarinet of brass would have differed little from a wooden one. But Sax contrived a horn of conical bore, that property which gives all of the brass family their distinguishing timbre. The resulting blend of dulcet sweetness and penetrating power was arresting. The clever craftsman contrived his stops and keys for fluent manipulation.

In 1842, he went to Paris armed with a rather formidable outfit of wind instruments – notably his reed-brass invention, which he called the "saxophone." Sax was hampered by an entire lack of funds to promote his cause. It was not long before such musicians as Berlioz, Kastner, and Halévy had raised funds to establish him.

He exhibited his various instruments at the French Exposition of 1844, when, on account of the inability of any other musician to handle a totally new instrument, he was forced to play the saxophone himself. Various musical notables of Paris became actively interested in the possibilities of the saxophone. Habeneck commended it, Fétis wrote about it, Meyerbeer and Auber used it in certain scores. Rossini

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(Continued from page 836)

he seems to dedicate himself exclusively to the over-all structure of a work, its details always appear in well-defined relief. Thus he gave to the Schumann a rendition in which all the tonal and dynamic nuances were excellently shaded, in spite of the romanticism that is inherent in this work.

The two parts of the work by Samuel Barber differ not only in contents but also in style; the latter so much so that it nearly produces a kind of shock. While "Medea's Meditation" is treated in an impressionistic manner, full of fantasy and spontaneous invention, the "Dance of Vengeance" is so loaded with African rhythms that it could find its frame in Harlem rather than in the mythology of ancient Greece. In all, the work is conceived with great talent, is extremely well orchestrated and the conductor's interpretation certainly added a great deal to its immediate success with the audience.

With Gary Bertini's excellently prepared female ensemble (the "Rinat" choir, which sang the "Sirènes," with nobility and pure intonation) the first integral performance in Israel of Debussy's "Nocturnes" was made possible. Till now our programmes featured only the first two parts: "Nuages" and "Fêtes." Although this work and the closing one, Roussel's "Bacchus and Ariane," are well-known as *chevaux de bataille* in Dr. Munch's vast repertory, they were played with a great sense of spontaneity. In the latter work especially, the impetuous climaxes were brought to a really vehement zenith.—*Jerusalem Post.*

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bestowed upon its special quality one of his *bon mots:* "The most beautiful tone paste that I know" (*"la plus belle pâte de son que je connais"*). Berlioz described the instrument with enthusiasm in his treatise on instrumentation, an enthusiasm, however, which did not lead him to actual use of the instrument:

"These instruments, newly added to the orchestra, have rare and excellent qualities. They are gentle and yet penetrating in their high notes, full and solid in their depth and most expressive in their middle register; altogether a most uncommon sound, in a certain measure like the sound of the violoncello, the clarinet and the English horn, with a certain half-metallic mixture which somehow lends it an unusual charm. Lively and just as suitable for quick passages as for lovely melodious ones and for religious and dreamlike harmony effects, the saxophone is of great value to every kind of music, but especially in slow, dreamy pieces. Clever composers will in time produce marvelous effects by uniting it with the family of clarinets or by different combinations."

Sax took out a patent for a new bugle which he called the "saxhorn," and a "saxo-tromba" which more nearly approached the trumpet family. In 1846 he registered for patent the saxophone, but rival instrument makers of Paris opposed the patent on the technical grounds that it had already been demonstrated in public. Sax retorted by

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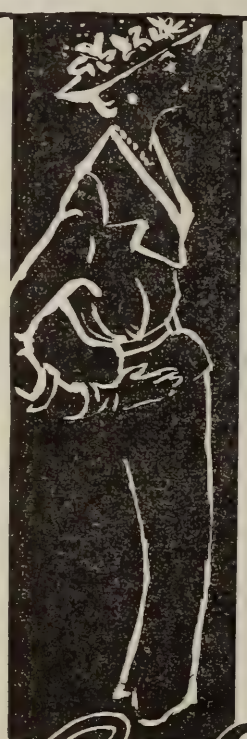


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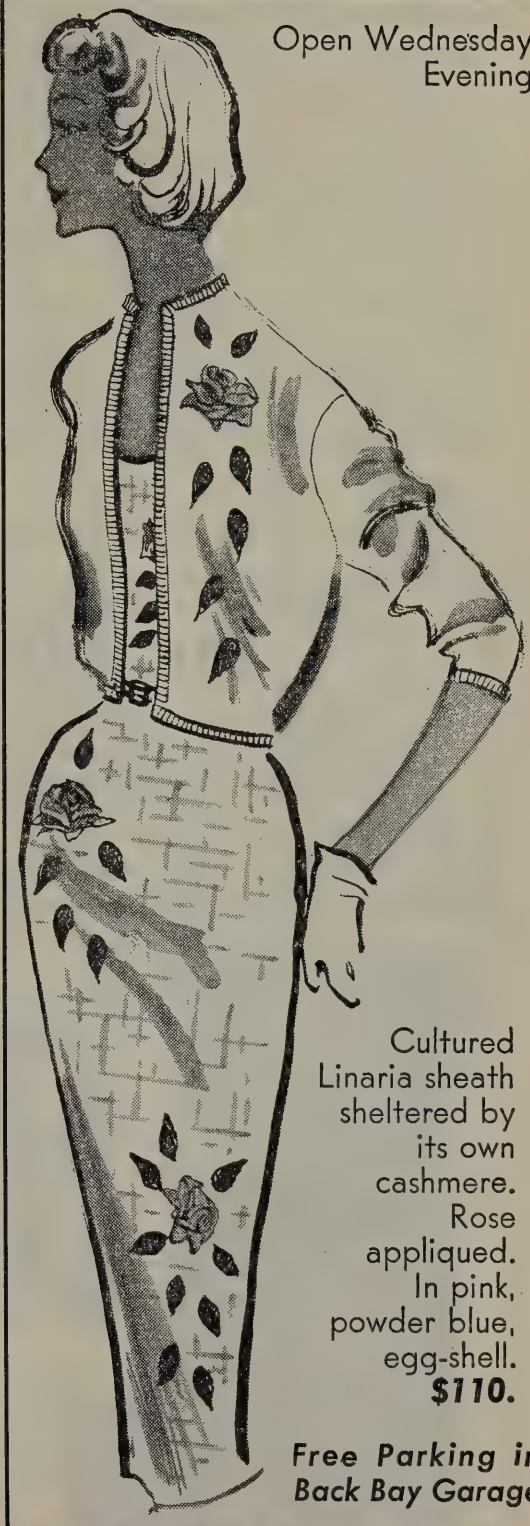
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withholding his invention for a year, and by challenging them to produce something comparable. This they could not do. Eventually he obtained not only his patent but a government monopoly for the French military bands. Saxophones accordingly were firmly planted in the official band music, displacing horns, oboes and bassoons.* Sax enjoyed many honors in his day, took medals at later exhibitions, and had illustrious support. Nevertheless his lack of business acumen resulted in his bankruptcy in 1852. In 1877, having again fallen into adversity, he was forced to sell his entire collection of instruments.

The saxophone, persisting in brass bands, met with only occasional use in orchestral music, mostly in France from such composers as Meyerbeer, Saint-Saëns, Thomas, Bizet and d'Indy. Outstanding modern instances of the employment of the saxophone are generally familiar. Strauss' use of a quartet of saxophones in his "Symphonica Domestica" is often quoted. From the time of the emergence of the jazz band, about 1915 or 1916, the saxophone, becoming a household object, has inevitably insinuated itself, together with jazz rhythms, into symphonic music. Those who attend concerts need only be reminded of what Ravel has done in "Bolero" and in his orchestration of Moussorgsky's "Pictures at an Exhibition."

J. N. B.

* The doublebass clarinet is still used in the band of the *"Garde Républicaine."*

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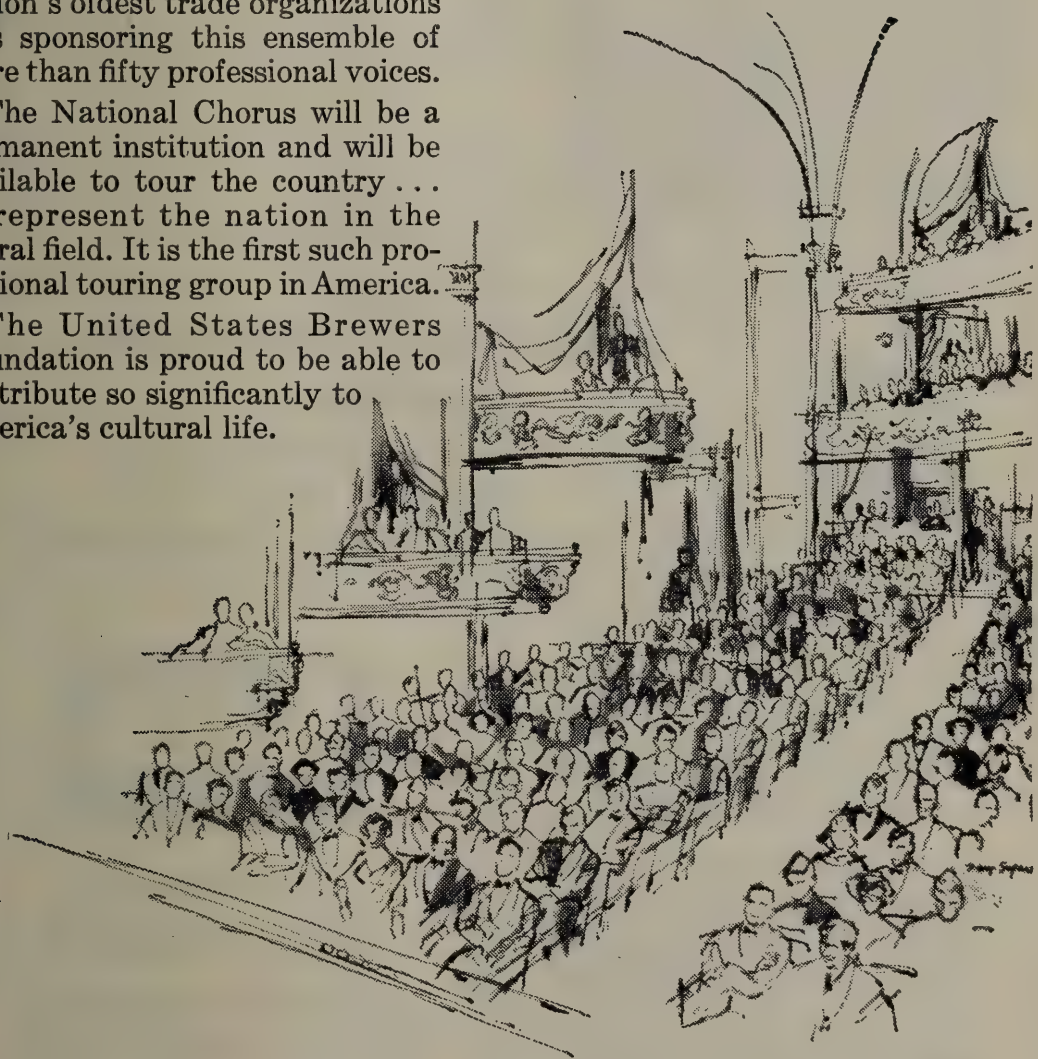
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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death — November 1, 1849 — when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

The most recent performances were on December 2–3, 1955.

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

MENDELSSOHN visited Italy in 1831 (where, incidentally, he met Berlioz) and filled his letters to his family with delighted descriptions of the countryside and particularly the ancient city of Rome.

It would be hard to come across the opinion that the "Italian" Symphony is in any way a national document, or a piece of descriptive music. There are those who have discerned Naples in the slow



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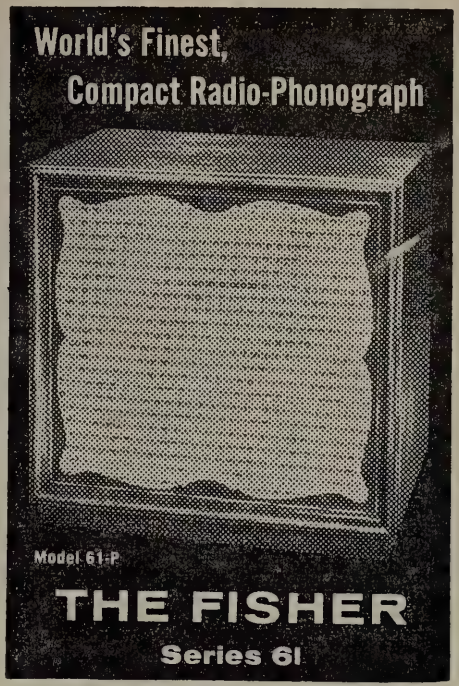
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movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. It is true that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter at Rome (1830–1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his bosom friend of the moment, Theodor Hildebrandt, took part. Elise Polko, writing her romantic reminiscences of Mendelssohn, had from Hildebrandt intimations of a direct connection between Amalfi and the "Italian" Symphony. "In the midst of the dancing," writes Miss Polko, in what might be taken as a bit of not unplausible biographical reconstruction, "Mendelssohn called out to his friend, 'Oh! that melody! mark it well, you shall find it again, in some shape or other, in a work of mine; that I am resolved upon.' And Hildebrandt did find it again in a movement of the Fourth

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Symphony. 'Now listen, that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?' said Mendelssohn, when subsequently playing portions of this great work to his former travelling companion."

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered him, in recording these important matters in his discursive letters to his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with

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one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's *"Walpurgisnacht,"* which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the adagio, and think I shall reserve it for Naples." The "Reformation"

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Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in his window: "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his voluminous notebooks — efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig — and then from the manuscript. With

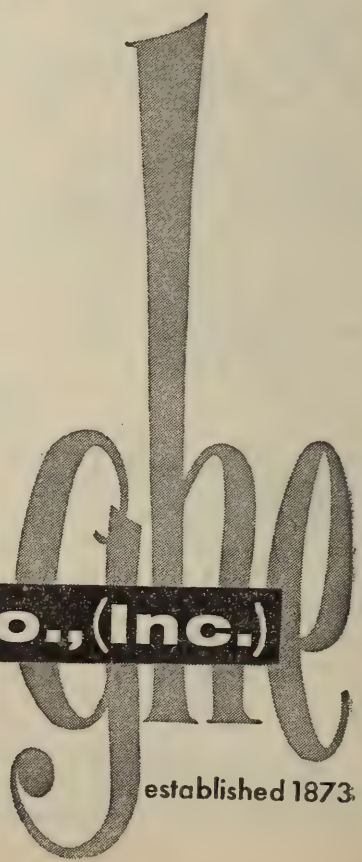
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the "Reformation" Symphony, performed at the *Singakademie,* Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the *"Walpurgisnacht"* music, which then took a prolonged share of his time and pains. The score of the Symphony was completed in Berlin, March, 1833, and brought out in London in the following May.

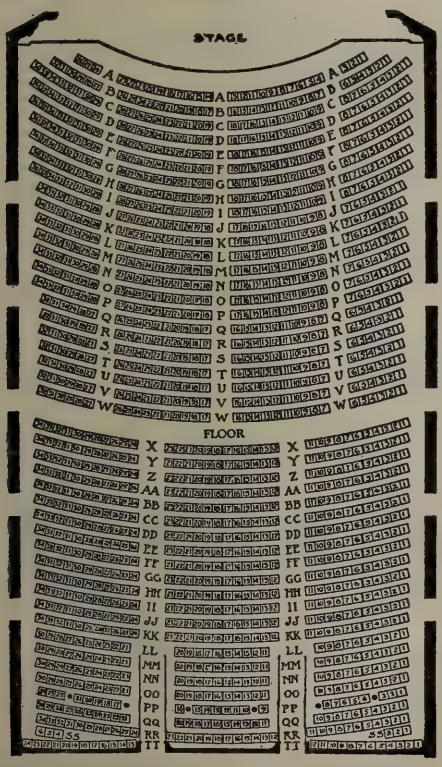
But Mendelssohn, always the rigorous self-critic, felt the need for recasting this symphony, even as he ceaselessly looked for points of improvement in the two oratorios, or the *"Walpurgisnacht."* His letters reveal that he was in travail over the first movement which, he conjectured, might turn out to be something quite different. The revision was completed in 1837, but not performed on the European

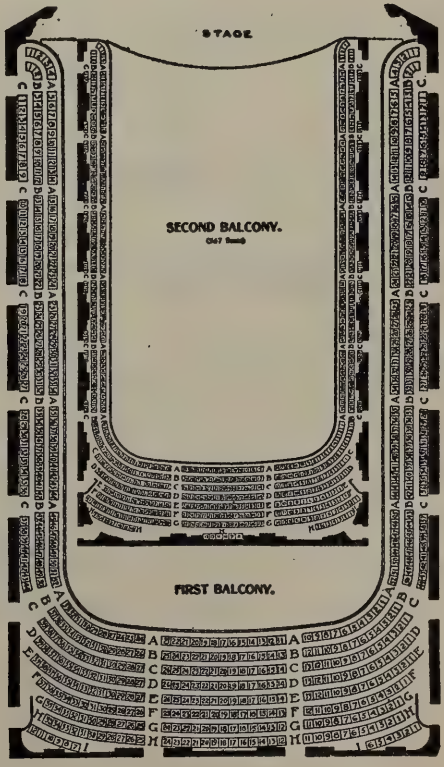
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continent until two years after his death. He wrote to his friends Ignaz and Charlotte Moscheles, the "amiable couple in Chester Place," from Düsseldorf, June 26, 1834: "The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A major Symphony. Not having it here, I began writing out the Andante again, and in so doing I came across so many errata that I got interested and wrote out the Minuet and Finale too, but with many necessary alterations; and whenever such occurred I thought of you, and of how you never said a word of blame, although you must have seen it all much better and plainer than I do now. The first movement I have not written down, because if once I begin with that, I am afraid I shall have to alter the entire subject, beginning with the fourth bar — and that means pretty nearly the whole first part — and I have no time for that just now. The dominant in the fourth bar strikes me as quite disagreeable; I think it should be the seventh (A–G)."

It was probably the Finale, with which Mendelssohn was never quite satisfied, which delayed the publication of the score (1851) until after the composer's death. Tovey has examined with renewed care this Finale, with all its delicate workmanship and neat realization, and has admitted his entire inability to perceive where it could be



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improved. "But the work may be perfect, though Mendelssohn was disappointed in it; and an instinct deeper than his conscious self-criticism may have prevented him from altering it." This writer finds his way out of the enigma of Mendelssohn's discontent by deciding that the mature man could not wholly concur with the product of his own more youthful point of view. It is "rather an objection to the laws of human growth than the recognition of defects that self-criticism and revision can remedy. Certainly, in the first three movements every bar and every note is in the right place, except for one tiny oversight in the slow movement which only a mistaken piety would leave uncorrected. As to the finale, no defect is discoverable; but we can imagine that Mendelssohn could have wished to broaden its design toward the end. On the other hand, it is possible that the revising of it would have proved to be an arbitrary and endless business, leaving the movement neither better nor worse than before."

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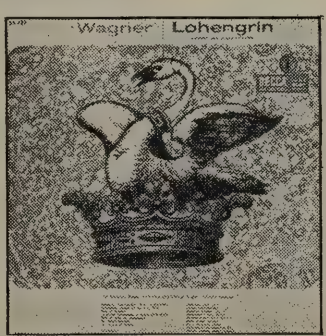
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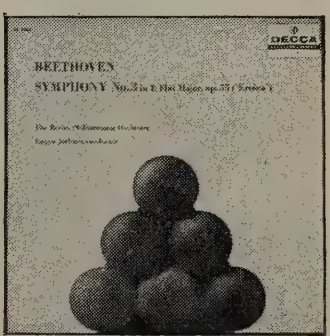
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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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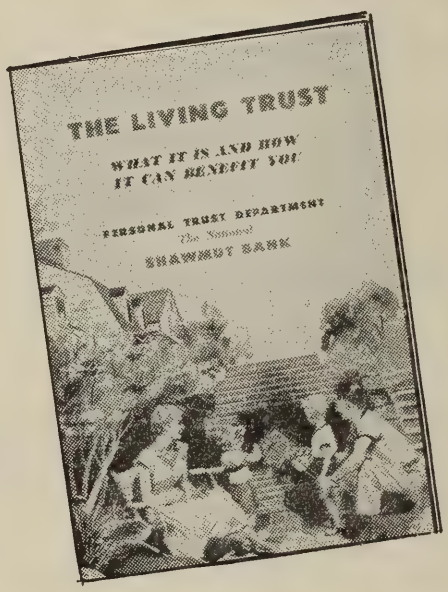
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Exhibitions
Coming Concerts
New Trustees
Honor for Leo Smit
Open Rehearsal

EXHIBITIONS

The exhibition of paintings from the deCordova and Dana Museum in Lincoln is having its last showing during this week's concerts.

Beginning with the next pair of Friday and Saturday concerts (February 21–22) an exhibition of American paintings and prints, featuring Winslow Homer, will be shown. This exhibition is kindly loaned by the Fogg Art Museum of Harvard University.

• •

COMING CONCERTS

Marcel Mule will make his first appearance in New Haven, New York, Washington and Brooklyn during this Orchestra's tour which will occupy the coming week. At the Wednesday concert in New York, Stravinsky's *Agon* will have its first concert performance there.

Thomas Schippers, who is to conduct the Orchestra at the Friday afternoon, Saturday evening and Sunday afternoon concerts after the tour, will also be heard in an extra "open rehearsal" on Thursday, February 20, at 7:30 p.m. He will be the last guest conductor of the season and will then conduct the Orchestra for the first time in Boston. Mr. Schippers, now twenty-eight, is a native of Michigan. He has conducted many opera performances in New York City with the Lemonade Opera Company and later with the New York City Opera. He has conducted the principal operas by Menotti—most recently the production of the *Saint of Bleecker Street.* He conducted the performance of *The Tales of Hoffmann* by the Metropolitan Opera Company in Boston last spring.

Mr. Schippers will introduce the Symphony by Cherubini, who until now is known to these concerts only by a very occasional performance of one of his opera overtures. Cherubini composed his only symphony for the London Philharmonic Orchestra, which performed it in 1815 under his direction. Arturo Toscanini revived it at a concert in Paris in the autumn of 1935, and repeated it in New York.

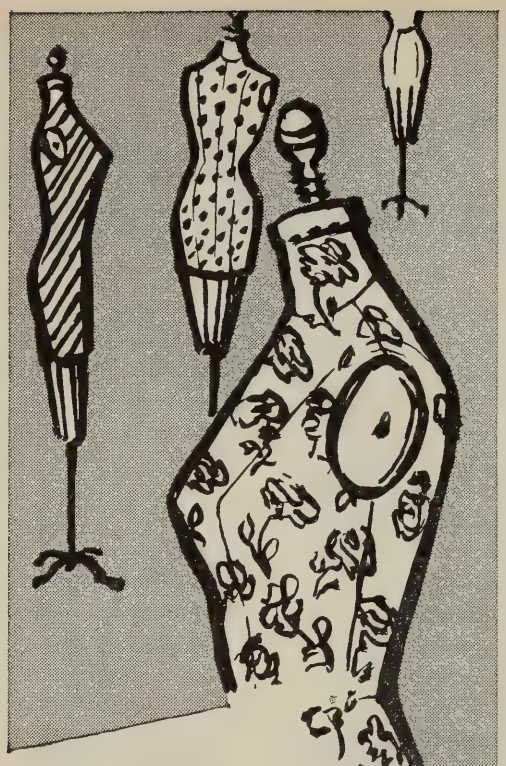
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At the following pair of Boston Symphony concerts on February 28 and March 1, Richard Burgin will conduct. His program will include excerpts from Alban Berg's opera *Wozzeck* in which Patricia Neway, the dramatic soprano, will appear as soloist. This program will be the subject of the fifth Open Rehearsal on the Thursday previous. On March 7–8 a new viola concerto by Walter Piston will have its first performance with Joseph de Pasquale as soloist.

On March 9 the spring Pension Fund concert will be devoted to Bach's Mass in B minor to be performed complete in two sessions at 4:30 and 8:00, with a two-hour interval from six to eight. The concert will celebrate the 100th anniversary of the Harvard Glee Club. The Glee Club and the Radcliffe Choral Society will appear with the Orchestra and at the request of Dr. Munch will be conducted by G. Wallace Woodworth. The soloists will be Adele Addison, Eunice Alberts, Blake Stern and Donald Gramm.

The annual meeting of the Friends of the Orchestra will take place on Thursday afternoon, March 13 at 4 o'clock.

The soloist for the Friday and Saturday concerts of the same week will be Nicole Henriot. In the week of the final tour, which follows, Piston's Viola Concerto will be made known to New York, New London and Philadelphia.

At the twentieth pair of concerts on March 28–29 and on the Sunday and Tuesday following, William Primrose will return to the Orchestra to take the viola part in Berlioz' *Harold in Italy*.

• •

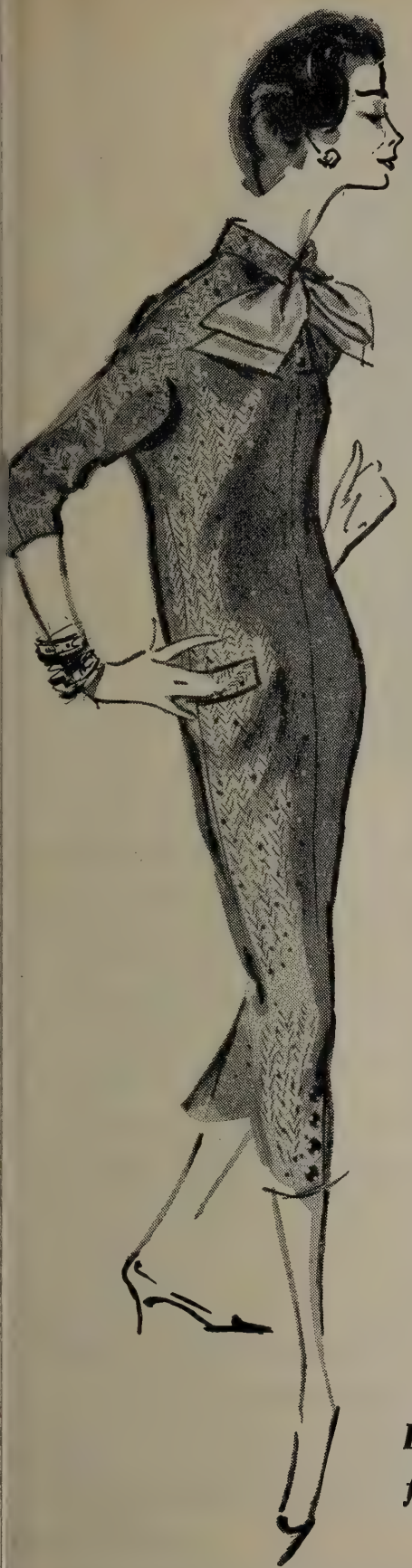
NEW TRUSTEES

Henry B. Cabot, President of the Trustees of the Boston Symphony Orchestra, announces the election of two new members to the Orchestra's Board.

Mr. John T. Noonan, partner in the law firm of Herrick, Smith, Donald, Farley & Ketchum, is a Director of the Old Colony Trust Company and a number of industrial companies. He attended Harvard College and Harvard Law School and is a member of the Board of Overseers of Harvard. Mr. Noonan is counsel for the Boston Symphony Orchestra.

Mr. Henry A. Laughlin was President of the Houghton Mifflin Company from 1939–1957 and is now Chairman of the Board of Directors. He is a Director

(Continued on page 939)



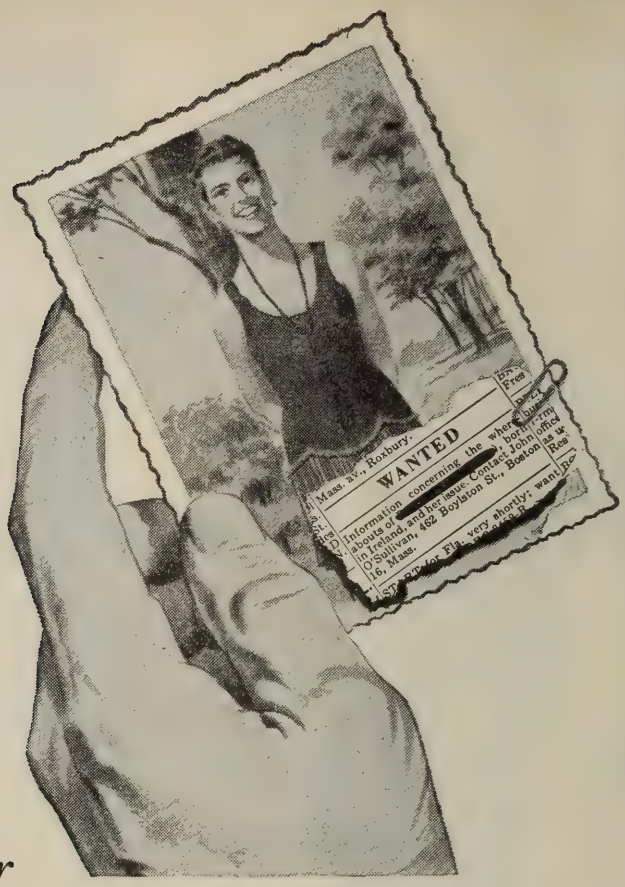
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Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 7, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 8, *at* 8:30 *o'clock*

RAMEAU ..... Suite from the Opera, "Dardanus"

I. Entrée
II. Rondeau du sommeil
III. Rigaudon
IV. Rondeau gai

STRAVINSKY ..... "Agon," Ballet

(First performance in Boston)

INTERMISSION

BRUCKNER ..... Symphony No. 7, in E major

I. Allegro moderato
II. Adagio: Sehr feierlich und langsam
III. Scherzo: Allegro; Trio: Etwas langsamer
IV. Finale: Bewegt, doch nicht schnell

These concerts will end about 4:05 o'clock on Friday afternoon; 10:20 o'clock on Saturday evening.

Tickets for the Pension Fund Concert (Bach's Mass in B minor on Sunday, March 9) are now available to subscribers.

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SUITE FROM "DARDANUS"

By Jean Philippe Rameau

Born in Dijon, September 25, 1683; died in Paris, September 12, 1764

"Dardanus, Tragédie lyrique en cinq actes et un prologue," to the text of Le Clerc de la Bruère, was first performed at the *Académie Royale de Musique* in Paris, October 19, 1739. This Suite is drawn from two edited by Vincent d'Indy. It was last performed at these concerts February 2–3, 1951.

Although Rameau showed himself a musician at the age of seven, playing upon his father's clavecin, and although in his early manhood he made his mark in Paris as organist, violinist, and musical theorist, it was not until 1733, at the age of fifty, that he composed his first ambitious stage work. This was *"Hippolyte et Aricie,"* a setting of Racine's *"Phèdre."* It was as a musical theorist that Rameau had attracted most attention. His several treatises on the science of his art, and in particular the investigation of the disposition of chords, though not always found acceptable according to later views, were undoubtedly a stimulus to constructive thought on the subject.

The composer had long sought recognition in the profitable field of opera, but success in opera at that time depended upon an alliance



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with a librettist of the highest standing, and this alliance he had not been able to make. A collaboration with the two-edged Voltaire did him no good, for the resulting piece, *"Samson,"* was banned on the eve of performance. After *"Hippolyte et Aricie,"* which gave him the theatrical standing he had lacked, he produced operas, ballets and divertissements in quick succession. *"Dardanus,"* which was preceded in the same year by his Ballet *"Les Fêtes d'Hébé,"* had an immediate success and continued in the active repertory until years after his death. It even inspired a parody by Favart, Panard and Parmentier called *"Arlequin Dardanus"* in 1740. Rameau became the composer of the day in Paris. He was thunderously applauded on his every appearance at the *Opéra,* appointed the successor of Lully as *Compositeur de cabinet* for Louis XV, and recommended for the badge of nobility.

It has been said against Rameau, no doubt with justice, that he lacked the true dramatic instinct of Lully before or Gluck after him; that he was careless of the librettos he accepted, and was more interested in the treatment of his orchestra from the purely musical point of view than in theatrical effect, or the handling of the voice. He is said to have made the damaging admission that he could set even the *Gazette de Hollande* to music. And in his old age he remarked one



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evening to the Abbé Arnaud: "If I were twenty years younger, I would go to Italy, and take Pergolesi for my model, abandon something of my harmony and devote myself to attaining truth of declamation, which should be the sole guide of musicians. But after sixty, one cannot change; experience points plainly enough the best course, but the mind refuses to obey."

The defense of Rameau lies in his widespread and clamorous success, based, not upon an easy acquiescence to popular mode, but in harmonic innovation which was courageous as well as engaging, and made him enemies in reactionary quarters. Rameau, delving deep in his earlier years into the science of harmony, wrote voluminously and brilliantly upon the subject. He was always ready to put his theory into practice, and in turn to modify that theory to his practical experience.

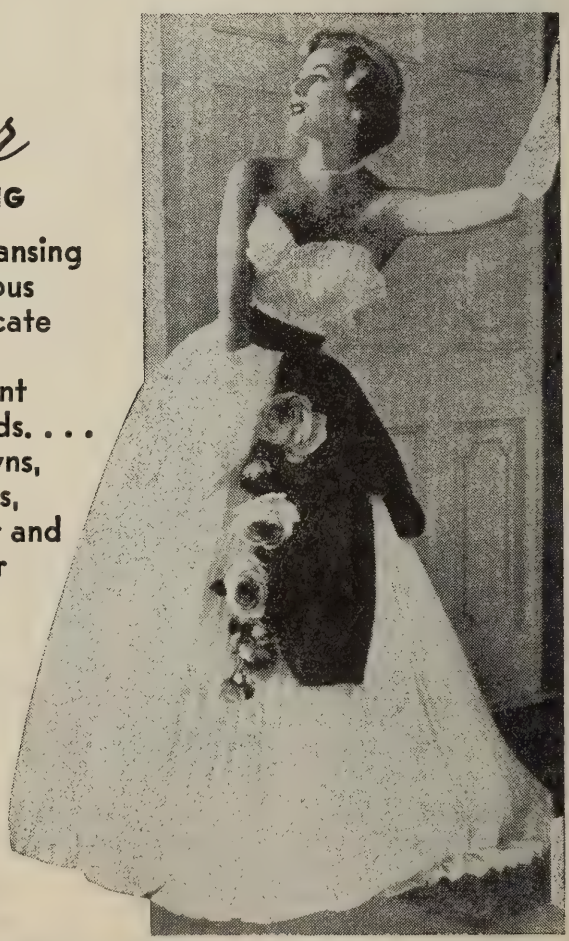
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"*AGON*," A BALLET FOR TWELVE DANCERS

By IGOR STRAVINSKY

Born in St. Petersburg, June 17, 1882

The Ballet *Agon* was composed for the New York City Ballet on a grant from the Rockefeller Foundation and is dedicated to George Balanchine and Lincoln Kirstein. It was first performed as a ballet on December 1, 1957 by that company at the City Center (there was a previous benefit performance on November 27 for the March of Dimes).

There had been several concert performances of the complete score. (It lasts about eighteen minutes.) The first was on June 17, 1957 (at a 75th birthday concert) in the Hollywood Bowl by the Los Angeles Festival Orchestra, the composer conducting. Stravinsky also conducted performances with the *Sudwestfunk* Orchestra of Baden-Baden, at the Salle Pleyel in Paris on October 11, and in Donaueschingen, Germany, on October 19.

The score calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, mandolin, harp, piano, tom-tom (or high timpani), xylophone, castanets and strings. It is dated April 26, 1957.

The mandolin part will be played by Martin Hoherman.

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STRAVINSKY'S latest Ballet is severely non-representational in the sense that there are no costumes other than the dancers' practice costumes, no décor, no "story." The title, derived from the Greek, meaning a "contest" or "struggle," is in itself decorative rather than applicable. The ballet is "pure music" – a balanced co-ordination, a matching of rhythms. Felix Aprahamian remarked in a review of the Paris performance: "Its Greek title, denoting struggle, but used by Stravinsky only in the sense of a dance competition, appears extremely apt for a score so clean, sinewy, and stripped of inessentials, yet so diverse." Balanchine, who made the choreography, has compared it to "an I. B. M. electrical computer," adding, "It is a machine, but a machine that thinks." John Martin, reviewing the Ballet première in *The Times,* objects: "He is wrong, for not even the I. B. M. has attempted a machine that deals in high wit. *Agon* certainly does. Not that it is funny; when you find yourself smiling it is simply with the pleasure of seeing the choreographer deliberately tie himself into compositional knots and resolve them with ease and a touch of bravado right on the final beat."

The Ballet requires four men and eight women. The orchestra is larger than the composer has used since his Symphony of 1945. Its use, however, is at no time massive. The many instruments are chosen

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for alternation and variety of color. The principal dance subjects (Sarabande, Gailliard, Bransle) upon which the score is built were suggested by a French dance manual of the mid-seventeenth Century.

Jay S. Harrison, in the *New York Herald Tribune,* commented after the Ballet performance upon the integration of the serial manner and the earlier Stravinsky. "Here, for what is really the first time, the two leading schools of twentieth-century musical thought – represented by Stravinsky on the one hand and Schoenberg on the other – are joined so intimately that they become inseparable.

"The result of course is as nothing dreamed before. Though *Agon* is wondrously danceable music, it is also, in the long haul, infinitely more. For instance, Stravinsky, out of the depths of his uncanny technique, has found a way of taking atonality and its linear concomitants and giving them a backbone they have often lacked. Principally, he does it with his rhythm, which is characteristically Stravinskian and which, as such, absorbs the inherent aimlessness of atonal melodic device – much as a blotter absorbs a pool of spreading ink.

"In addition, his rhythmic configurations, as is always true of Stravinsky, even lend spine to the methods of orchestral disintegration that he has learned from Webern. Thus, the several and individual planes of *Agon's* sonority – the astral flecks of sound, the pulverization of tune – do not appear in the least arbitrary. What emerges is a network of sound consisting of bits and pieces of tone everywhere

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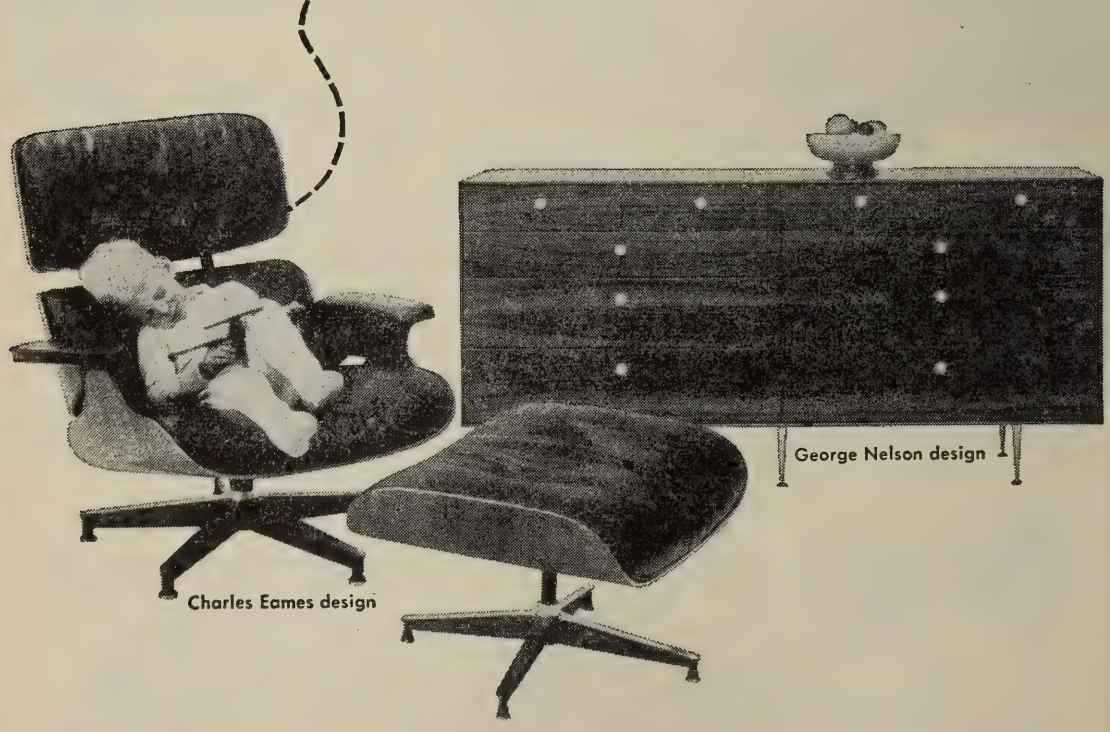
harnessed to a rhythmic base that reassembles these bits and pieces directly the ear has heard them."

Robert Craft, providing notes for the excellent Columbia recording of this work, writes interestingly about the circumstances of its composition and gives a skeleton analysis here quoted.

"*Agon* is much more than merely the newest addition to the line of neoclassic ballets, of course. It continues their style and their tradition of ballet formulæ. Its interior construction does not follow from them and its technique is wider in scope and more concentrated in depth. But *Agon* is also, I think, far richer in substance and, by whatever techniques composed, it contains some of the most brilliant music Stravinsky has written. (The quartet for mandolin, harp, violin, and 'cello seems to me the high point of all.)

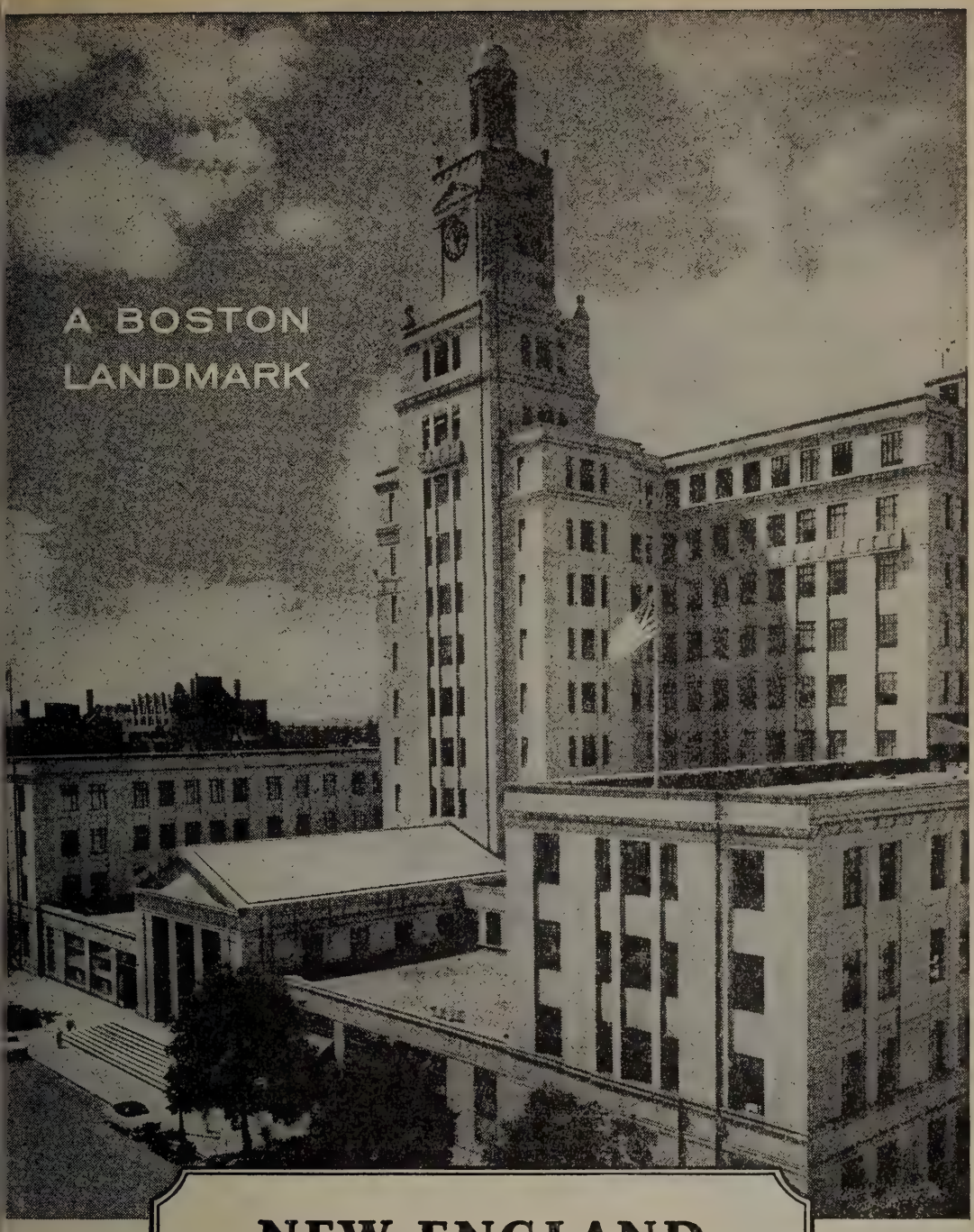
"The dates of composition help to explain the more consistent and fundamental use of serial technique as the work proceeds; they are in accord with Stravinsky's own development in the direction of through-composed serial music. In December 1953, i.e., before the *In Memoriam Dylan Thomas* and long before the *Canticum* (which was begun in June 1955), Stravinsky composed a fanfare for three trumpets. The ballet begins and ends with this fanfare, albeit considerably expanded and revised the following year and re-written a second time upon the

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completion of the whole ballet (re-instrumented, especially; for in the first revision the trumpets in the beginning were accompanied by harp only, and in the second section a guitar had been indicated for the part now played by the mandolin). Also dating from December 1953 is the latter part of the *Double Pas de quatre*. About two-fifths of the Ballet were composed in Hollywood in 1954, the first two *Bransles* in Hollywood in the spring of 1956, and the third in Venice in August 1956. The remaining portions were completed between February and April 1957."

I

Pas de quatre (Quartet Variation). Four male dancers advance from the rear of the stage with backs to audience.

Double Pas de quatre (Double Quartet Variations). Eight female dancers.

Triple Pas de quatre (Triple Quartet Variations). Eight female and four male dancers. *Coda.* Musically this dance is a variation and development of the *Double Pas de quatre.*

II

Prelude. Orchestra.

First Pas de trois. One male and two female dancers.

1. Sarabande step; male dance solo, two steps forward and three steps backward.
2. Gailliard; two female dancers.
3. Coda; male and two female dancers.

Interlude. Orchestra.

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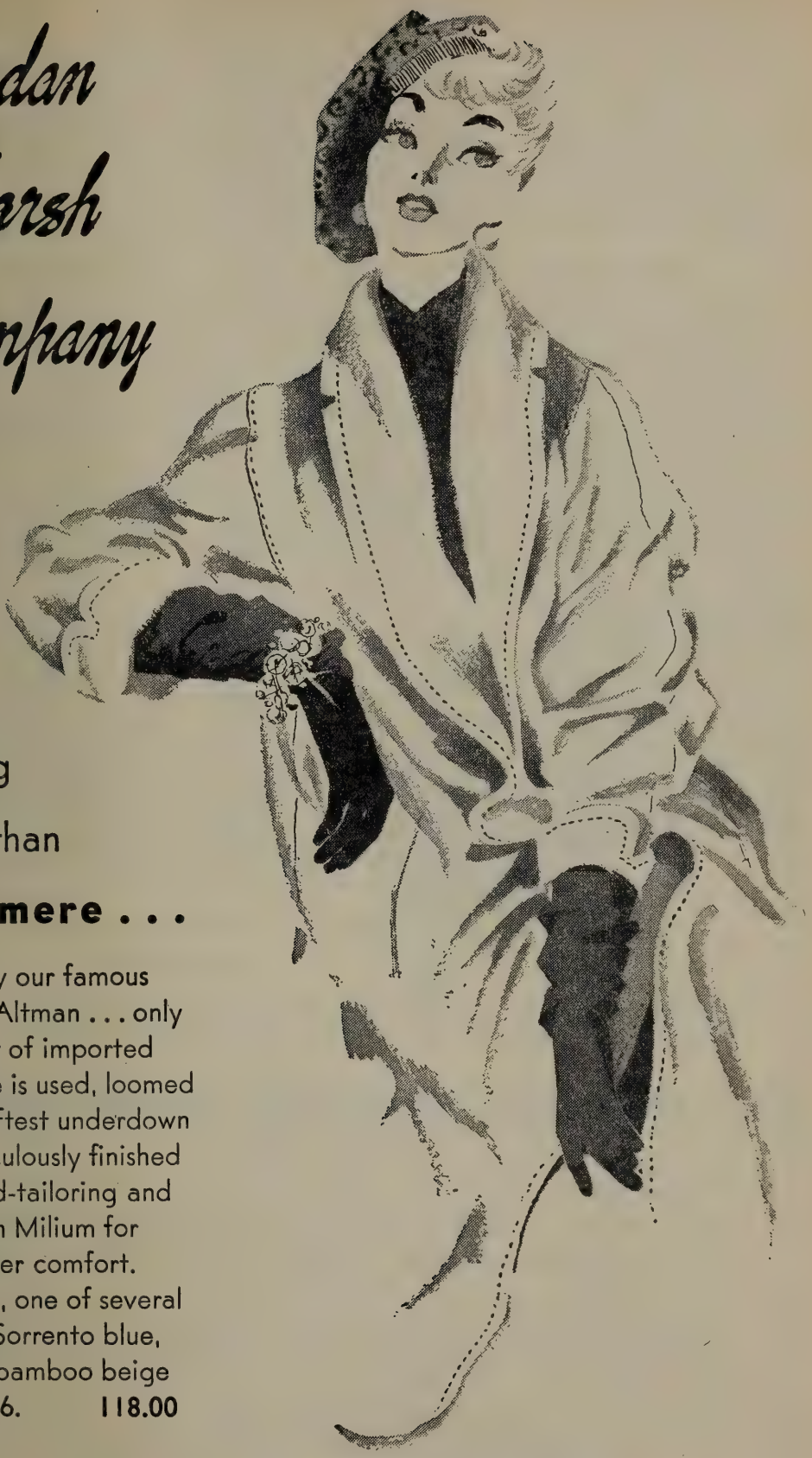
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Second Pas de trois. Two male and one female dancer.

1. Bransle Simple; two male dancers.
2. Bransle Gay; female dance solo. Stravinsky's sketches indicate that the dancer must turn the head towards each of the male dancers in turn at the two points in the score where the instruments stop and the castanet plays alone.
3. Bransle Double (de Poitou); two male dancers and one female.

Interlude. Orchestra.

Pas de deux. Adagio; one male and one female dancer.

Variation; one male dancer.

Variation; one female dancer.

Refrain; one male dancer.

Coda; one male and one female dancer.

III

"A la strette." Orchestra. Strings, brass, percussion, piano.

Danse des quatre duos (quartet of four pairs). Four sets of one male and one female dancer.

Danse des quatre trios (quartet of four trios). Strings and trombones. Four sets of one male and two female dancers.

Coda des trois quatuors. All the dancers. Strings and brass. Near the end, at the place in the score where the brasses start to play alone, the female dancers leave the stage and the male dancers return to their original positions with their backs to the audience as at the beginning of the ballet.

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MUSICALS, MUSIC AND MODERNITY

An Interview with Leonard Bernstein

By Henry Brandon

(*The Sunday Times,* London, December 22, 1957)

New York

"The New York Philharmonic Orchestra is now my life," says Leonard Bernstein, its newly-appointed chief conductor. But at the age of 39 he has already had a rich and varied life in the world of music. He composed New York's latest wildly successful musical, "West Side Story." His earlier compositions include two symphonies, a ballet ("Fancy Free"), a musical comedy ("Wonderful Town"), and a satirical operetta ("Candide").

He is a brilliant pianist. At his first major concert with the New York Philharmonic he will play and direct from the piano a Shostakovich concerto. He is a fine conductor, and a most popular interpreter of American and world music, from jazz to Beethoven.

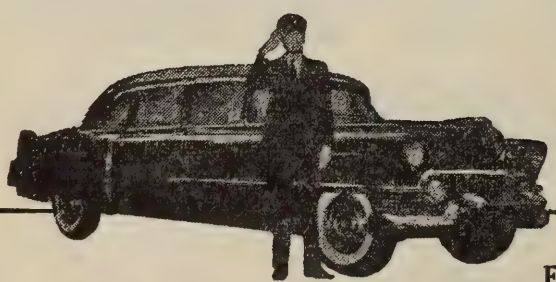
Our conversation was tape-recorded in his elegant flat opposite Carnegie Hall. A reader of *The Sunday Times,* I said, replying to a favorable review of "West Side Story," complained that it glorifies evil

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– juvenile delinquency – because it does not apply the Hollywood formula that the good triumph and the bad are punished. What was his answer to that?

Bernstein: No glorification of these juvenile delinquents was intended. What we intended was a great love story, albeit an adolescent one, set against the background of violence and horror and delinquency which ultimately destroys the love and physically destroys one of the lovers. *Not* a story of hate with an incidental love story.

Brandon: What made you select gang warfare as background?

Bernstein: Originally our idea had nothing to do with gang warfare. The idea was to have a love story – a Romeo and Juliet situation played against a background of hostility and contemporary problems – only the Juliet was a Jewish girl and Romeo was an Italian boy, and it was kind of in the slums during the Passover-Easter period when feelings were running very high. We dropped this idea because it turned out to be rather stale; and because that particular aspect of slum life had changed.

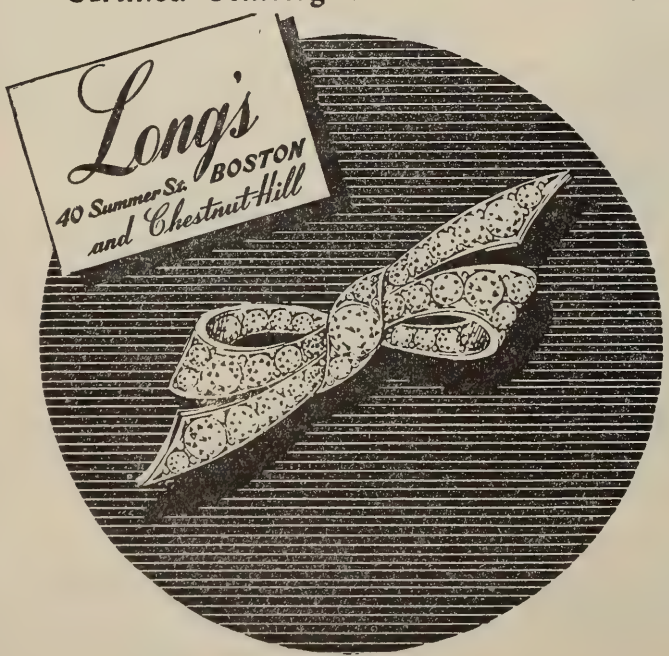
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Then Arthur Laurents and I happened to meet in Hollywood on different errands. The great migration of Puerto Ricans to New York was then in first flower and the hostilities were just impinging themselves on our consciousness as New Yorkers. We were suddenly terribly excited about the original idea because this was something we were actually living through.

Brandon: Why do you think Americans select such sordid backgrounds for their musicals?

Bernstein: They don't – really.

Brandon: Well, take "Carousel," "Guys and Dolls," "The Pajama Game."

Bernstein: That isn't fair, because "Carousel" is a Hungarian play which has been transferred to the Maine Coast. So that's not even an American subject. And the interest of "Guys and Dolls" is not its sordidness at all, but the glory of these Damon Runyon characters. If he hadn't glorified them in the first place, then they couldn't be put on the stage. "Guys and Dolls" doesn't try to make sociological dicta about life in America. As for "Pajama Game," I find it not sordid but rather a dreary milieu – a pajama factory in the mid-west.

Brandon: What I mean is that they are subjects that you would not normally think of as a background for a musical.

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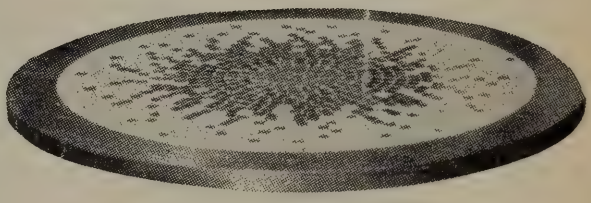
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Bernstein: Well it never used to be that way – obviously. A musical always had to be something that you never had to pay attention to.

But the musical theatre in America is growing up very fast. As a matter of fact, the musical theatre in America is one of the aspects of American art, if I may use this big three-letter word, which is forging ahead faster than almost any other, at least of performance art. And because of that it strikes out in all kinds of new directions.

The musicals that I see when I'm in London are still more or less standard, trifling in subject-matter. During my last visit in London, I saw one which was certainly not like an American musical – it dealt with no subject of any weight – Julian Slade's new one, "Free As Air." But even that has caught some of the disease from American musicals. The whole story is zany – it's a delightful show – but there is something in this girl's running away from civilization and trying to find peace in contemplating the sea and breathing clean air which smacks of an influence from America. I'm sure that a few years ago you wouldn't find elements like that in the typical English musical.

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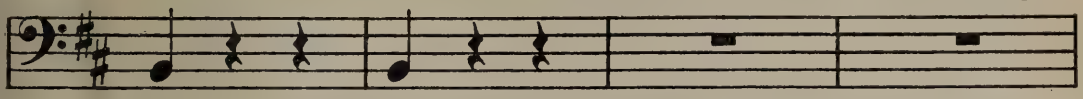
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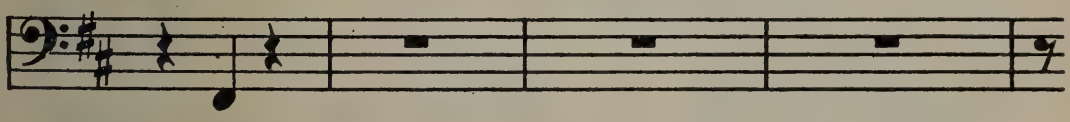
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ones. They're not brain-crackers by any means, nor do they try to be heart-crackers, and if you go from "Li'l Abner" to "Happy Hunting" to "Jamaica," you will not tax your mentality very much.

"West Side Story" is an exception, not the rule at all.

Brandon: In England, where it originated, the musical seems to stagnate; but here it is fresh, creative, vigorous — as you said, a new expression of American art. Why do you think this is?

Bernstein: Well, the answer to that depends on whether you hold a deterministic view of history or not. Are you a Hegelian? If you are, then you simply accept that every form has its time and its place and that every cultural wave is influenced by other waves in the great ocean. After all, why should there have been such a great period of architecture in Greece at one particular moment and there isn't any good period of architecture in Greece now?

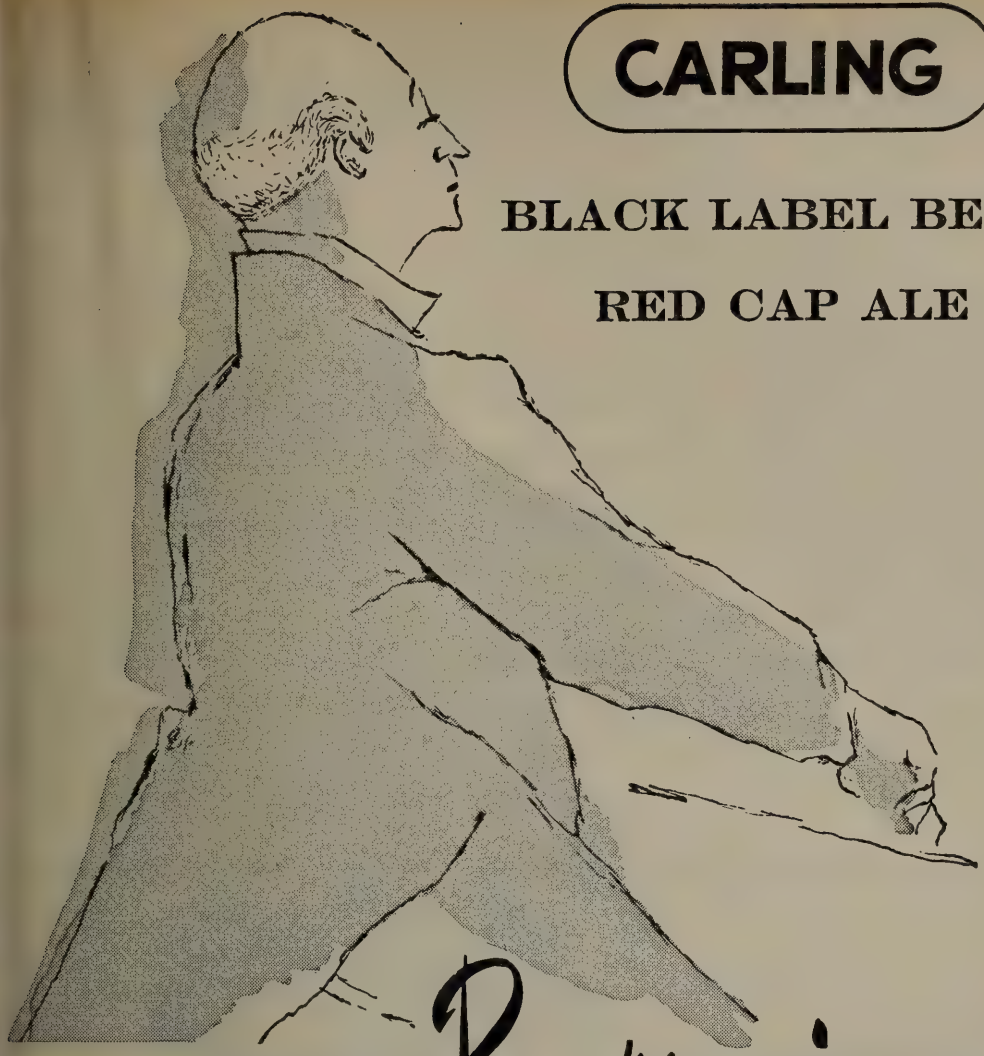
It is certainly true that England presented us with the musical and that all our early musicals were blatant imitations of the English techniques, which reached a fantastic high with Gilbert and Sullivan. But when we began to grow as a place of our own, we began to develop our own little cultural wave. England had already hit the top of her



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cultural wave in this and from then on it was a kind of decline, not without its minor glories but still a decline.

Brandon: I think that some time ago you said that the musical may provide the transition to serious music in America.

Bernstein: Yes, well I have the feeling that the form is growing in such a vital way that it may wind up — and I hope it does — in some kind of American musical-theatrical form which I hesitate to call opera — but that's the only word I can find for it at the moment, which would treat the English or rather American language in a natural way so that you could do serious things through music and say serious things through music in the theatre without sounding like a translation from "Aïda." We are doing that in our musical shows.

In addition to that, dancing has achieved great importance. In "West Side Story" much of the story is told in dance and much of the emotional content is in dance. And this peculiar amalgamation of dance with some American rhymed speech, let's say, has combined in a concoction which is different. This is very hard to describe, but anybody who goes to a good American musical senses it right away.

Brandon: Yes, I think the variety of languages, cultures, that are mixed in the American scene must have something to do with it.



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Bernstein: Well, a great deal of the language in "West Side Story," for example, is affected by the talk of jazz people and jive talk, which is basically Negro, and by the talk of Puerto Ricans. The way they speak English has lent this book a beautiful poetic quality, which it couldn't otherwise have because you can't sit down and write poetry in a realistic play about delinquents.

Brandon: Do you think there's anything basically distinctive about American music as compared to modern music in other countries?

Bernstein: Yes, I do. I really do. There are two kinds of so-called American music. One is — I take it you're speaking of serious music now?

Brandon: Yes.

Bernstein: One is an American music which is deliberate, which is self-consciously nationalistic and as a result hardly ever works. Gershwin was an exception to that. And then there is the unconscious kind, which works in proportion to the talent of the composer, but is much more meaningful in that the jazz influences and whatever other influences we have infect the music. In the final result these influences appear in a much more subtle way, so that the music doesn't scream:

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Jazz is certainly the chief of these influences and there are others. There's a certain kind of loneliness that inhabits a lot of American music and a kind of athleticism which is different from British athleticism, and there is a certain kind of urban melancholia — it's awfully hard to pin-point these things. You feel them when you hear them. And there's a feeling very often of big spaces in American music. I think the hectic quality, the lonely quality and the athletic quality are the three main qualities.

Brandon: You're such a gifted musician — you're a composer, a pianist, a conductor and a teacher — which one gives you the greatest satisfaction?

Bernstein: Well, if I knew, then I would do that exclusively. Because there is nothing I would like better than to be able to concentrate on one thing. But I can't! Everything to do with music excites me. And music is my world — that's where I live.

Brandon: Do you prefer to conduct modern or classical music?

Bernstein: No, I'm very promiscuous about music. I have no preferences — literally no preferences. Isn't that awful? I just like

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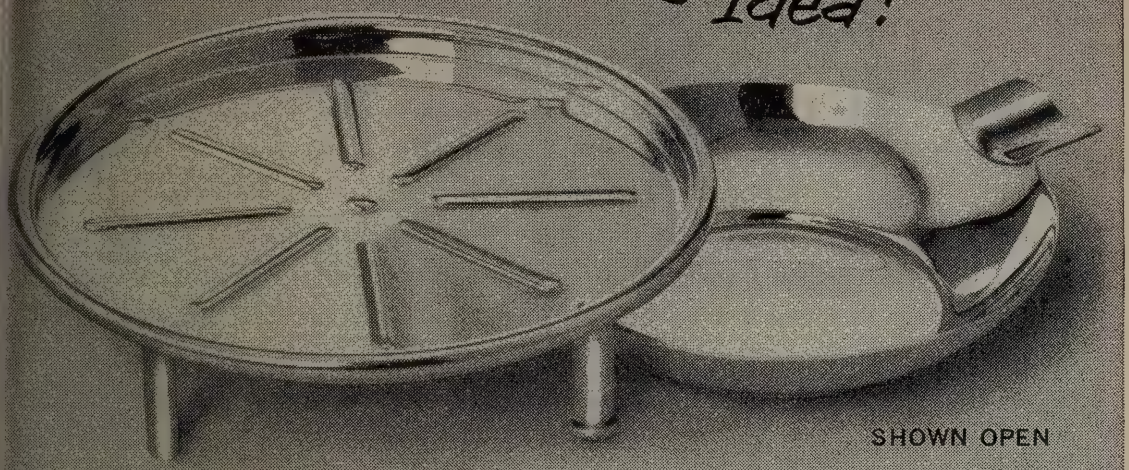
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good music better than bad, and the better it is the more I like it, whether it is by Vivaldi or Bartók.

Brandon: I prefer a poem with rhyme and rhythm to one without, and it probably also influences my taste in music.

Bernstein: Well, I don't think any poet would ever admit that his poem didn't have rhythm. You can find them without rhyme, but then they have other kinds of rhythm.

With modern music you don't feel easy because it's a new kind of language. You depend too much on symmetry and on the old formal rudiments of composition, which have been protested against and revolted against for half a century now. And maybe that's all wrong — maybe we'll find that we just have to go back to writing equal phrases and C major triads and all the rest of it again. Maybe that's what music is really all about.

But for the moment we are living in a time when most composers are busy trying to find new ways of writing music — new musical things to say.

To be concluded in the next Bulletin.

Chez Lucien

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(Continued from page 900)

of several educational institutions. He attended St. Paul's School in Concord, New Hampshire, and Princeton University in the class of 1914. Mr. Laughlin is Chairman at a special committee to raise money for the Friends of the Boston Symphony Orchestra.

* *

HONOR FOR LEO SMIT

Leo Smit's First Symphony, which had its initial performance at the Boston Symphony concerts last February, and which was subsequently introduced to New York under the direction of Dr. Munch, has been judged "the best new orchestral work" performed in New York in 1957. The award was made by the New York Critics Circle on January 14. The Symphony was composed by commission of the Koussevitzky Music Foundation.

Francis Poulenc's *The Dialogues of the Carmelites* was chosen as the best new opera of the year, and Stravinsky's *Agon* as the best ballet.

The *New York Times* reported:

"In each category the prize winner was determined on the first vote. The other symphonic work that received some votes was also an American work. It was Roger Sessions' Symphony No. 3, which the Boston Symphony introduced last month.

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SYMPHONY NO. 7 IN E MAJOR

By ANTON BRUCKNER

Born at Ansfelden, in Upper Austria, September 4, 1824;
died in Vienna, October 11, 1896

The Seventh Symphony was composed in the years 1882 and 1883. It had its first performance at the Gewandhaus Concerts in Leipzig, Arthur Nikisch, conductor, December 30, 1884.

The first performance in the United States was in Chicago by the orchestra of Theodore Thomas, July 29, 1886. Mr. Thomas conducted the Symphony in New York at a concert of the Philharmonic Society, November 13, 1886. The first performance in Boston was at a Boston Symphony concert led by Mr. Gericke, January 5, 1887. Dr. Muck conducted the Symphony December 1, 1906; Mr. Fiedler, February 12, 1910, and January 5, 1912; Dr. Muck, January 4, 1913, and November 19, 1915; Serge Koussevitzky, October 26, 1934, March 6, 1936, October 20, 1939 and April 22, 1949; Charles Munch, December 29, 1950.

The orchestra required consists of the usual wood winds in two's, in the brass 4 Wagnerian tubas and 1 bass tuba, in addition to the customary horns and trumpets.

The score bears the dedication: "To his Majesty, King Ludwig II of Bavaria, in deepest reverence."

THE Seventh Symphony was the direct means of Bruckner's general (and tardy) recognition. For years he had dwelt and taught in Vienna under the shadow of virtual banishment from its concert halls. In this stronghold of anti-Wagnerism there could have been no greater

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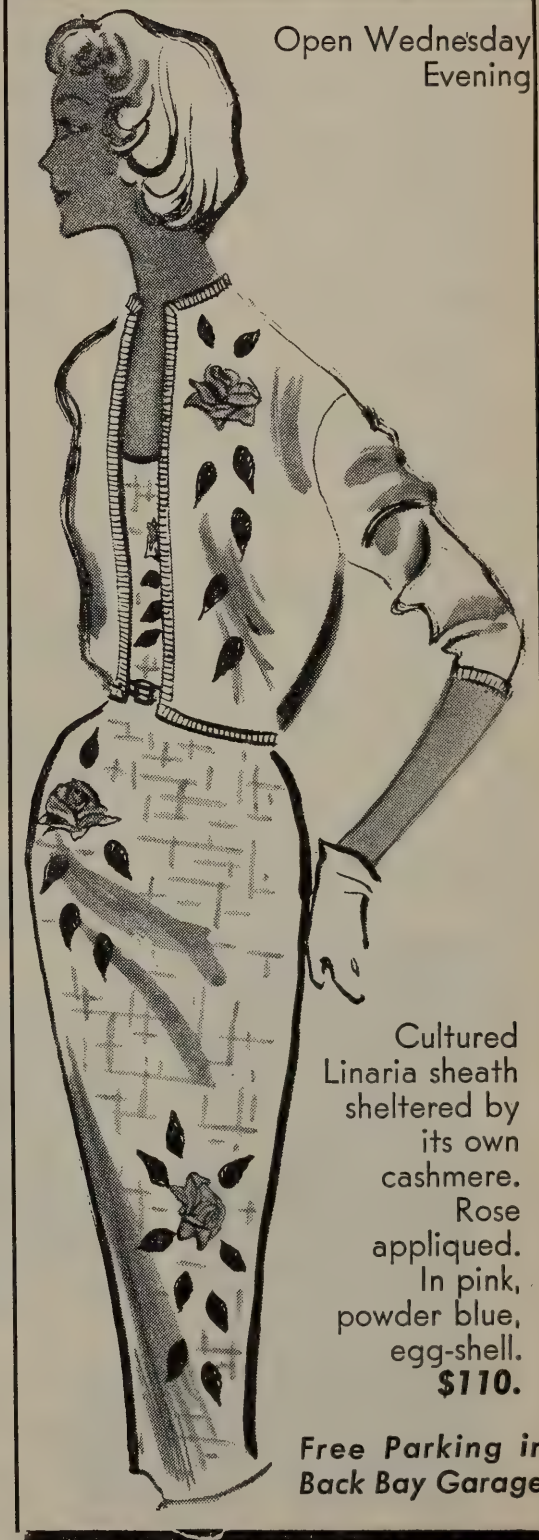
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offense than the presence of a symphonist who accepted the tenets of the "music of the future" with immense adoration. Bruckner, with his characteristic zeal to which nothing could give pause, composed symphony after symphony, each bolder and more searching than the last.

On December 29, 1884, Hugo Wolf, the intrepid Wagnerian, asked the rhetorical question: "Bruckner? Bruckner? Who is he? Where does he live? What does he do? Such questions are asked by people who regularly attend the concerts in Vienna."

The answer came from Leipzig, where, on the next day, a young enthusiast and ex-pupil of the sixty-year-old Bruckner gave the Seventh Symphony its first performance. The place was the Gewandhaus; the conductor, Arthur Nikisch. It was one of his flaming readings – an unmistakable act of revelation which the audience applauded for fifteen minutes. As Bruckner took his bows, obviously touched by the demonstration, one of the critics was moved to sentiment: "One could see from the trembling of his lips and the sparkling moisture in his eyes how difficult it was for the old gentleman to suppress his deep emotion. His homely but honest countenance beamed with a warm inner happiness such as can appear only on the face of one who is too

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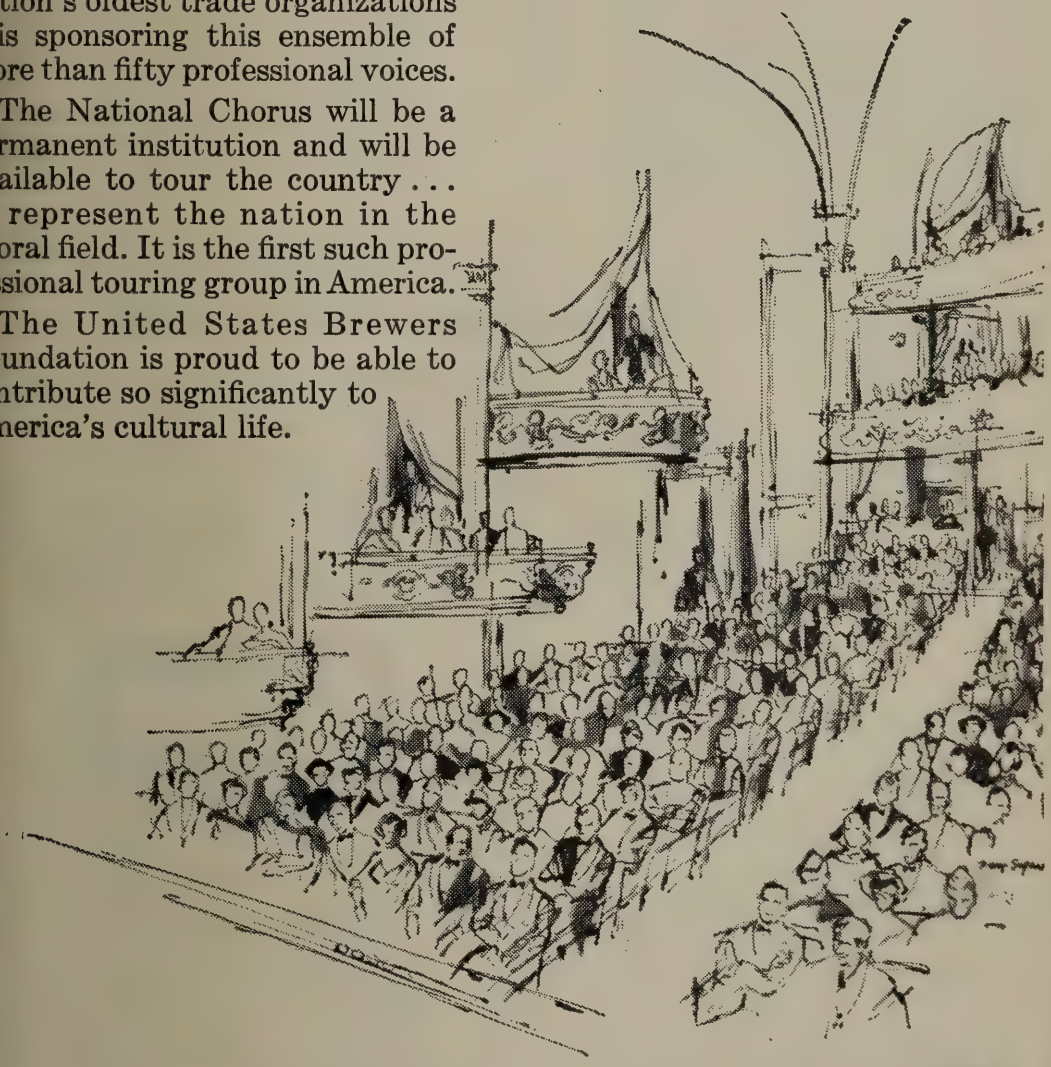
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good-hearted to succumb to bitterness even under the pressure of most disheartening circumstances. Having heard his work and now seeing him in person, we asked ourselves in amazement, 'How it is possible that he could remain so long unknown to us?"

The symphony of the hitherto almost unknown Bruckner made a quick and triumphant progress. Hermann Levi gave it in Munich (March 10, 1885) and made the remark that this was "the most significant symphonic work since 1827." An obvious dig at Brahms, who had lately made some stir in the world with three symphonies. Karl Muck, another youthful admirer of Bruckner, was the first to carry the symphony into Austria, conducting it at Graz. Even Vienna came to it (a Philharmonic concert led by Richter, March 21, 1886). Bruckner tried to prevent the performance by an injunction, fearing further insults, but the success of the work drowned out the recalcitrant minority. Even Dr. Hanslick was compelled to admit that the composer was "called to the stage four or five times after each section of the symphony," but he held out against the music with the stubbornness of a Beckmesser, finding it "merely bombastic, sickly, and destructive."



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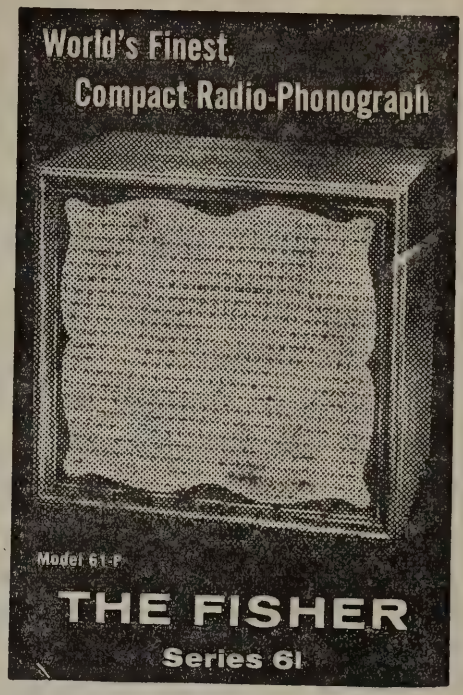
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On Wagner's death, February 13, 1883, the *Adagio* was at once associated with his memory, although this movement had been completed in October, 1882. The biographers refer to this as the *adagio* of "premonition," and indeed Bruckner welcomed the connection between this poignant movement and the memory of the "great Master." He wrote to Felix Mottl about a coming performance in Karlsruhe, in 1885, mentioning in connection with the *adagio:* "Funeral music for tubas and horns" and "Please take a very slow and solemn tempo. At the close in the dirge (in memory of the death of the Master), think of our Ideal! — Kindly do not forget the *fff* at the end of the Dirge."

Philip Hale adapted the following analysis from the notes of Johannes Reichert, prepared for concerts of the Royal Orchestra in Dresden:

First movement: *Allegro moderato,* E major, 2-2. The first theme is announced by horn and violoncellos against the violins, tremolo, and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a crescendo based on the subsidiary theme, and the whole orchestra enters, but there is quickly a *diminuendo,* and the mood becomes more nervous, more uncertain. The second theme, one of complaint, is given to oboe and clarinet,

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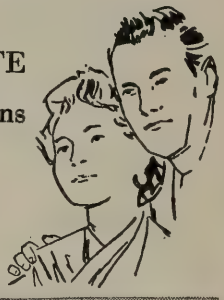
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with horns and trumpet in the accompaniment. This theme with its peculiar instrumentation and its changing tonality is in marked opposition to the first. This second chief theme is developed at length. (The first assumes greater importance later.) In this development there are evidences in the manner of leading the voices of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It may here be said that Bruckner delighted in this manner of varying a theme. A mighty *crescendo* is based on a phrase of this inverted theme over an organ-point, F-sharp, but instead of the arrival of the expected climax a theme of somewhat mournful character is given to wood wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows. There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet). The rhythm of the characteristic counterpoint just mentioned appears, but a solemn, religious mood is soon established (trombones, *pp*). The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *ff*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears *piano* (violoncellos and horn); there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E minor and is given to the clarinet. There is an end to the delicate

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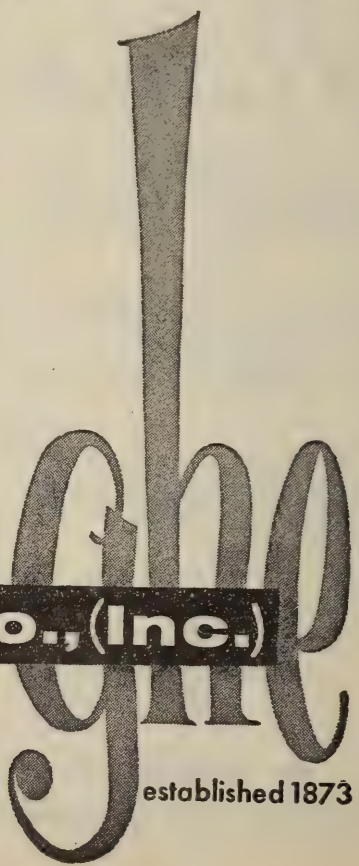
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instrumentation. There is a great crescendo, which ends in an inversion of the second chief theme, *ff*, for full orchestra. Other crescendos follow, one with the second theme to an episode of choral character, others based on the "contrapuntal figure." The great climax comes in the elaborate coda, which is built on a long organ-point on the bass E, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

Second movement: *Adagio, sehr feierlich und langsam* (in a very solemn and slow manner), C-sharp minor, 4-4. This movement is thought by many to be Bruckner's masterpiece and monument. It undoubtedly established his fame when there were few to recognize his irregular genius. The *Adagio* was played in cities of Germany in memory of the composer shortly after his death, as at the Philharmonic Concert, Berlin, led by Mr. Nikisch, October 26, 1896.

In this movement, as in the Finale, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the *Adagio* is given to the lower strings and tubas, and is answered by all the strings.

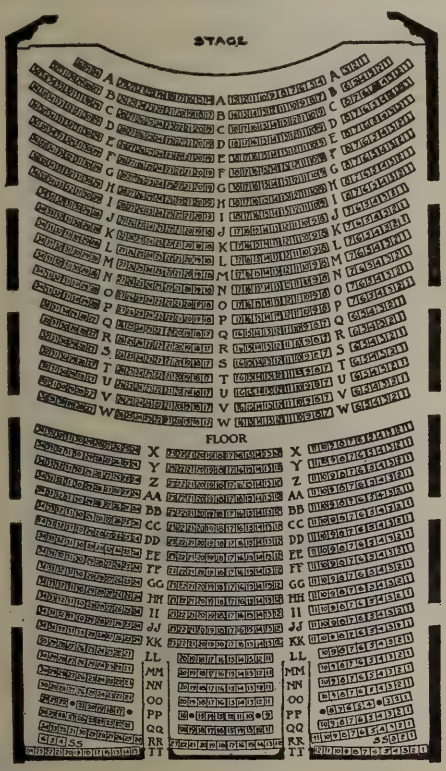
There is a passage of stormy lamentation, and then consolation comes in a melody for violins (*moderato*, F-sharp major, 3-4). This theme is developed, chiefly by the strings. Then there is a return to the first and solemn theme, with wood wind

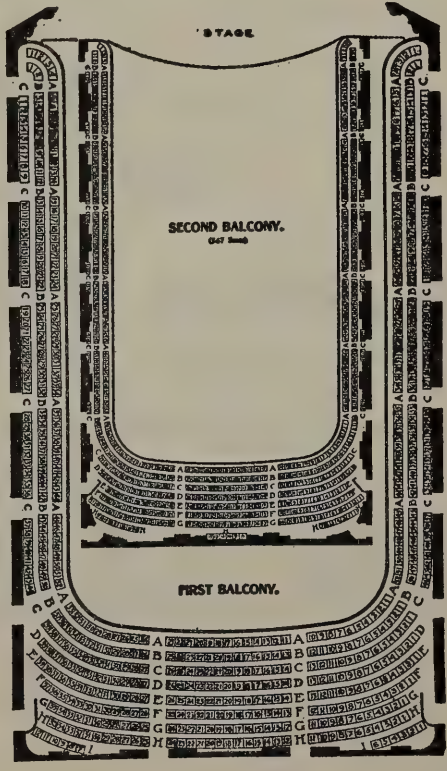
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instruments and strings in alternation. There is a great *crescendo* with bold modulations until the entrance, C major, of the chief theme (second violins, supported by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E-flat major and in its original form, and is maintained for a long time (G major). There is a modulation to A-flat major, and the cantilena is repeated. After the entrance again of the chief melody and the restoration of the original tonality there is a *crescendo* of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C-sharp major. The horns take up the cantilena, and the last chord, C-sharp major, dies away in brass instruments to a pizzicato of the strings.

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Third movement: *Scherzo: Sehr schnell* (very fast), A minor, 3-4. This *scherzo* is based chiefly on two themes, — the first for trumpet *(piano)*, then clarinet, with a figure for strings; the second, a wild and raging one. This section ends after a great crescendo. Drum beats lead to the Trio, F-major, *Etwas langsamer* (somewhat slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the scherzo theme, but the Trio is in all respects in marked contrast to the *Scherzo,* which after the Trio is repeated.

Finale: Bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying pizzicato bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away, and a theme appears which is derived from the first and main motive, which in turn enters, inverted, and with a pizzicato bass. The choral theme is also inverted, but it gives away to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the theme in inverted order. The second chief theme is heard in C major. After a time there is a crescendo built on passages of this motive, which leads to a powerful episode in B major, with a theme in the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing coda.

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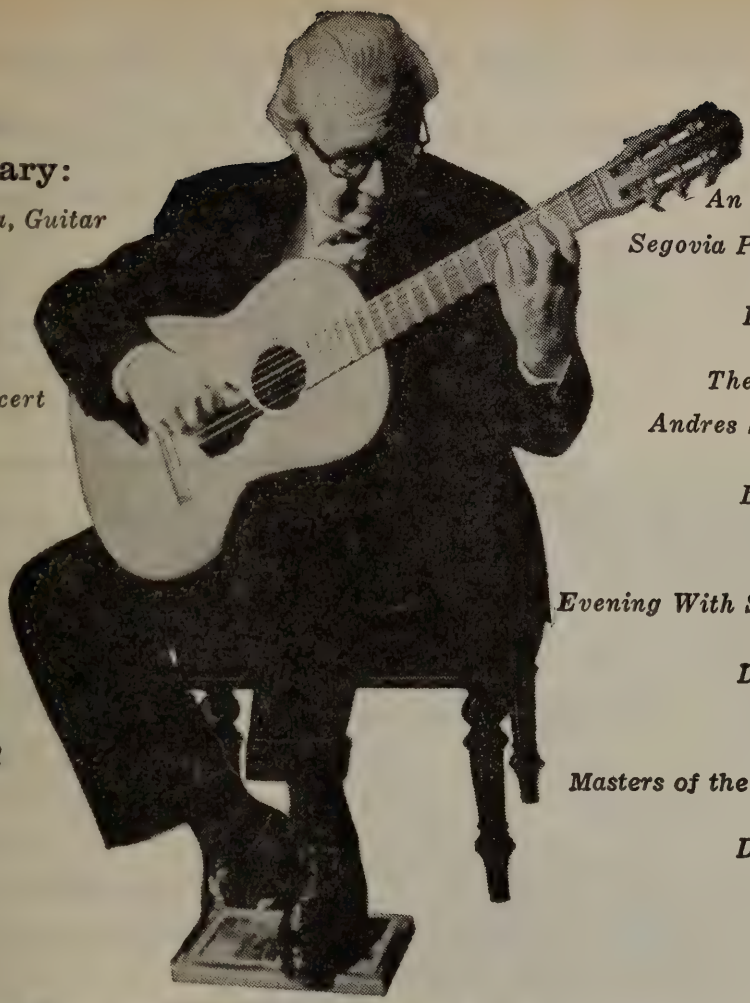
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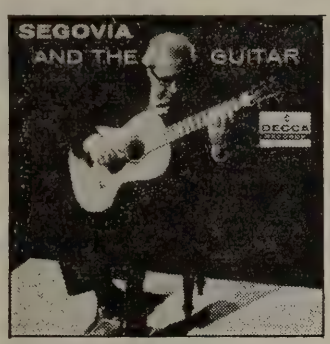
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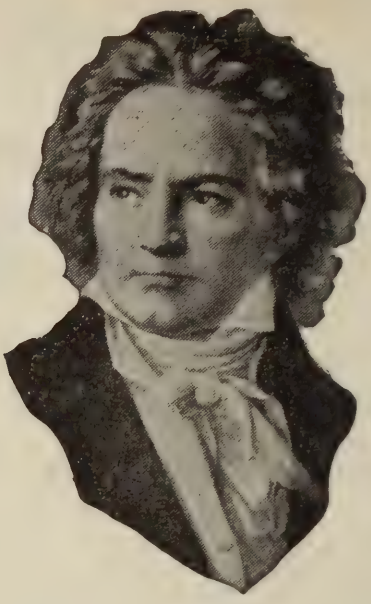
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SATURDAY EVENING, FEBRUARY 22, *at* 8:30 *o'clock*

THOMAS SCHIPPERS, *Guest Conductor*

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I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

These concerts will end about 4:15 o'clock on Friday afternoon; 10:30 o'clock on Saturday evening.

The concerts of this orchestra are broadcast complete as follows in Boston: Station WGBH (FM), the Friday afternoon, Saturday evening concerts; Station WXHR (FM), the Friday afternoon, Sunday afternoon, and Tuesday evening concerts; Station WCRB (AM and FM), the Saturday evening concerts.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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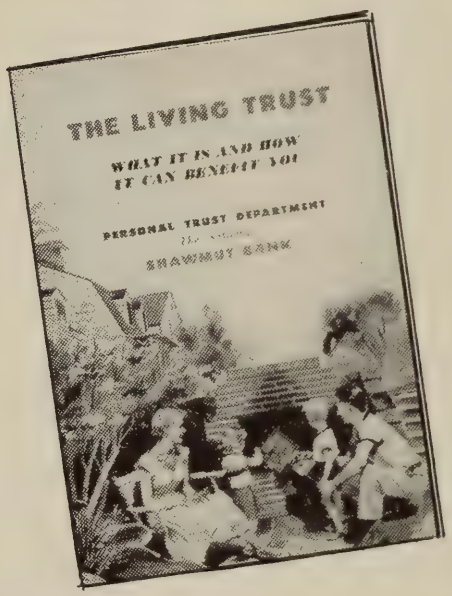
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• •

THOMAS SCHIPPERS

Thomas Schippers who is conducting the Orchestra for the first time in Boston, is now twenty-eight and is a native of Michigan. He has conducted many opera performances in New York City with the Lemonade Opera Company and later with the New York City Opera. He has conducted the principal operas by Menotti—most recently the production of the *Saint of Bleecker Street.* He conducted the performance of *The Tales of Hoffmann* by the Metropolitan Opera Company in Boston last spring.

• •

DR. MUNCH'S IMPRESSIONS OF ISRAEL

Charles Munch addressed a special gathering in Symphony Hall, Thursday, February 6, as follows:

One afternoon two or three weeks ago I was sitting in a beautiful garden just outside Tel Aviv enjoying the warm sun of the Mediterranean winter when I received a message from Mr. Cabot asking if I would say a few words to you here this afternoon. I accepted immediately, because I know the great curiosity that Americans and Israelis have about each other—about the life, the society, and the art of the two countries—and because I found there again the same deep emotions and impressions that I had there ten years before.

I first visited Israel in 1946, when Bronislaw Huberman invited me to conduct the Orchestra soon after Toscanini's inaugural concerts, and I returned there in 1947. In 1948 I was

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invited again and of course accepted. But this was a time of war in Israel. The country was surrounded by enemies. The only ships and planes approaching Israel brought clandestine immigrants escaping from unfriendly lands.

I had a Paris-Athens ticket and further instructions would be waiting for me in Athens, I was told. My bags were packed and I was ready to go, but I was persuaded not to leave on so uncertain a voyage.

The next year, as you know, I came to Boston, and although I was often invited to return there, it was only ten years later, in 1958, that I was able to do so. What remarkable things had happened in Tel Aviv since I was last there!

My small hotel by the sea has almost disappeared into the shade of a magnificent new one. The desert that was a few hundred yards away is now streets of beautiful apartments, or newly covered with green. Outside the city there is a forest of orange trees, grapefruit, olives! The Israel Philharmonic Orchestra no longer repeats each concert seven times in a movie theater but has a beautiful new hall.

I conducted seven concerts during my stay in Israel, with two programs—five in the new "Mann Auditorium" in Tel Aviv, one in Haifa, and one in Jerusalem. I was asked to play something by an American composer and offered *Medea's Meditation and Dance of Vengeance* by Samuel Barber, which you heard here in Symphony Hall last year.

I was also asked to do the Three Nocturnes of Debussy and this was a beautiful experience. As you know, one movement, "Sirens," requires a chorus of women's voices and is extremely difficult. But the chorus was one of the best that I have ever had. They were an amateur group of twenty-four young women who worked in town or in Kibbutzim. They made the long trips by bus to Haifa and to Jerusalem for the concerts there, and returned late at night to their homes, worked again all the next day, and came back to sing the following evening. They were blonde, or red-haired or brunette. Their eyes were blue or brown. They spoke English or French or German or nothing but Hebrew. What sirens they were! How beautiful they looked and how beautifully they sang! And, most touching of all, the night of our farewell concert in Tel Aviv, they brought me a basket of twenty-four perfect yellow roses, each

(Continued on page 1003)



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SYMPHONY IN D MAJOR

By LUIGI CHERUBINI

Born in Florence, September 14, 1760; died in Paris, March 15, 1842

Cherubini composed this Symphony in 1815 for the London Philharmonic Society, by which it was performed under his direction on May 1 of that year. Long disregarded, it was revived by Arturo Toscanini in Paris in November, 1935, and introduced to this country by Toscanini at a concert of the New York Philharmonic-Symphony Society January 23, 1936.

The Symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets, in pairs, timpani and strings.

CHERUBINI, who felt called upon to write a symphony only once in his life, obliged the London Philharmonic Society in his fifty-fifth year. He had visited London as a young man of twenty-four in 1784, when he provided four operas in the Italian style for the King's Theatre, lingering until 1786 and serving for one year as "Composer to Majesty." From there he had gone to Paris, where he was to live for his remaining fifty-six years, becoming as French as the numerous operas which he wrote and which made him famous. Since



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he was only four years younger than Mozart and since he lived to witness, although not to partake in, the full blossoming of the Romantics, his life could be said to have spanned the musical ways of two centuries. When Cherubini returned to England in 1815, he had become a celebrated composer whose overtures often graced the concerts of the Philharmonic Society. Ludwig van Beethoven was asked in that season for three overtures (*King Stephen, The Ruins of Athens,* and the Overture in C (*Op.* 115)) for which he was paid 200 pounds. Cherubini was paid a like sum for an Overture, a Trio, *Et incarnatus est,* and a Symphony. The first two were performed in the concerts of April 3rd and the Symphony opened the second part of the program on May 1st.

• •

His Symphony opens with an introduction of twenty-two bars. The allegro proper brings in with a flourish a brightly melodious theme. The second theme with elegant trills furnishes a germ for much rhythmic play in the full development. The slow movement is extensive and placid, save for a quasi-stormy middle section and close. The delicate alternation of woodwind passages graces the later development and the woodwinds add further charm to the minuet. Its trio prompts



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DID YOU KNOW that Dr. Koussevitzky could doff his dignity with grace? For an Emergency Relief Campaign concert in 1934, he appeared as "Papa" Haydn, decked out in wig, brocade and lace, to conduct the "Farewell" Symphony. The players, also in 18th century garb, one by one snuffed out the candles at their desks and departed, leaving the conductor alone at the spinet. He apparently enjoyed the role so much that it was repeated for a Pension Fund concert in 1939.

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the query as to whether Cherubini could have heard Beethoven's Eighth Symphony with its metronomic allegretto scherzando, which had been first performed in 1812.* In the finale the expert contrapuntist shows his skill in a smooth fugato. This movement, and indeed the whole Symphony, is cleanly and delicately scored and here attains the expected culminating brilliance.

When Toscanini revived this Symphony, which he first conducted in Paris in 1935, he compared the score with the composer's later version as a string quartet in C, and accordingly changed the third movement from a minuet in moderate tempo to a "scherzo – allegro molto." In the present performances, Mr. Schippers is maintaining the tempo originally indicated and published in the edition of Ricordi.

• •

Cherubini's full name was far more Italian than his music – Maria Luigi Carlo Salvatore Cherubini. He grew up in Florence, composed

* It is hard to believe on listening to this Symphony that the composer could not have known the music of Schubert, who was an obscure young man of eighteen in Vienna at the time.

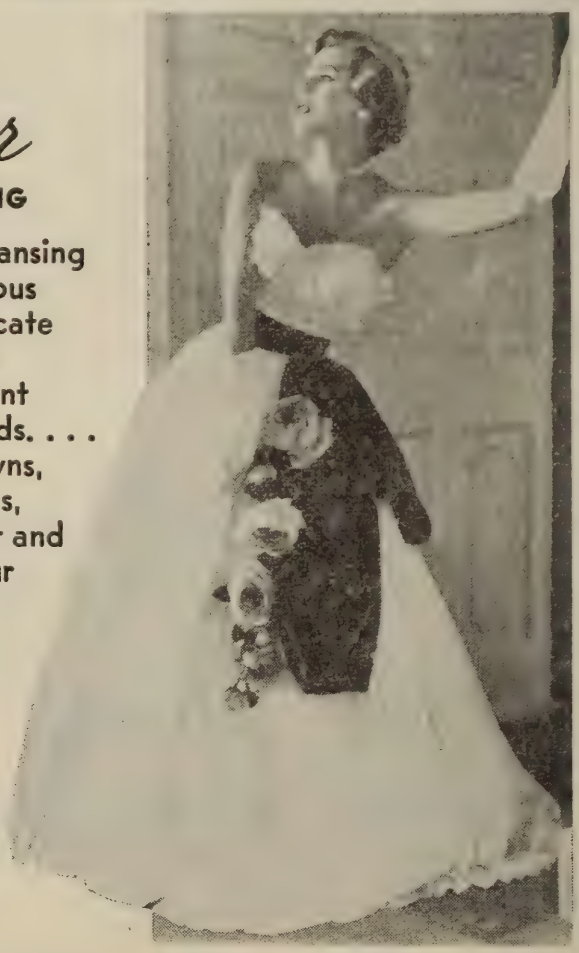
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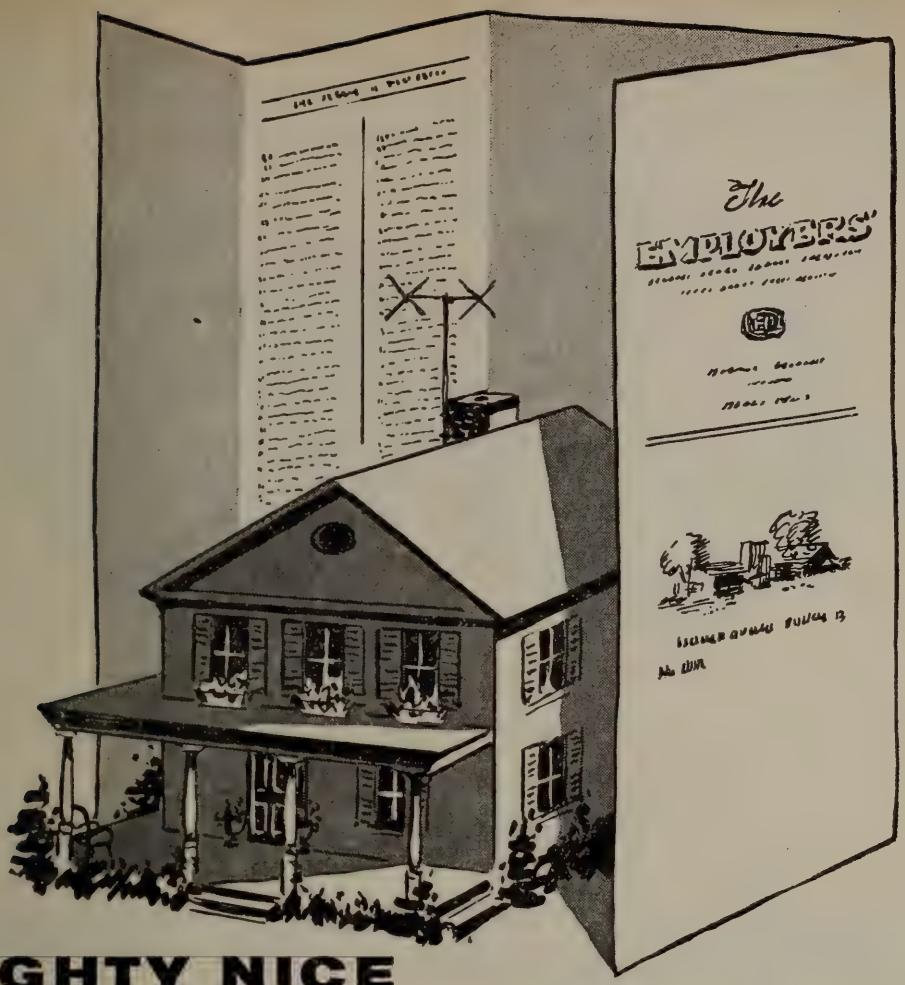
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a considerable amount of church music before he was seventeen, and then spent four years in Venice with Giuseppe Sarti, laying the foundation of his counterpoint. In 1780 there began his succession of operas which through his life would reach the number of thirty. After four years in London, he made Paris in 1788 what was to be his permanent home. Under the protection of Queen Marie Antoinette, he became the Director of the *"Bouffons,"* the *Théâtre de Monsieur* in the Tuileries, producing operas by Paisiello, Cimarosa, and Anfossi, besides his own. After the Revolution, when the *Conservatoire* was founded, he was appointed one of three *Inspecteurs des Études,* a subordinate post which was looked upon as a demotion on the part of Napoleon and an evidence of his dislike. Napoleon preferred the music of Paisiello, which he is said to have found more "soothing." A coolness persisted between the composer and the monarch.

Cherubini visited Vienna in 1805, became acquainted with Beethoven and Haydn, heard the first performance of *Fidelio* and

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a second, and supervised the production of his own *Wasserträger* and *Faniska.* He won the admiration of Vienna and its composers — both the greater and the lesser ones. On his return to France he composed operas less frequently (the last was *Ali Baba* in 1823), but a large number of Masses.

Under Louis XVIII he received at last honors and rewards long withheld. He was appointed in 1816 Composer and Superintendent of the King's Chapel with a salary of 3,000 francs, a position resulting in the church music of his last years. In 1822 he became the Director of the *Conservatoire,* re-establishing that institution which had fallen into decay, and settled into a respected but conservative and rigidly punctilious educator.

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SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, on June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine.

The first performance of *L'Oiseau de Feu,* a *"Conte dansé"* in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird was Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

The first performance of the suite by the Boston Symphony Orchestra was on October 31, 1919; the most recent March 29–30, 1957, when Jean Martinon conducted.

In the present performances Mr. Schippers will use the revision made by the composer in 1919, which has a more modest orchestration. It was this form of the suite which Stravinsky, as guest conductor, included upon his program here, March 15, 1935. This orchestration was used by André Kostelanetz as guest conductor, March 24, 1944. The orchestration of the version here performed calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, xylophone, pianoforte, harp, and strings.

FOKINE'S scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming

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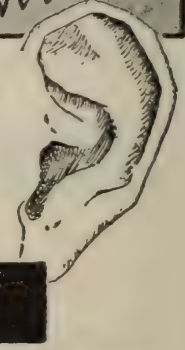
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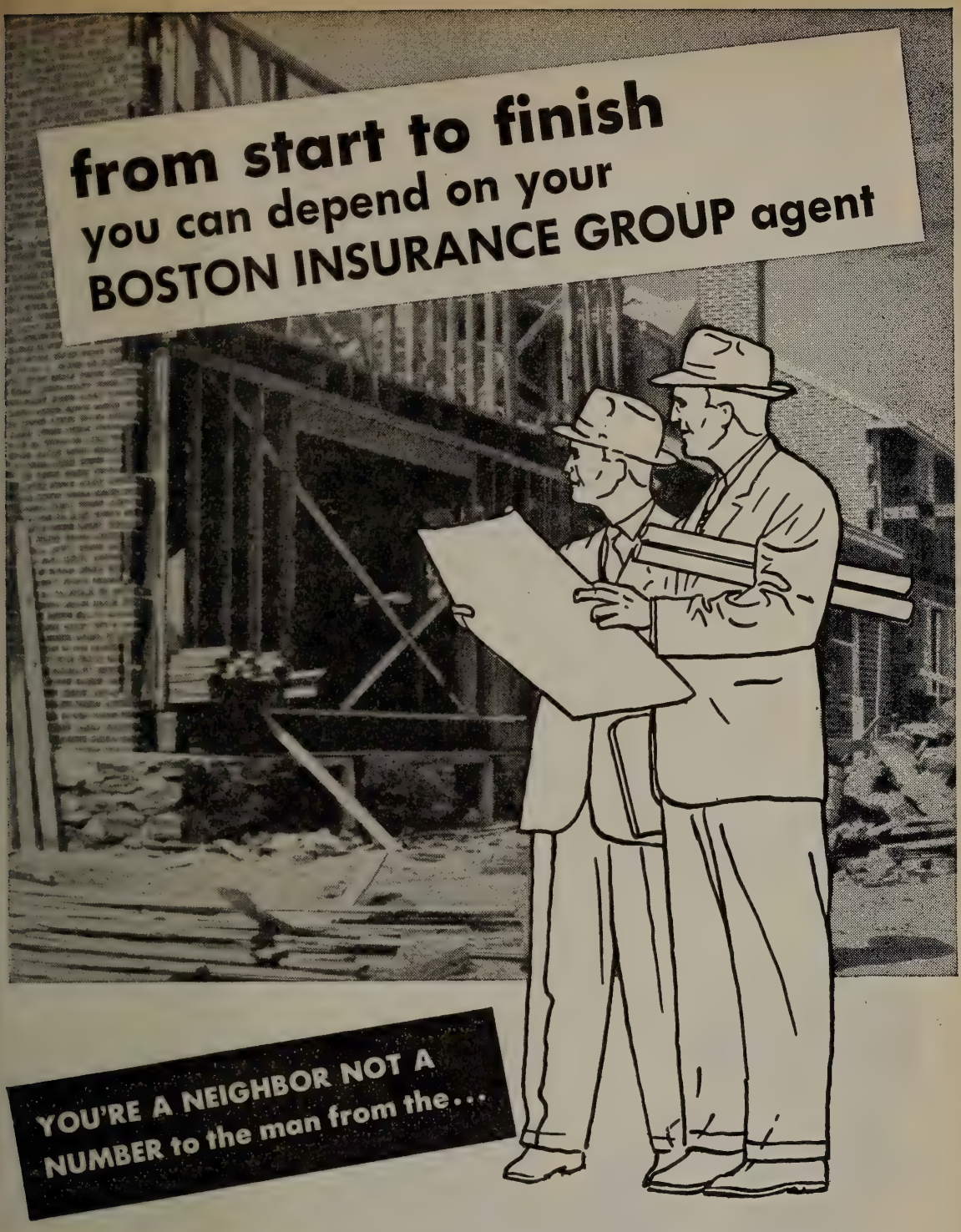


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golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

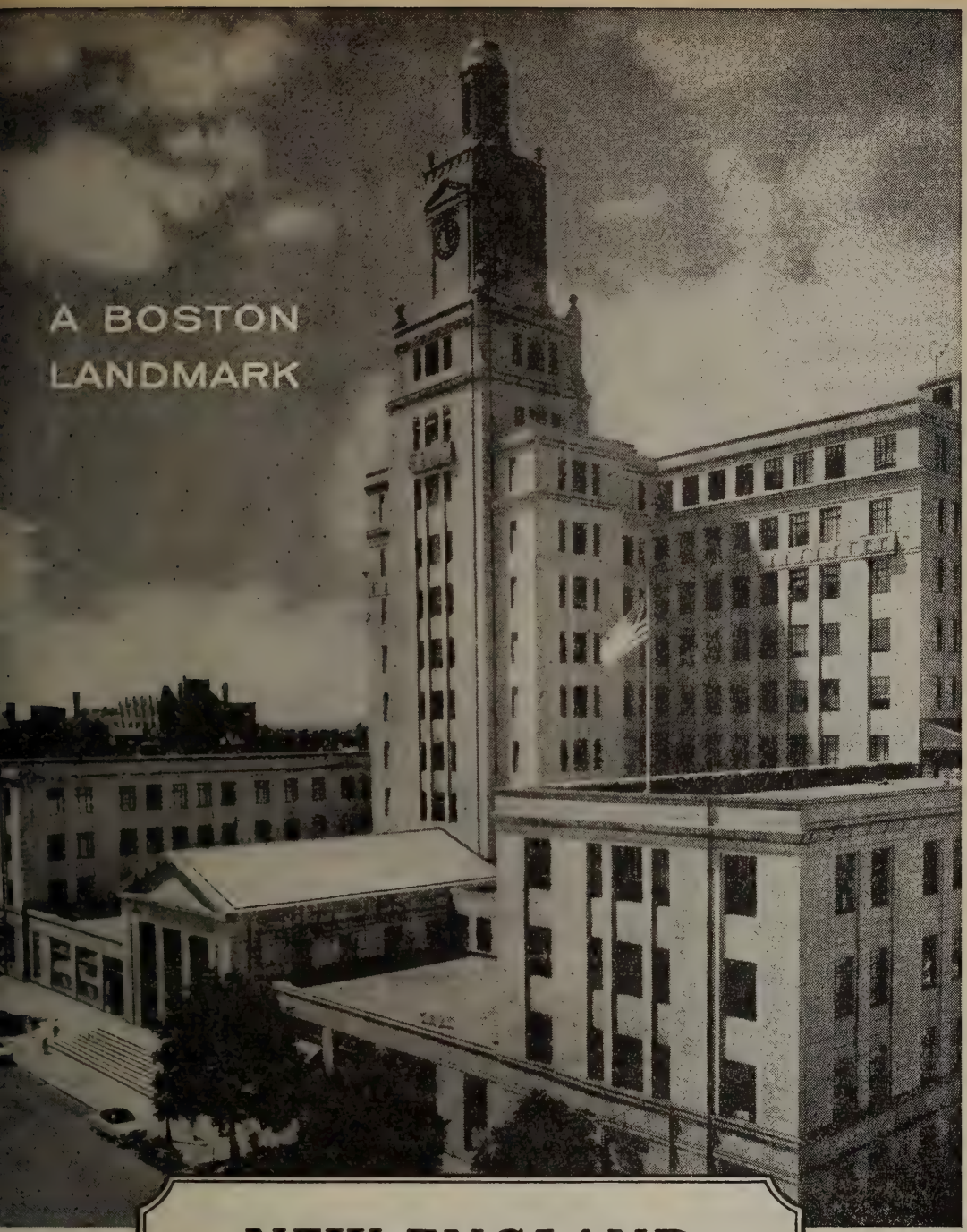
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Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the composition class at the Conservatory of Music. On the program was the first hearing of a short symphonic poem called *'Feu d'artifice.'* Its author was a young man of twenty-six, the son of a celebrated singer at the Imperial Theatre – Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

"For a long time Fokine had had the idea of a distinctly Russian story for dancing, founded on native legends. Fokine told the story of the Fire-Bird to Benois, over innumerable glasses of tea, and with every glass he added another embellishment, and every time he repeated the

* "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).

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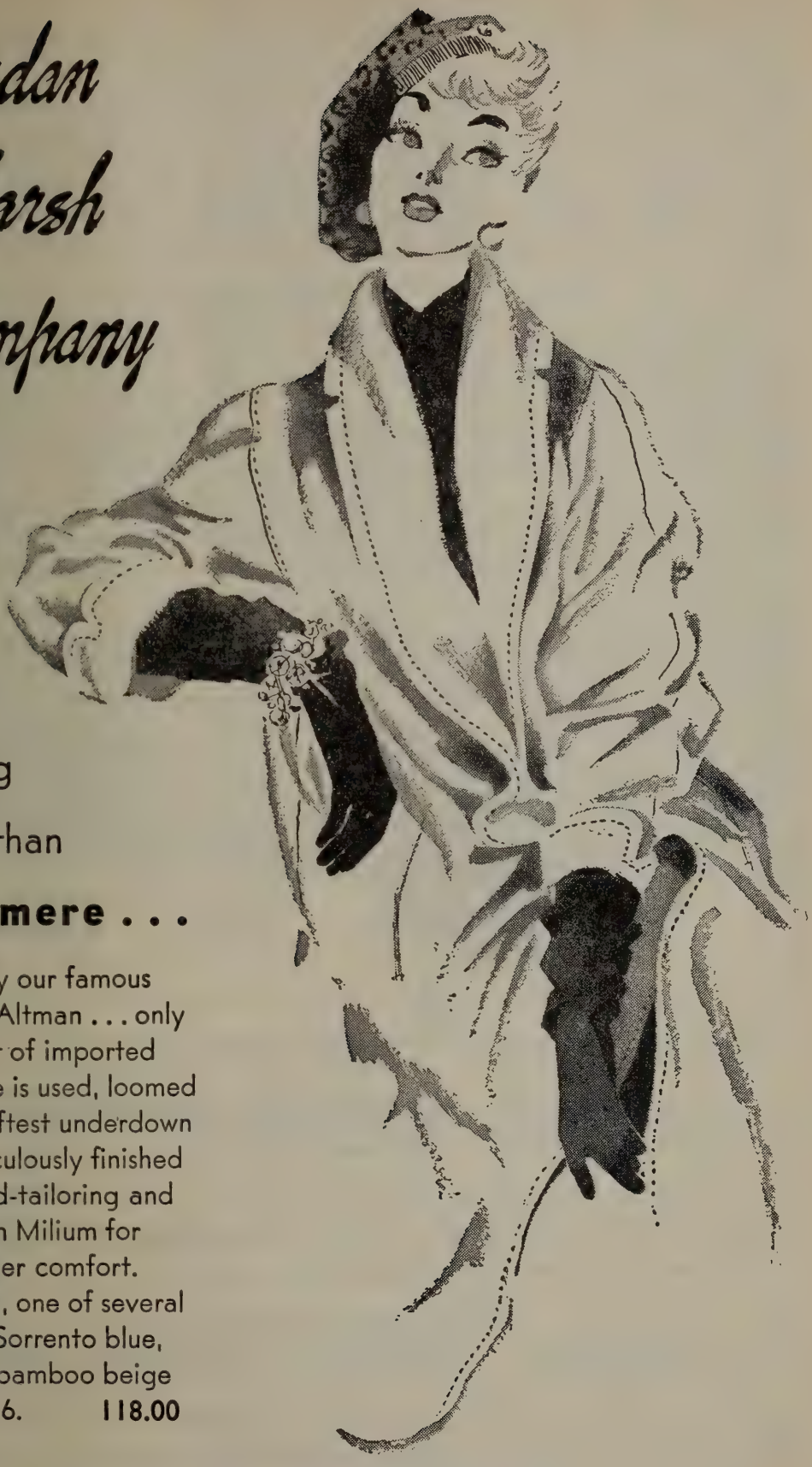
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tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to compose the music. Liadov's name was mentioned. 'What,' cried Fokine, 'and wait ten years!' Nevertheless, the commission was awarded to Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. 'Marvellously,' said Liadov. 'I've already bought my ruled paper.' Benois' face fell, and the musician, like a character out of Dostoievsky, added: 'You know I want to do it. But I'm so lazy, I can't promise.'

"Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

"Fokine heard Stravinsky's *Feu d'artifice* and saw flames in the music. The musicians made all manner of fun of what they considered his 'unnecessary' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky brought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden apples. But Fokine disapproved. 'No, no,' he said. 'You bring him in like a tenor. Break the phrase where he merely shows his head on his



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first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all as his equals. He was already very decided and wilful in his opinions, and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

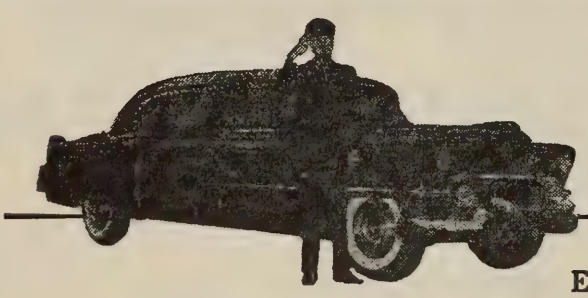
"Vaslav and Igor soon became friends. He had a limitless admira-

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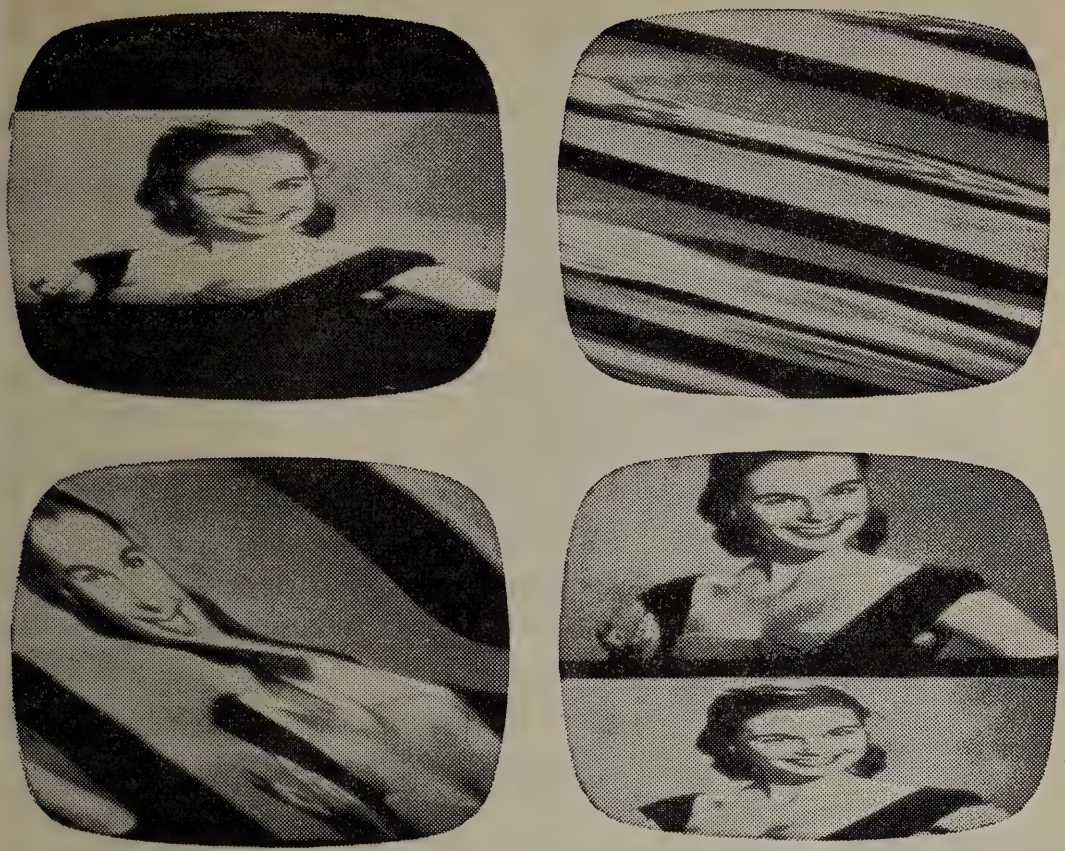
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tion for Stravinsky's gifts, and his boldness, his direct innovation of new harmonies, his courageous use of dissonance, found an echo in Vaslav's mind."

• •

Stravinsky tells in his memoirs how he was drawn into the circle of which Diaghilev was the center and dynamo. Diaghilev had sensed at once the promise of the composer of the *Scherzo fantastique* and the *Feu d'artifice* which he had heard at a Siloti concert in the winter of 1909.

In the process of forming a ballet company he ordered from the young man orchestrations of piano music by Chopin and Grieg. Stravinsky duly provided these and continued to work upon his opera *Le Rossignol,* which he had begun under the eye of his master, Rimsky-Korsakoff, who had died in June, 1908. It was at this point that Diaghilev handed to him the commission for *L'Oiseau de feu,* which Liadov had forfeited by inaction. Benois in his memoirs relates that Stravinsky surprised them in their discussions by his interest in the

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theatre, painting, architecture, sculpture. "Although he had had no grounding on these subjects, discussion with him was very valuable to us, for he 'reacted' to everything for which we lived. In those days he was a very willing and charming 'pupil.' He thirsted for enlightenment and longed to widen his knowledge."

Stravinsky went to Paris for the first performance, where, he tells us in his memoirs, he made his first acquaintance with that city. His ballet which, needless to say, excited Paris as resplendently new music superbly produced, was an ideal introduction.

"My stay in Paris enabled me to become acquainted with several personalities of the musical world, such as Debussy, Ravel, Florent Schmitt, and Manuel de Falla, who were in Paris at the time. I remember that on the evening of the première, Debussy came to find me and complimented me on my score. It was the beginning of our friendship, which remained cordial for the remainder of his days." This recognition, he admits, greatly encouraged him in future projects then in his mind, which turned out to be *Petrouchka* and *Le Sacre du printemps.*

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MUSICALS, MUSIC AND MODERNITY

An Interview with Leonard Bernstein

By Henry Brandon

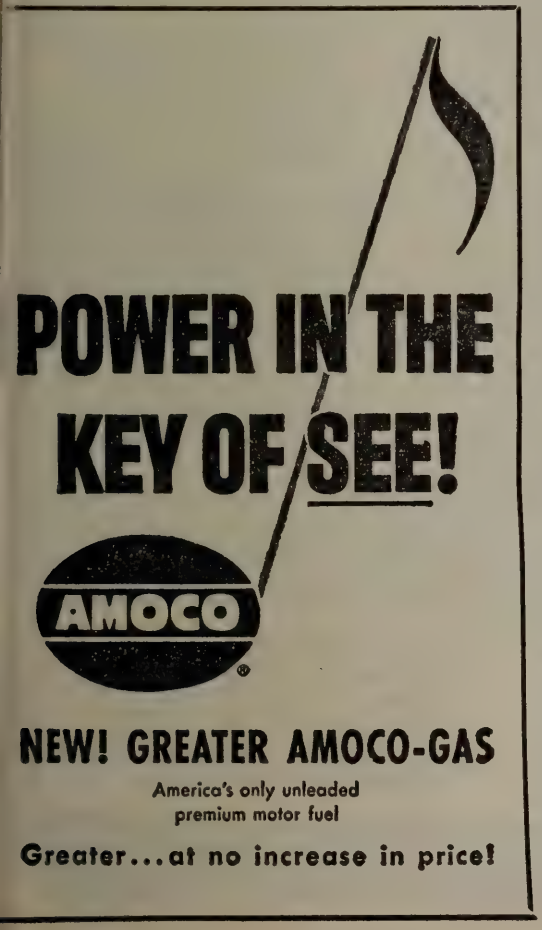
(*The Sunday Times*, London, December 22, 1957)

(Concluded from Bulletin of February 7–8)

Brandon: The other day in an interview in "Encounter," Stravinsky said: "Today harmonic novelty is at an end. As a medium of musical construction, harmony offers no further resources in which to inquire and from which to seek profit." Do you agree?

Bernstein: He's absolutely right. The word I quarrel with is "profit." I still believe – and *very* strongly – that one can still derive what I think Stravinsky means by "profit" from a C Major chord, if one has something to say. In other words, one can use harmony with all its resources – even though I agree with him that these resources are exhausted in terms of trying to find new materials.

But there *are* ways – I know there are ways – of using these materials in a new way. Because, you see, it's like saying that the words of a language are finished. There can't be any new words – we have all the words we need except technical words for new inventions. And therefore nothing new can be said in that language. But that's not

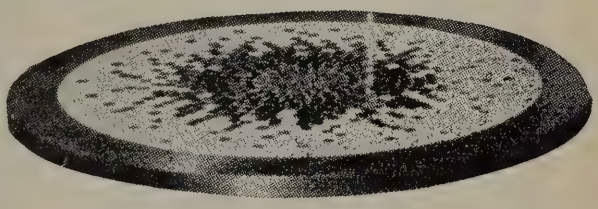


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true. Somebody can come along with the word "bread" and the word "lamp" and make something new out of it.

What Stravinsky had in mind with that paragraph is another way of looking at the construction of music. Music, in the great line from Mozart to Mahler, has depended upon the notion of a melody accompanied by chords, which are called harmony, with the addition of occasional counterpoint – that is, other subordinate melodies along with the principal melody. And color – in terms of orchestration – and various combinations of sound. And rhythmic ingenuity. But basically the notion of music is a tune and its accompaniment.

Stravinsky doesn't write tunes, except now and then in ballets and such. But his fundamental approach is what is known as "motivic" and his fundamental technique is what is known as "serial." The serial technique is based on the succession of a number of notes, which do not necessarily mean a melody in the old sense with an accompaniment; which series is then manipulated in a variety of ways to produce a composition.

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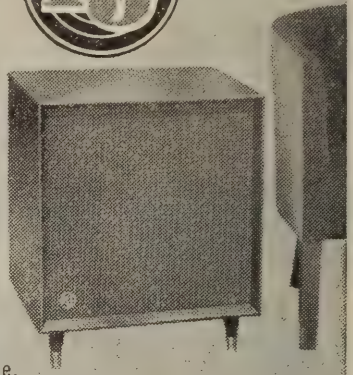
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which it not so immediate as old music and not so easy to follow, but it is different. The very fact that so many composers are composing this way now *must* mean that there is something to it. If they are all proved wrong eventually, well then, they're proved wrong.

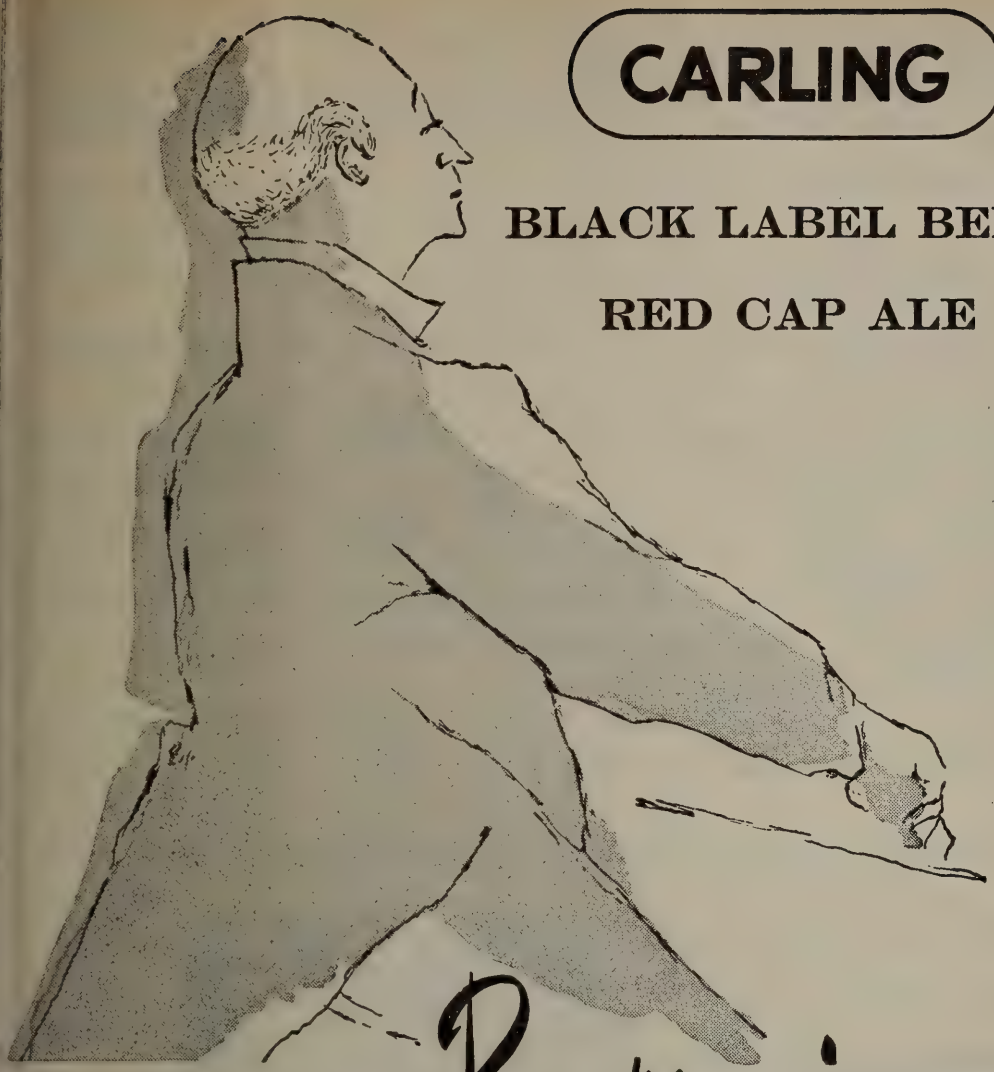
Brandon: You spoke of the flowering from Mozart to Mahler, and you implied that there was progress.

Bernstein: Well, there was a great development of the sonata form beginning just before Mozart and culminating in the gigantic works of Mahler. Perhaps the high point of this was Beethoven; many people would say that everything that followed Beethoven — like Brahms and Schumann — was already the decline. That's a highly puristic point of view. Many people feel that Beethoven was just a step along the way and that it reached its ultimate in Bruckner and Mahler and then exploded — finished. But there is a definite line of symphonic development.

Brandon: But what about atonality — the era of Schönberg?

Bernstein: Schönberg followed that period. Atonality came out of the decline of this great rise in German music. That is, once the pieces became *so* expressive and *so* huge and *so* full of development and complexity, then something new had to be found. Atonality was a desperate attempt to find something new. It had to happen. It had to





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happen because with Wagner tonality had been stretched to the breaking-point. "Tristan" has places which begin to sound almost atonal, although he never does give up the centre of the tonality. And the logical next step was to dispense with it altogether. We are still in the struggling transition period started by Schönberg at the beginning of this century. We are trying to find a meaningful, expressive music without tonality. It's a tough fight to keep tonality and not sound like what everybody else has written before.

Brandon: Whom would you count among the foremost American "fighters" — if you put it that way?

Bernstein: Well, among them are Aaron Copland and Roy Harris and Roger Sessions and William Schuman and so on. But there are many, many composers in America — and mostly the younger ones — who are following the Schönbergian ways. Now there seems to be taking place a *rapprochement* of these two camps — the camp headed by Stravinsky and the camp headed by Schönberg. Now they are borrowing from each other.

In other words, the atonal composers are writing more moderately — not quite so neurotically as they were before; and the tonal com-



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posers are using tone rows and serial techniques which they have borrowed from the atonal composers. And maybe out of this coming-together of the two camps will come the real, basic music of our century.

Brandon: Do you see this sort of development among modern composers in England?

Bernstein: Exactly the same division into those two camps and the same *rapprochement* between the two camps is happening in England and France – and in Germany.

England writes more symphonies than we do *per capita,* because they are still closer to the German tradition than we are. And they're still surrounded by the aura of Elgar and Vaughan Williams, who were essentially symphonists in the German tradition. But there are more and more symphonies being written in English now by young composers which are tonally free or atonal, or which use serial techniques and so on.

Brandon: You wrote the other day in the *Atlantic Monthly* that you discern four levels of meaning in music: narrative literary meaning as in "Till Eulenspiegel" and the "Sorcerer's Apprentice"; atmospheric

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pictorial meanings as in "La Mer" and "Pictures at an Exhibition"; effective reactive meanings such as triumph, pain, wistfulness, regret, cheerfulness, melancholy . . .

Bernstein: Goodness, did I write all that?

Brandon: . . . typical of nineteenth-century romanticism; and purely musical meanings. And then you said that only the fourth is the really important one. I was wondering whether you are not almost saying that neither the good novel nor poem nor drama is important; what matters is Fowler's "English Usage."

Bernstein: Oh, when you speak of a novel or a poem or a drama – well not a poem necessarily, but when you speak of something done with words in general – you are speaking of forms which use a medium that is transparent. In other words, "words" are mainly important for what they mean. The word "lamp" means just that and you can use it in various contexts, but it will always mean lamp. But an F Sharp means absolutely nothing except in context. So that musical meanings are necessarily abstract.

There is a great meaning in the way an E Flat relates to an F Sharp, which has nothing to do with sorcerers or anything else; it has to do with that E Flat and that F Sharp and the way it affects the human ear.

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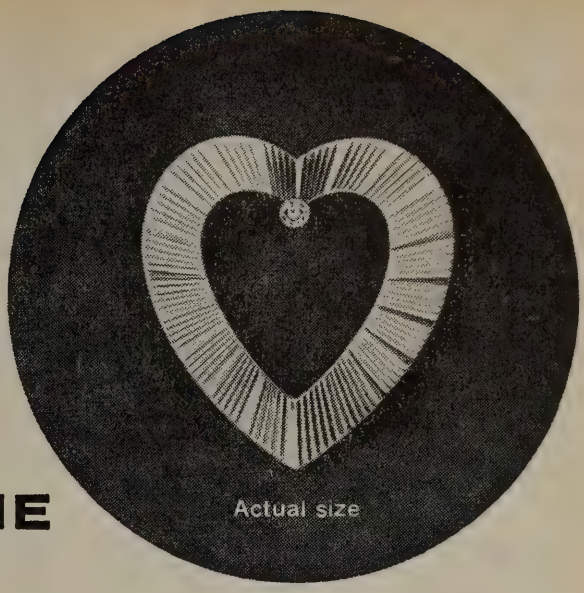
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Musicians are working with an abstract medium. It's the difference between objective and non-objective painters. An objective painter will say: What is the point of painting? The point is to represent things as you see them. He will say that all these other people who paint lines and circles and blobs are fakers.

Now those fake people will say: No, we are closer to music. We're doing more what the musician does, which is to take the abstract elements of his medium and make meaning out of them. And on either side of these two painting schools, you will find on the objective side the extreme is the writer, who has settled down with meaningful words because his medium is *all* meanings, representational meanings. And on the other extreme — next to the abstract painter — is the musician, because music means absolutely nothing except musically.

Now there are all kinds of variations and gradations — there are lots of literary people who have tried to use words in a non-objective way, like Gertrude Stein and Joyce, and this has affected a great deal of modern poetry — Cummings, the Surrealists — and it has also affected the other extreme of musicians in a way which makes them try to write music that has extra-musical meanings. That's the origin of the whole plot to make the opening of Beethoven's Fifth mean V

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(Continued from page 964)

rose bearing a card signed in Hebrew and in the Roman alphabet with the name of one of the girls.

I could tell you so much of the cordial reception I had in Israel, of the friendliness with which I was greeted everywhere—not forgetting to mention an invitation from President Ben Zvi of Israel.

What beautiful prospects there are in Israel! Driving to Haifa, we left the main highway to cross Mount Carmel, the "Mountain of God," that was already a sacred place in prehistoric times.

With what emotion you take the long road that rises gently to the city of Jerusalem, Jerusalem the Golden! How sad that Jerusalem must be divided into two cities—divided between two nations! What sentiment to feel the mystic return of the Jewish people to Jerusalem, the six-thousand-year-old city where David and Solomon reigned three thousand years ago, the spiritual capital of the world! What an experience to walk its streets, to see its sun and to breathe its air! What a pity to leave it so soon—but it was time to leave for Boston—and here I am!

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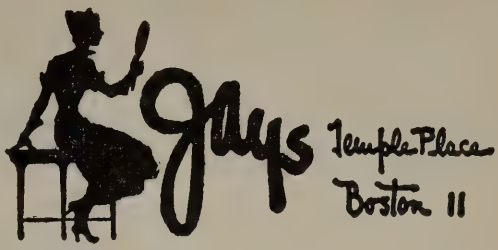
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for Victory . . . and that makes the symphony twice as popular because the first four notes stand for V.

But that's nonsense! V has nothing to do with those first four notes — all they are is three Gs and an E Flat and a certain rhythm and sonority and tempo, which produce an extraordinary effect on the hearer. Music can excite visions in you of leading an army to battle or of dancing with somebody you like — anything you want — but it's still three Gs and an E Flat which don't mean anything. You can *make* them mean anything you want. . . . You can say those three Gs and an E Flat have something of rage and power and dynamism about them — but that's all vague talk. What do rage and power and dynamism mean? They mean nothing compared to the effect of those notes. The notes are important — that's what I mean by musical meaning.

It may not create any reaction in you, but it has a meaning for you no matter how much you try to avoid it. Words *mean* things — they are representational. Music is non-representational and that's the whole trouble; that's why literary people can never understand how a musician works and why very often musicians are so inarticulate.

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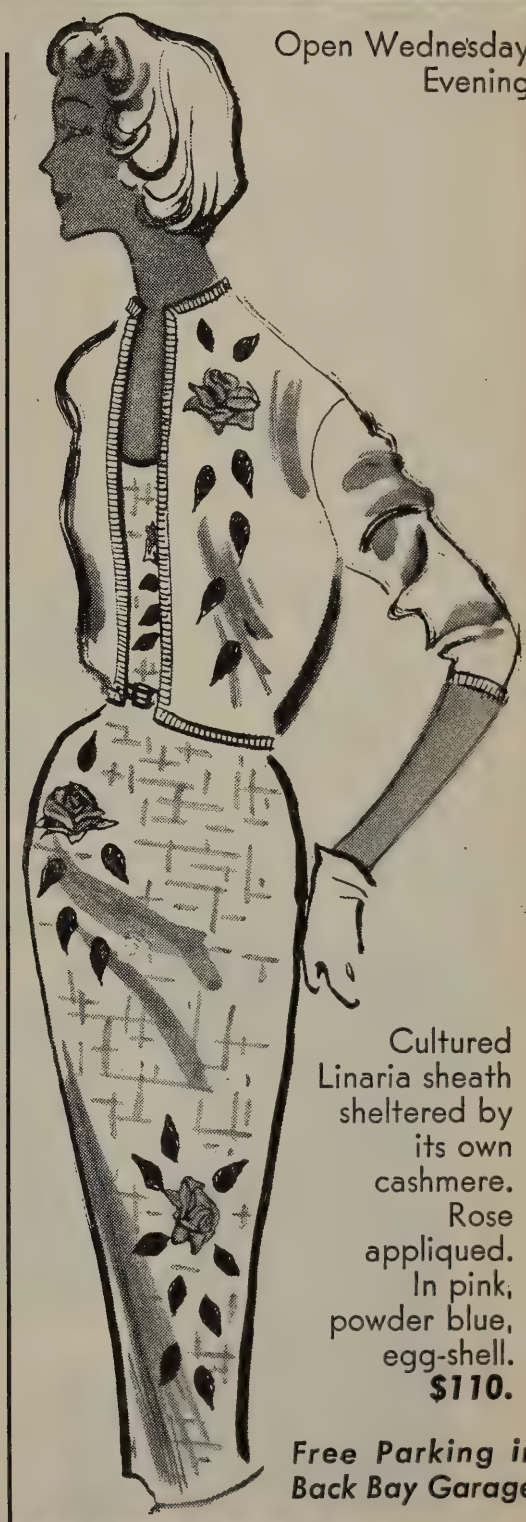
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APPLAUSE

By DESMOND SHAWE-TAYLOR

(From the "New Statesman," January 18, 1958)

IT WOULD be worth somebody's while to write a history of concert hall and opera house behaviour, which has changed immeasurably during the last two centuries and a good deal within living memory. We naturally assume that such changes are all for the better; and no doubt most of them are. The musical time-traveller who should drop into an early nineteenth-century opera house would be horrified, for instance, at the unabashed disturbances in the boxes. During the great moments a hush would descend on an otherwise noisy theatre; but it is significant that arias allotted to lesser characters (such as that of Berta in *The Barber of Seville*) should have been known in those days as *"arie di sorbetto"* because it was customary to sit back and eat an ice while they were going on.

Yet, if we are now more decorous, we are also less spontaneous.

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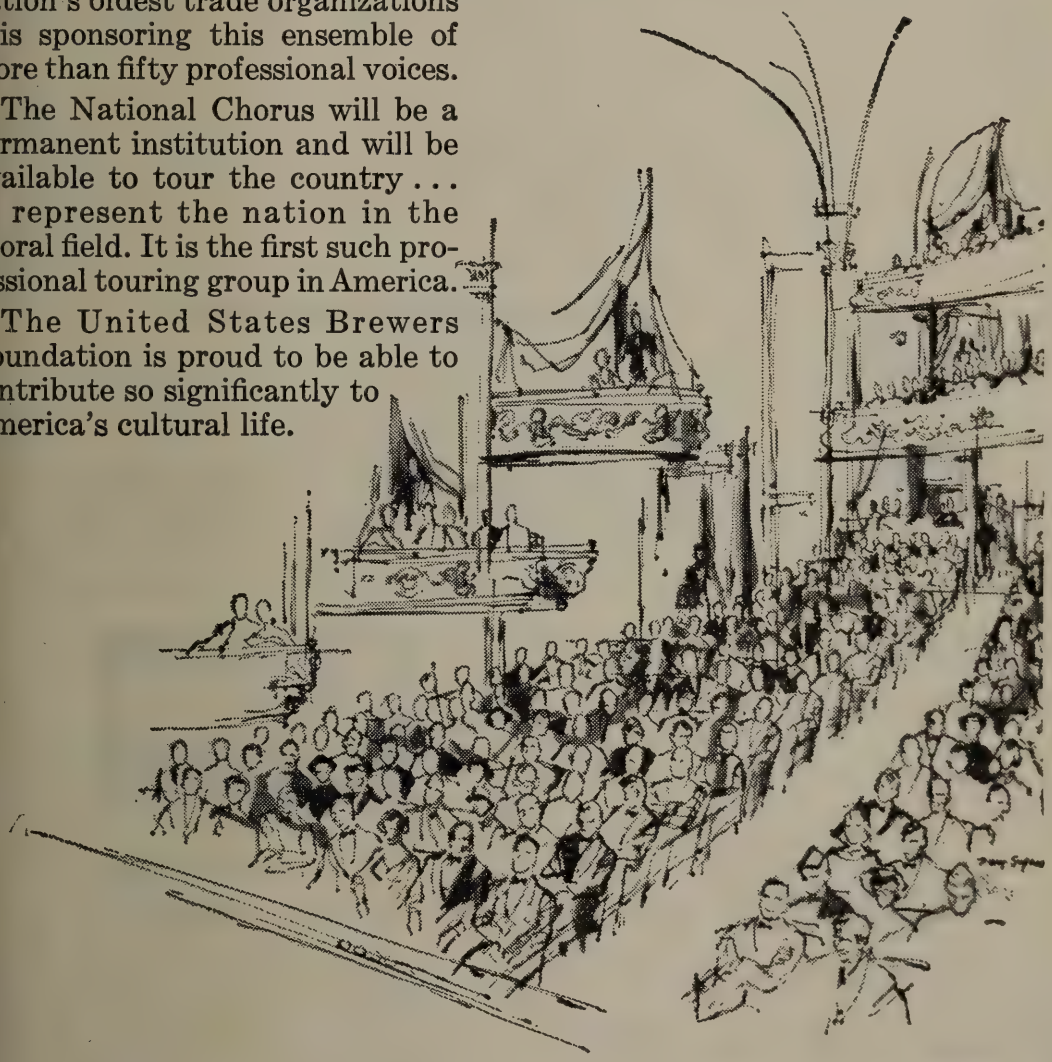
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Applause is becoming less and less a natural expression of pleasure and excitement, more and more the equivalent of a vote of thanks after a public meeting. Of course exceptional achievements, like Klemperer's Beethoven or the Elektra of Mme. Lammers, still provoke outbursts of unmistakable enthusiasm; but the great majority of performances, whether in opera or concert, are greeted with a decent routine helping of applause which hardly distinguishes between good, indifferent and downright bad. Let the greatest pianist in the world bring the first movement of Beethoven's Emperor Concerto to a triumphant and glittering conclusion, and he will be met by stony silence, because it is now well known to all but a few country cousins that applause between movements is "not done." Yet a brief round of applause at such a moment is surely not only polite and natural but positively desirable — as a release of pent-up emotion and as an instantaneous tribute to something superlatively done, like the sudden laughter of a dinner table at a good joke.

One thing is certain: if Beethoven could be present on such an occasion, he would assume from the silence of the audience that his music had been a flop. Few people realise quite how uninhibited



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HENRY A. LAUGHLIN
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applause used once to be — and how welcome. Haydn and Mozart were delighted when their slow movements were encored, and inclined to complain when they were not; by the end of Beethoven's life the situation had hardly changed. Two movements of his long and difficult String Quartet in B flat, Opus 130, were encored at its first performance. When Weingartner was a young man, he met a very old lady in Brussels who had sung in the chorus at the first performance of the Ninth Symphony. Among other interesting recollections, she told him that applause had sometimes broken out even during the movements; strangest of all, this happened in the Scherzo at the surprise entry of the unaccompanied drums with their octave leap, which "produced the effect of a flash of lightning and released a spontaneous manifestation of enthusiasm." While no one would like such interruptions now, they testify to an alert and highly impressionable state of mind far removed from the sober drowsiness of Sunday afternoon in the Festival Hall.

In the opera house we have not yet been drilled into total silence, though there are plenty of sergeant-majors about who would relish the task. In Italian theatres sudden cries of delight and admiration are still frequently to be heard; when these seem spontaneous, and

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not the work of an organised claque, they are endearing and heighten the general atmosphere of enjoyment. A severe view of the invariable wrongness of applause during performance, and the total iniquity of all encores, such as is often expressed in England, ignores the curiously dual nature of our consciousness in the theatre; there was an admirable discussion of this very point in a recent broadcast by Mr. J. B. Priestley (*Listener,* 5 December). But it needs some experience of opera to tell us just when applause is permissible, and when not. In *Tristan* or *Der Rosenkavalier,* as in most serious modern operas, applause before the ends of the acts would be horrible, whereas in the older Italian operas its absence can be equally embarrassing.

Nineteenth-century audiences, who were passionately interested in the prowess of individual singers, would cheer the splendid delivery of a single phrase, even of a single note; and there was a distinct and subtle art in the way in which a clever singer could gracefully indicate awareness of such a tribute without wholly emerging from character. Except perhaps in the person of Maria Callas, such refinements have vanished. Conversely, when applause is unsuitably bestowed or awkwardly received, the consequences can be comical. For instance, the great scene for soprano and baritone in the second act of *La Traviata*

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is nearly always applauded, even in England; but the dramatic situation makes it awkward for the elder Germont to return to the drawing-room which he has just vacated, merely in order to take a bow; consequently, a tactful audience applauds warmly but not too long. One night last year at the Stoll, the baritone came back and stood gravely bowing, while to his embarrassment and our amusement the Violetta took no notice of his presence and remained with her head obstinately buried in the cushions.

Encores are, on the whole, a good riddance; though there are occasions, especially in comedy, when it is natural for the audience to wish to hear again some piece which has given them unexpected pleasure. The formerly invariable repetition of "hit numbers" like the *Rigoletto* Quartet or the Miserere from *Il Trovatore* had some justification in the past, when a second chance of hearing the music adequately performed might not recur for years; but the existence of radio and gramophone has made such automatic encores unnecessary. In most of the larger houses of Italy encores are now forbidden; but when we get as far south as an open-air performance in Naples anything can happen. A few years ago I heard an *Aïda* in the Arena Flegrea, during

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which the Amonasro (Gian-Giacomo Guelfi) sang the final phrase in his denunciation of Aïda ("Dei Faraoni tu sei la schiava!") with such overwhelming energy and volume that the audience broke into a torrent of applause and held up the performance. The conductor tried to go on, but he had to give in, and poor grounded Aïda had to stagger to her feet, so that we might return to "Su dunque." When the same phrase returned, Guelfi flung her once more to the ground, while declaiming with even greater passion and fury than before; whereupon pandemonium broke out afresh, and for some minutes it seemed as though we should never get past that point in the score. It was all highly improper and inartistic, of course; but it was an incident that shed some light on the nature of Italian opera and on the difficulty of transplanting it to our more rational and temperate lands.

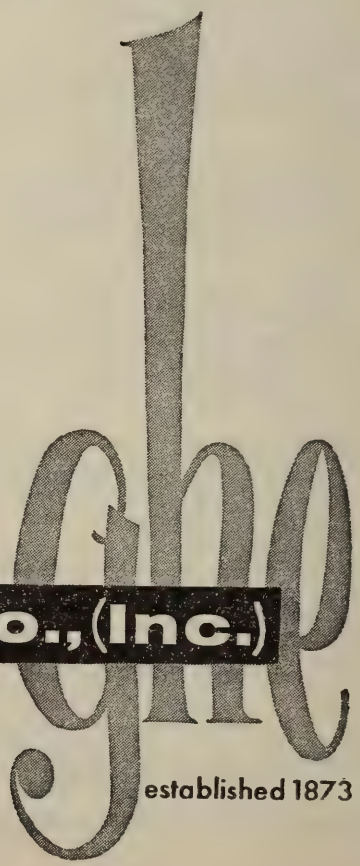
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Born December 8, 1865, in Tavastehus, Finland;
died September 20, 1957, in Jarvenpaa

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. It was conducted many times by Serge Koussevitzky.

The most recent performances in the Friday and Saturday series were on February 5–6, 1954, when Pierre Monteux conducted.

The Second Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

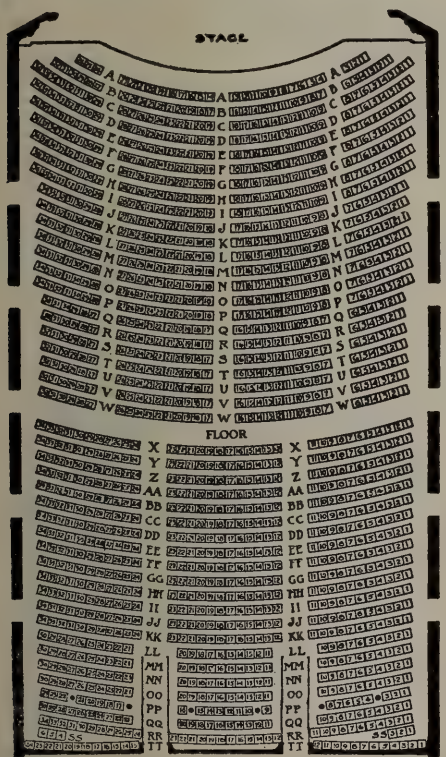
SIBELIUS begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would

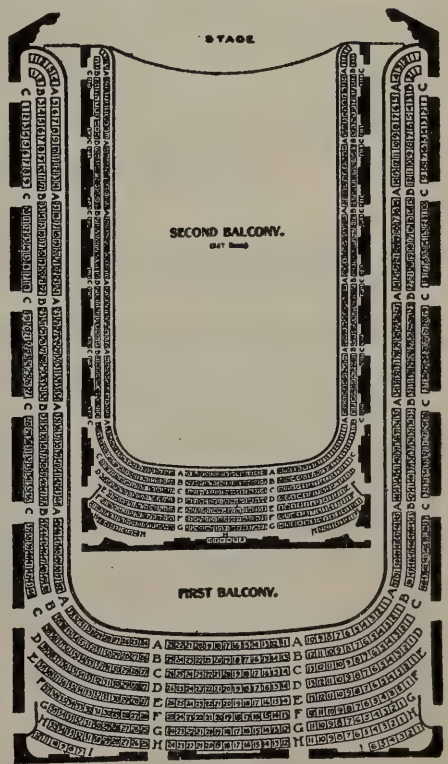
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look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the woodwinds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.



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The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various woodwinds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its

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neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

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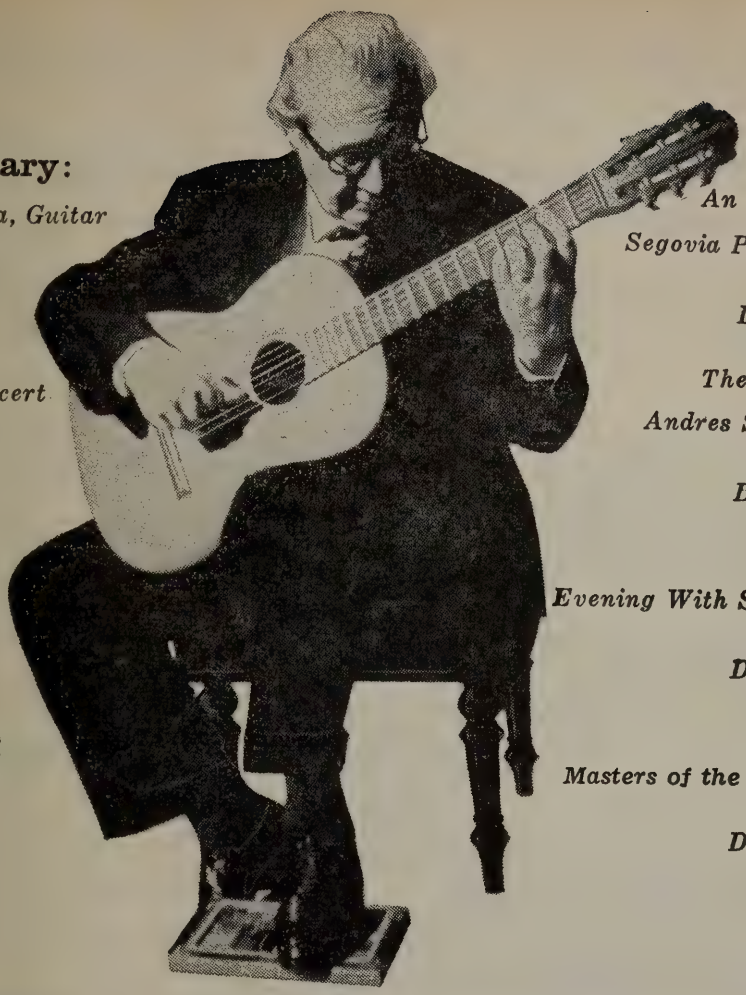
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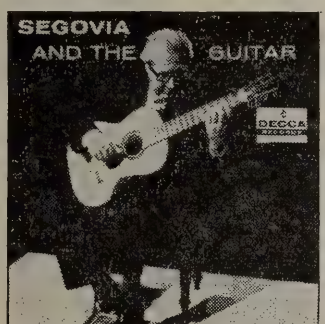
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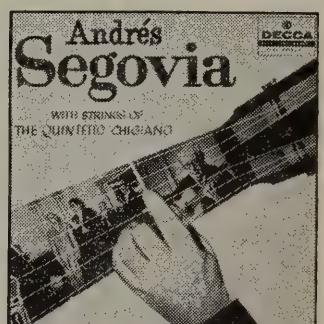
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SCHÖNBERG ..... Five Pieces for Orchestra, *Op.* 16

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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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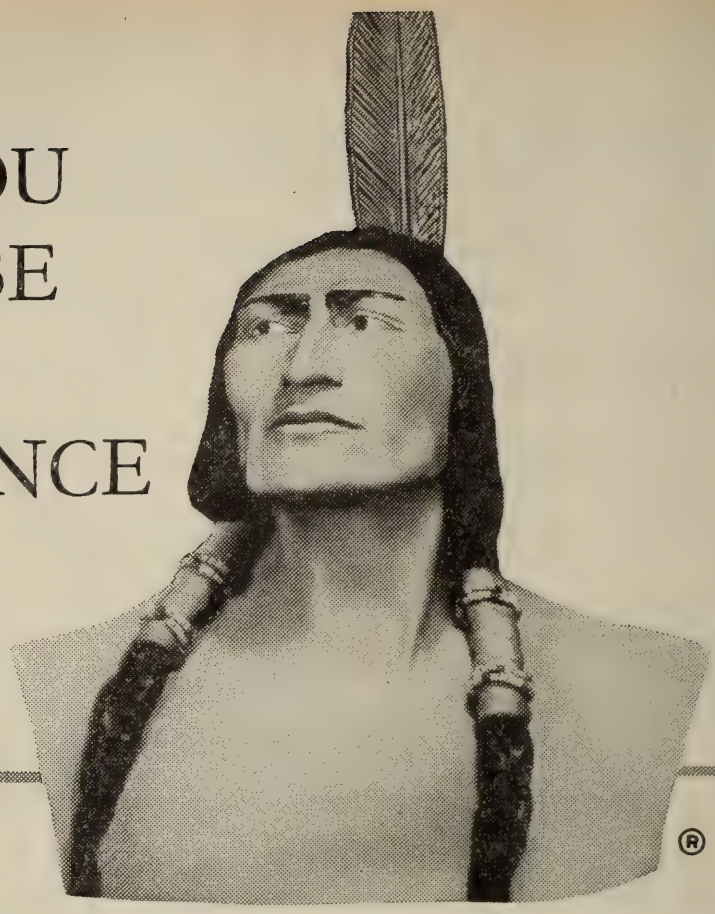
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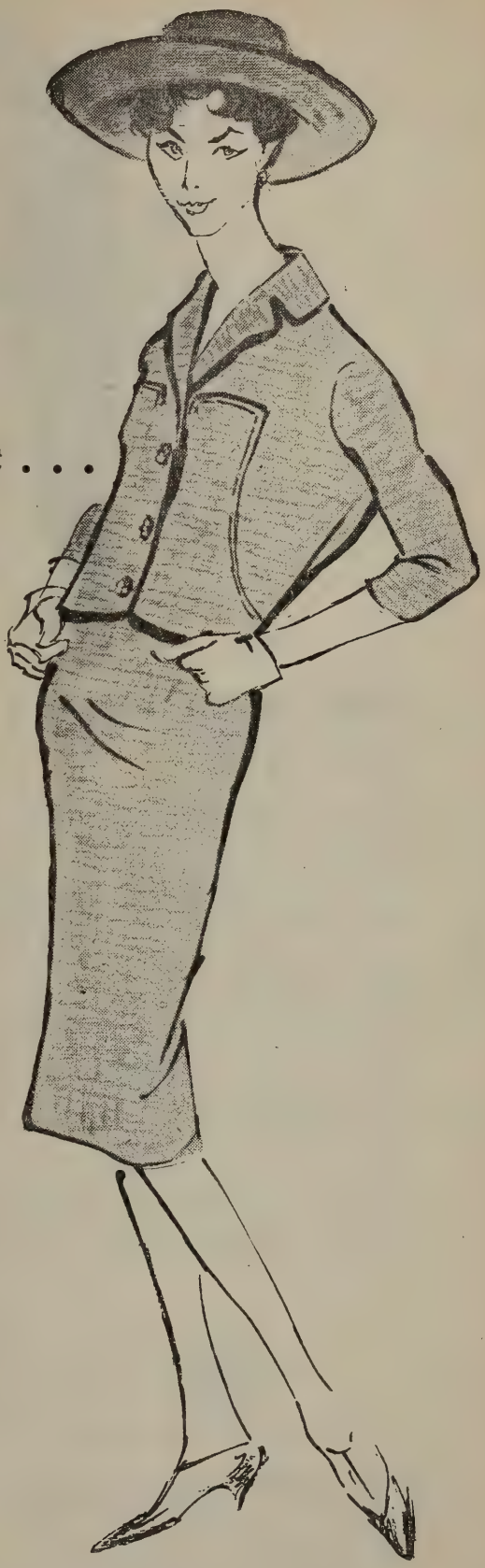
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PATRICIA NEWAY

Patricia Neway, born in New York, studied at the Mannes School. She was in the Opera Department of the Berkshire Music Center in the summer of 1946. In the season following she sang the part of the Greek chorus in Britten's *The Rape of Lucretia* on Broadway. In 1950 she sang the part of Magda Sorel in Menotti's *The Consul* in New York and later in Paris and London. She has sung with the New York City Opera.

(Continued on page 1067)

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By DMITRI SHOSTAKOVITCH

Born September 25, 1906, in St. Petersburg

Completed in the year 1925, the First Symphony by Shostakovitch was first performed at Leningrad, May 12, 1926, under the leadership of Nikolai Malko. Bruno Walter performed it in Berlin, November, 1927. Leopold Stokowski first made it known to America at a concert of the Philadelphia Orchestra, November 2, 1928. Frederick Stock performed it in Chicago, December 26, 1930; Arturo Toscanini at a concert of the New York Philharmonic Symphony Society, April 8, 1931; Artur Rodzinski at Cleveland, November 15, 1934. The first performance in Boston was at a Boston Symphony concert of November 8, 1935, Richard Burgin conducting. The most recent performances were on January 20–21, 1950, Richard Burgin conducting.

The Symphony is scored for wood winds in twos (with piccolo), 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, piano and strings.

ALTHOUGH it bears the Opus Number 10, this symphony stands with the *"Three Fantastic Dances for Piano," Op.* 5, as one of the composer's two first published works.* It was his first large and con-

* Shostakovitch has given opus numbers to many compositions which have remained in manuscript and which at this time he is unwilling to acknowledge. If only his published music bore opus numbers, his First Symphony would be *Op.* 2.



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sidered creative venture. The symphony, completed when its composer was twenty, a graduate from the piano class and then graduating in composition at the Leningrad Conservatory, brings to its fullest expression the boyish, exuberant, and entirely remarkable talent of the composer-prodigy. The Shostakovitch of that time is familiar by a photograph commonly circulated: frail and slight of stature, wearing horn-rimmed glasses. He was much admired at the Conservatory for his brilliance as a pianist and for the little pieces of his own which he often played. Glazounov, as head of the Conservatory, had a more than benevolent eye upon the youthful composer — he had put him under the tutelage of Maximilian Steinberg.

"Mitya," as he was known to his friends, was forever composing, improvising at the piano, or playing some piece he had written or still carried in his head. There was much music in the Shostakovitch lodgings. His Aunt Nadejda (Mrs. Galli-Shohat), who knew him until 1923, when she came to America, was astonished, on hearing his First Symphony here, to recognize snatches from the music of his boyhood which she had often heard him play. One of these pieces was "The Grasshopper and the Ant," *Op.* 4; another, an orchestral scherzo; and a third, music he had composed to describe Hans Andersen's pathetic story of "The Little Mermaid," a fairy tale which had appealed to him



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DID YOU KNOW that Dr. Koussevitzky could doff his dignity with grace? For an Emergency Relief Campaign concert in 1934, he appeared as "Papa" Haydn, decked out in wig, brocade and lace, to conduct the "Farewell" Symphony. The players, also in 18th century garb, one by one snuffed out the candles at their desks and departed, leaving the conductor alone at the spinet. He apparently enjoyed the role so much that it was repeated for a Pension Fund concert in 1939.

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as a child. Mrs. Shohat has explained the familiar passages which she recognized in the First Symphony and is thus reported by Seroff in his book on Shostakovitch, a book based principally on her memories of the composer and his family*:

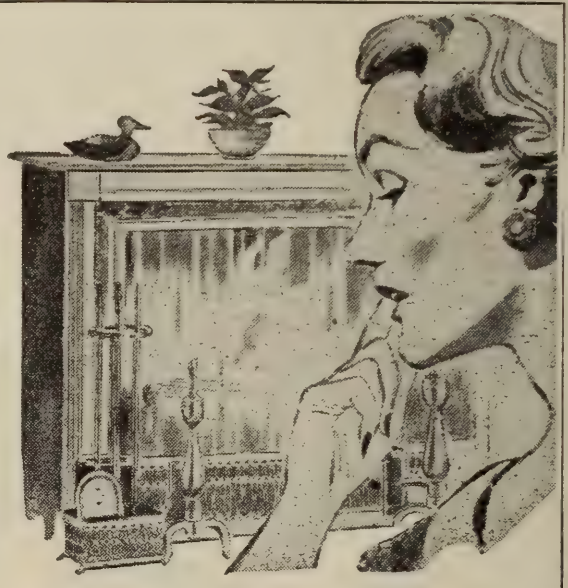
"The melodies reminded her of those in 'The Dragon-Fly [Grasshopper] and the Ant,' which Mitya had composed in 1922 and which he used to play to his family. According to Nadejda, the themes from this composition as well as his early Scherzo were used in his First Symphony. In the first movement, she says, one hears the recitative of the flighty, irresponsible dragon-fly and the mutterings of the laboring ant. Then comes a march of all the insects, with the fireflies leading the way; they range themselves in a semicircle in the amphitheater and the dragon-fly performs a dance on the stage. The Scherzo is inserted in full. In the last movement, the second theme for violin and 'cello is taken from an unfinished piece that Mitya was composing at the time of 'The Dragon-Fly and the Ant'; he was writing it around Andersen's story of the Mermaid, an idea that had been suggested to him by his mother. With the last movement of the symphony, Nadejda remembers how Mitya described to his family the Mermaid swimming up through the waters of the lake to the brightly lit castle where the Prince is holding a festival."

* "Dmitri Shostakovitch," by Victor Ilyich Seroff, in collaboration with Nadejda Galli-Shohat, Alfred Knopf, 1943.

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FIVE PIECES FOR ORCHESTRA, *Op.* 16

By ARNOLD SCHOENBERG

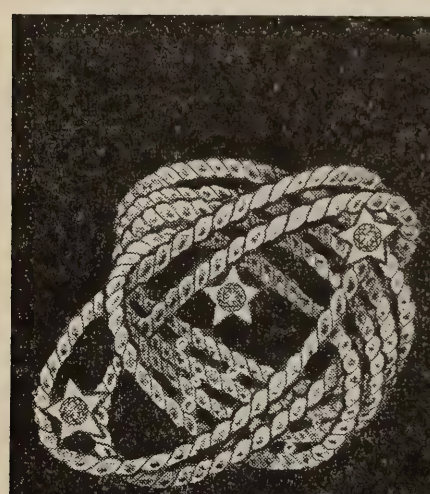
Born in Vienna, February 13, 1874; died in Los Angeles, California, July 13, 1951

Schoenberg's *Fünf Orchesterstücke* were composed in 1909 and published in 1912. They were first performed at a Promenade concert in London, September 3, 1912, under the direction of Sir Henry Wood. They were first performed in America at a concert by the Chicago Symphony Orchestra, Frederick Stock conductor, October 31, 1913. They were introduced at the concerts of the Boston Symphony Orchestra on December 18, 1914, when music by Schoenberg was first heard in Symphony Hall. Karl Muck conducted (for an account of this concert see page 1044).

The score was revised on September 19, 1949, by the composer. The revised score bears the following dedication: "This new edition is dedicated to the memory of Henri Hinrichson, a music publisher who was a *grand seigneur.* — ARNOLD SCHOENBERG."

THE *Five Orchestral Pieces,* composed in 1909, are described as Schoenberg's first venture into the purely orchestral field after his chromatic development had worked away altogether from a sense of tonality. At this stage of his development he had not yet methodically

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adopted a thematic serial succession. For the first time in this score he indicated by signs, for the conductor's benefit, the instrumental voices which were to be emphasized (in lieu of the traditional melodic line).

Egon Wellesz, in his book on Schoenberg, provides the following guide to the nature of the music:

"The orchestra is treated purely as a body of solo instruments; the chords are formed from the most varied tone-colours, which are treated according to their natural intensity; and within the chords themselves, certain tones are allowed to be more prominent than others. How this may be understood is shown by the beginning of the second piece, in which each note of the changing harmonies is played by a different instrument.

"Harmonically regarded, the first piece is the simplest; it is constructed on a logical and consistent bass motive, which is sometimes augmented, sometimes diminished. Here, by the way, is to be found the orchestral effect that occurs later in *Die Frau ohne Schatten (The Woman without a Shadow)*, of Richard Strauss. In the middle section there is a rise to a climax in which, by means of flutter-tonguing, muted trombones and the bass-tuba produce a tremolo with their full power.

"The second piece is of a lyrical nature. The middle section particularly is unusually soft and tender; it begins on a theme for the solo

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viola which is taken up later by the 'cello. Then begins the episode in which the celesta plays an imitative figure, accompanied by two flutes alone. Into this texture there is brought a theme, light and staccato, for the bassoon, which later on becomes predominant and forms a counterpoint to the first lyrical theme of the middle section.

"The third piece is purely harmonic and shows the same chord in a continually changing light. Schoenberg gives the following indication as to the performance of the piece:

" 'This change of chords, which runs through the entire piece without any development of theme — a change so little noticeable that one is aware only of a difference of tone-colour — produces an effect comparable with the quivering reflection of the sun on a sheet of water. The piece owes its origin to such an impression at dawn on the Traunsee. The peculiar orchestration should be noticed: first of all two flutes and clarinets, then the second bassoon with the solo viola for bass. There follows the somewhat brighter chord for cor anglais, muted trumpets, first bassoon, horn and solo double-bass.'

"The fourth piece is of more passionate character; lively passages for the wood-wind and impetuous figures for the trumpets and trombones appear. The last piece on the contrary is, like the second, in lyrical vein and extraordinarily polyphonic."

The descriptive titles, retained in the latest edition, are slightly altered. The third is no longer called "the changing chord," although the subtitle "Colors" carries the implication. "Peripeteia" is defined in the Oxford Dictionary as "a sudden change of fortune or reverse of circumstances (as a tragedy, etc., as in life)." The title "Obbligato Recitative" seems to have eluded explanation.

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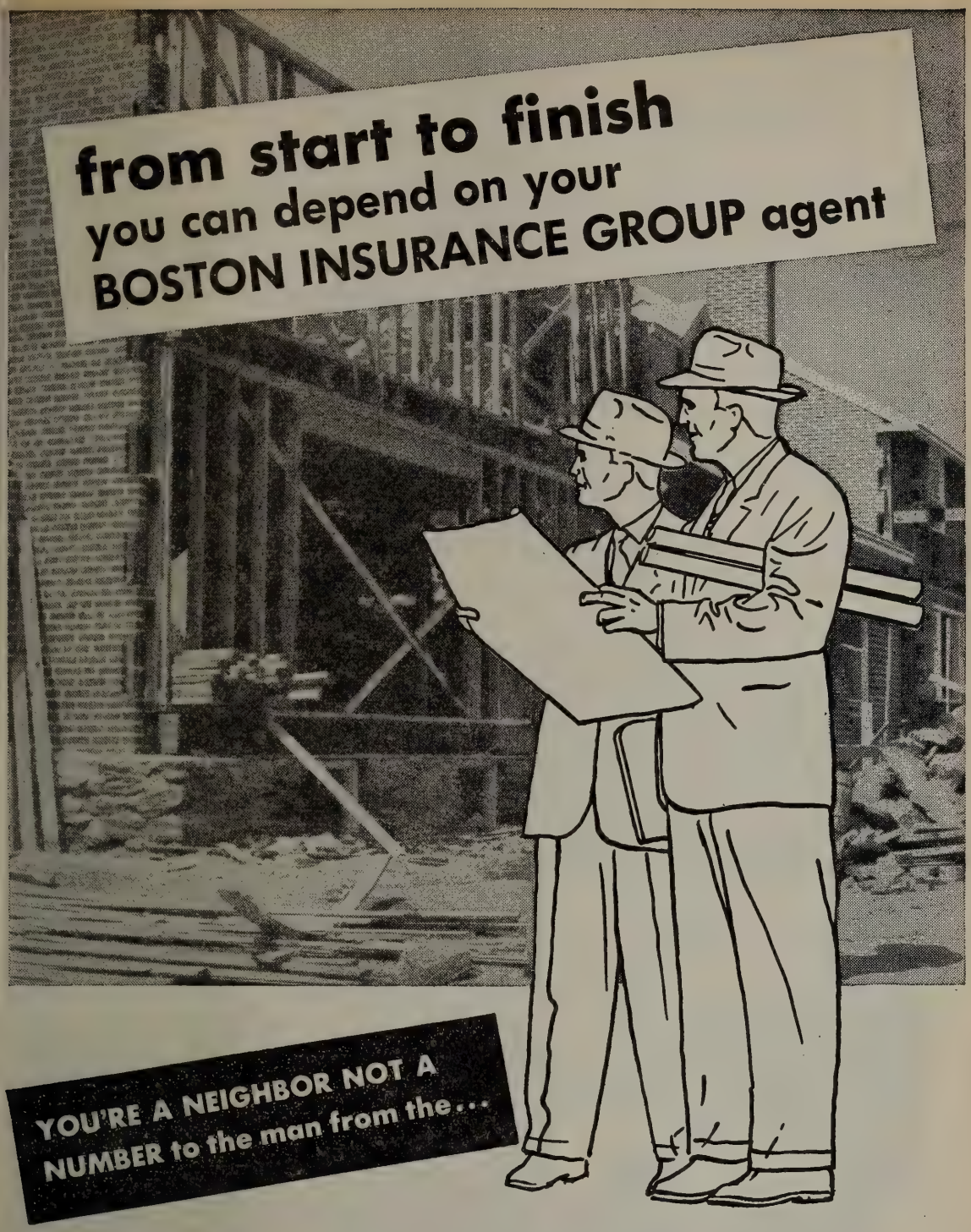
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SCHOENBERG'S "EXCRUCIATING NOVELTY"

WHEN Schoenberg's music was first performed at the Boston Symphony concerts (December 18–19, 1914), the audiences were anything but prepared for the experience. The *Five Orchestral Pieces* had been introduced in Chicago by Frederick Stock on October 31, 1913, at a Promenade Concert in London on September 3, 1912. The audiences in Boston were as bewildered by their first experience of "atonalism" as the audiences in London and Chicago had been. The newspaper reviews preserved in the file of scrapbooks in Symphony Hall will give some idea of the effect the music had upon its astonished hearers:

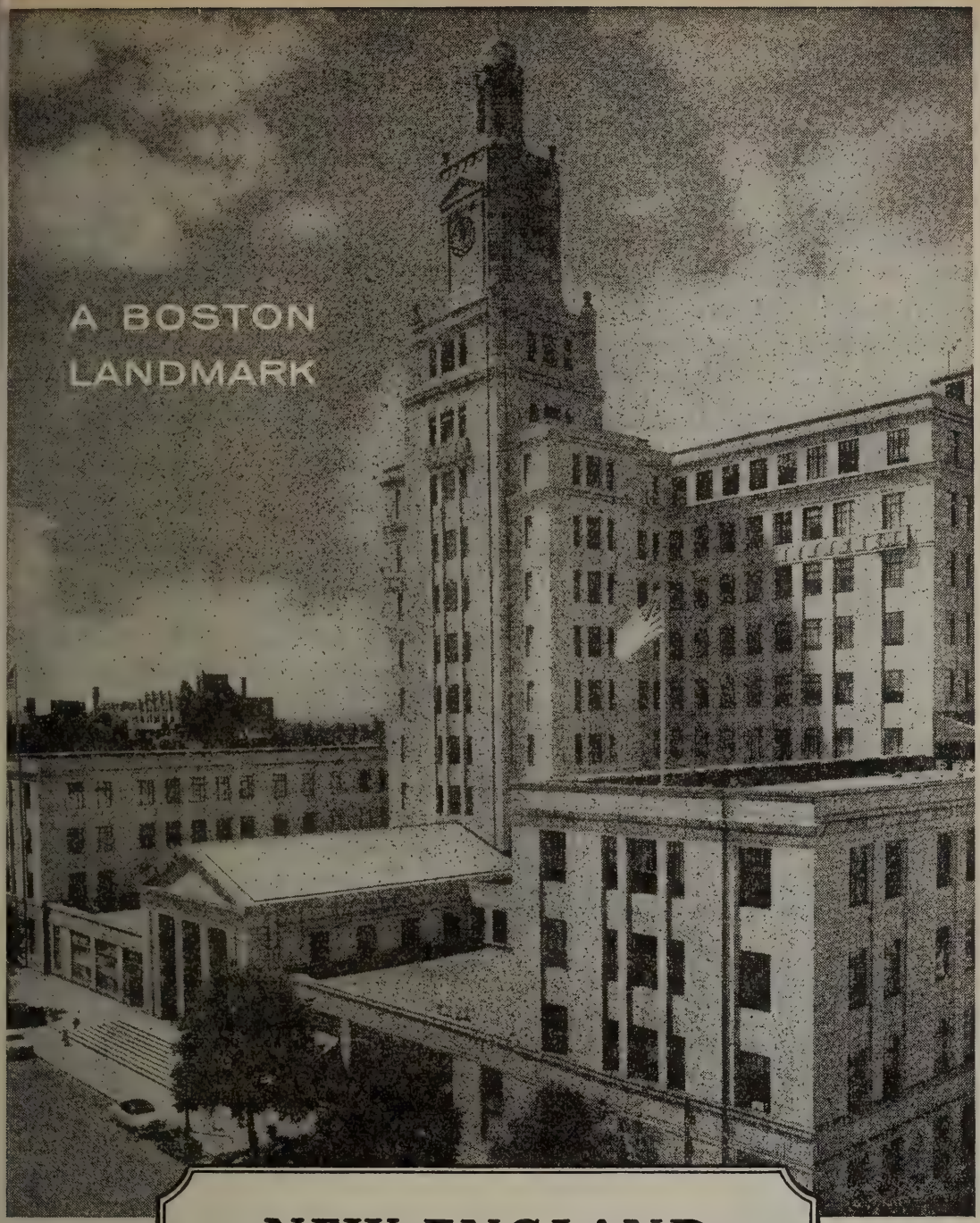
LAUGHING — *Schoenberg's 'Five Pieces' Inspire Smiles and Horror.*" Olin Downes there reported the event as follows: "Yesterday afternoon in Symphony Hall, at the eighth rehearsal and concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, a polite and well-intentioned audience laughed outright as the first of Arnold Schoenberg's 'Five Pieces for Orchestra' was played for the first time in this city. The other four pieces appeared to excite only wonder and bewil-

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derment. After the last had come to an end some ten isolated 'Schoenbergers' applauded persistently for a few minutes in one corner of the hall. Dr. Muck's gestures had spoken for themselves. He had rapped peremptorily on his conductor's desk as he opened the score. He had raised his baton, as each piece came to an end without resting on any chord familiar to anyone in the audience, and proceeded without a pause and rather grimly to the next 'piece,' and at last he bowed several times to his orchestra, as to courageous, skillful colleagues, who had performed a difficult and dangerous task, and ignoring a few well-meaning handclaps from the audience, marched off the stage, apparently in an unamiable frame of mind. . . . This music, for the greater part, sounds very horrible. The sonorities of the orchestra are so intense in pitch and quality that it is a physically taxing experience for the ear."

In the *Boston Advertiser* the headline read: "An Excruciating Novelty by Schoenberg Played." Its critic remarked:

"But now we must reluctantly speak of, as we still more reluctantly listened to, the vagaries of the musical radical, Arnold Schoenberg. His five orchestral pieces had one only merit – brevity. Parts of them

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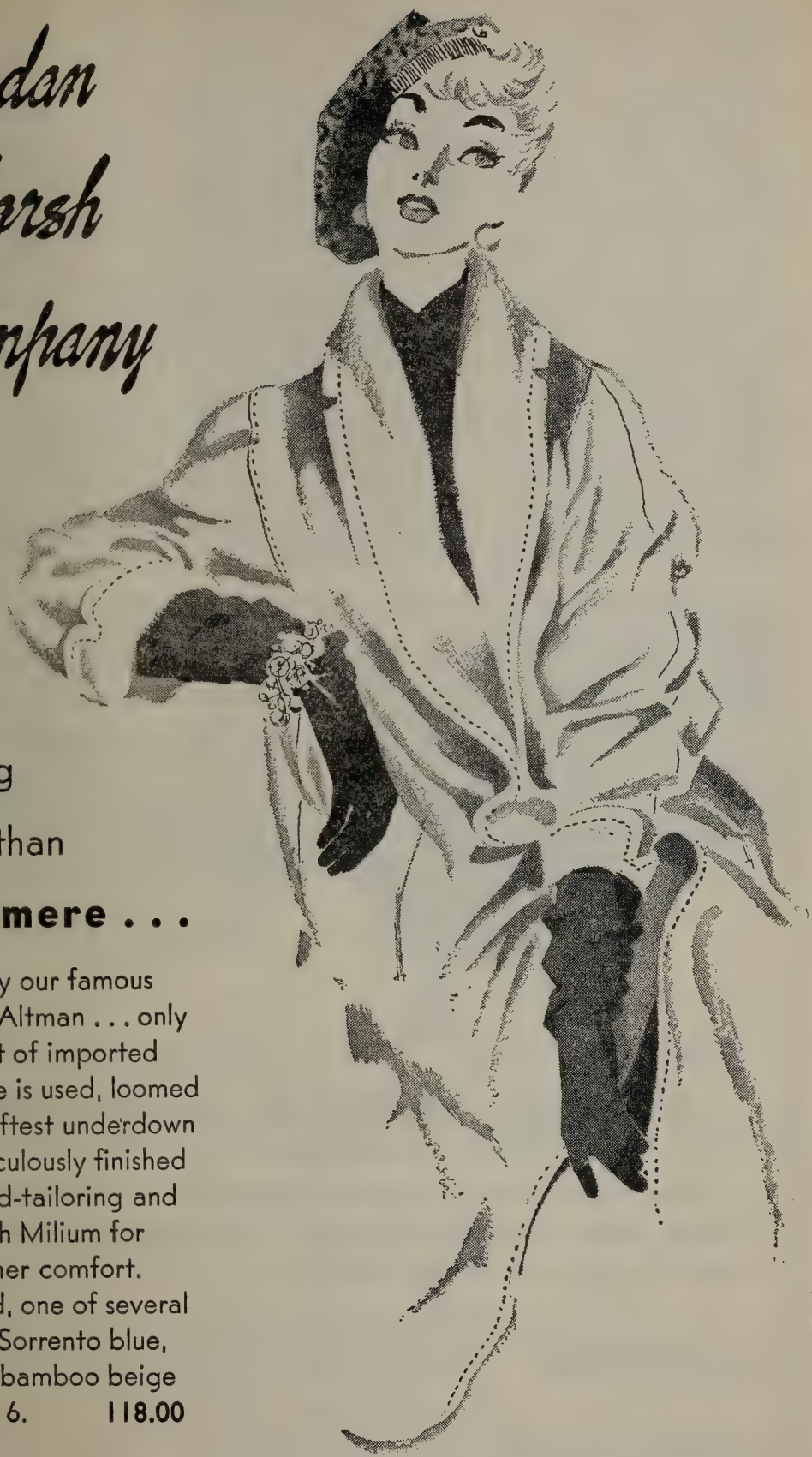
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were not any more coherent than the tuning-up of the orchestra, which preceded them."

The *Globe's* headlines ran: "FUTURISTIC MUSIC — *Schoenberg's Absurdities Introduced to Boston.*" The critic wrote as follows:

"The composer has denied the stigma of 'futurism,' and contends that he writes 'naturally,' that his idiom is his individual expression of feeling, and that it is grossly misunderstood by many, chiefly by those obnoxious persons called critics. If a man insist that the emotions of his soul clamor for perfect expression only through a chord of consecutive minor seconds, none can presume to deny his sincerity. The normal, that is to say, the usual ear, however, might decide his emotions to be fit subjects for a vacuum cleaner."

Two of Boston's critics, Philip Hale and H. T. Parker, were aware that the musical movement which had made so considerable a stir in Central Europe — riots in concert halls extending into esthetic warfare — was not to be merely dismissed with a barbed joke. Philip Hale wrote in the *Herald:*

"The pieces played yesterday are extraordinary. It is easy to say that the composer is a maniac or a poseur. Neither statement would be accurate. Those who have read his treatise on harmony know that he



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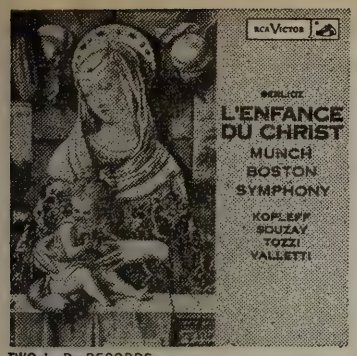
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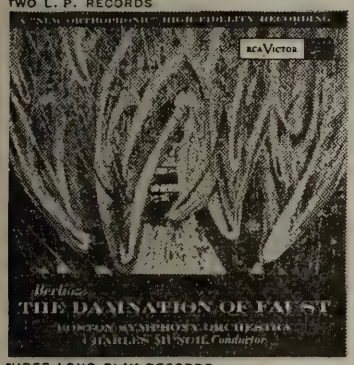
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is a man of unusual knowledge, force, originality. Those who heard his quartet last season know that he can write music of uncommon beauty and towering imagination in a more familiar form. . . . What is to be said of the five pieces? Personal impressions are interesting chiefly to the person impressed. No two persons hear music in the same way. I could make little out of the first and the fifth pieces. There are fine moments in 'The Past' and 'The Changing Chord'; beautiful suggestions of mood; strangely beautiful effects of color. Nor is the fourth piece wholly inexplicable. To argue for or against this music, which might be of another planet, after even several hearings, would be presumptuous and foolish. It took many Bostonians, well acquainted with orchestral and chamber compositions, a long time to familiarize themselves with the idiom of César Franck, and later with that of Debussy. These composers, however, are not so fundamentally radical, anarchistic, as Schoenberg."

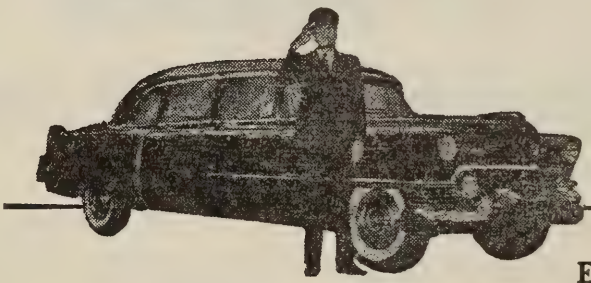
"H. T. P." wrote in the *Boston Transcript:* "Few in this town take music, or the performance of music, so eagerly and seriously as to show unseemly excitement over either in public; while a breach of good manners at a Symphony Concert is unthinkable, although some ears believed they heard once yesterday a modest and timid hiss."

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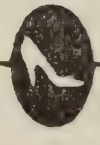
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This unusual critic, who made up for a lack of technical expertness by his sensitive perceptivity as a listener, wrote in part: "In sum, then, Schoenberg writes music of mood and vision and in at least three, and maybe four, of the five pieces, does succeed in communicating a plausible imagery to his hearer at the moment as he must do in the swift commerce of music in the concert-room. And in every sense, the imagery is very tense, nervous and concentrated. That is to say Schoenberg, like many another of the innovating composers of our time, would make music yet more sensitively, intimately, and concentratedly expressive of the mood, vision and impulse behind than it has ever been before." Elsewhere he tried to put the "mood" into words: "Whirling, warring wraiths of sounds."

In London, the public bewilderment could hardly have been cleared up by the following, which Rosa Newmarch offered in the program: "The music seeks to express for us all that dwells in us subconsciously like a dream; which is a great fluctuant power; and is built upon none of the lines that are familiar to us; which has a rhythm as the blood

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has its pulsating rhythm, as all life in us has its rhythm; which has a tonality, but only as the sea or storm has its tonality; which has harmonies, though we cannot grasp or analyze them, nor can we trace its themes." The *Daily Mail* wrote: "Is it really honest music or merely a pose? We are inclined to think the latter. If music at all, it is music of the future, and we hope, of a distant one." To the *Times* "It was like a poem in Tibetan." The *Daily News* was still more unkind: "We must be content with the composer's own assertion that he has depicted his own experiences, for which he has our heartfelt sympathy." Ernest Newman, a more farsighted critic, concluded his review: "I take leave to suggest that Schoenberg is not the mere fool or madman that he is generally supposed to be. . . . May it not be that the new composer sees a logic in certain tonal relations that to the rest of us seem chaos at present, but the coherence of which may be clear enough to us all?"

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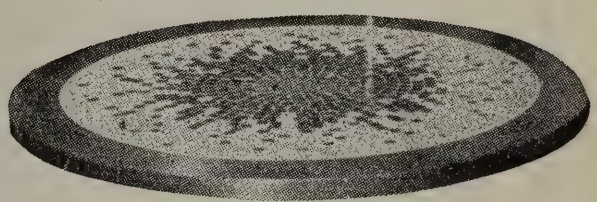
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Georg Büchner (1813–1837) sketched a play, *Wozzeck* (originally spelled *"Woyzeck"*) in the year before his death. Alban Berg witnessed a stage performance in May, 1914, and at once began to cast it into a libretto. He completed his text in 1917, and the full score of his Opera in 1921. The score was published in a piano arrangement by subscription in 1923. The score was acquired by the Universal Edition in 1924.

The three excerpts (as here performed) were prepared by the composer before the performance of the entire work was possible and these were presented in Frankfurt-am-Main on June 11, 1924, Herman Scherchen conducting. The entire opera was first heard at the *Staatsoper* in Berlin, December 24, 1925 under the direction of Erich Kleiber. Performances followed throughout Europe.

On October 16, 1930, the three excerpts were introduced to America at a concert of the New York Philharmonic Society, again under the direction of Erich Kleiber. The first stage performance in America was given by Leopold Stokowski conducting the Philadelphia Orchestra, augmented by members of the Curtis Symphony Orchestra, in Philadelphia, March 19, 1931. The performance was repeated in New York on the following November 24. Dimitri Mitropoulos conducted the entire opera in concert performance at a New York Philharmonic concert on April 12, 1951. *Wozzeck* was performed by the New York City Opera on April 3, 1952.

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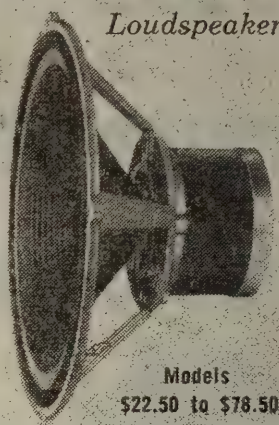
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THE scenes in the opera (five in each act) are connected by orchestral interludes (*"Bruchstücke"*). The first excerpt is the opening of the third scene of Act I, with the interlude preceding. It shows Marie alone with her child. The second excerpt is the opening of Act III, again showing Marie with her child. The third excerpt is also drawn from Act III (the end of Scene 4, and Scene 5). It thus includes the interlude between the last two scenes, and the close of the opera.

Wozzeck is a pitiable figure, a social underling, a humble soldier, unable to face his family problem, pursued by paranoia, beaten by poverty. He and his girl, Marie, have a child, and are not married. He is the orderly of the Captain of the regiment, who for amusement teases him about his "morals," and he is bound by necessity to let the regimental Doctor experiment upon him.

The first excerpt introduces Marie in their poor tenement, her child beside her. A regiment passes, and she sings:

Soldaten, Soldaten	Soldiers, soldiers
Sind schöne Burschen!	Are handsome fellows!

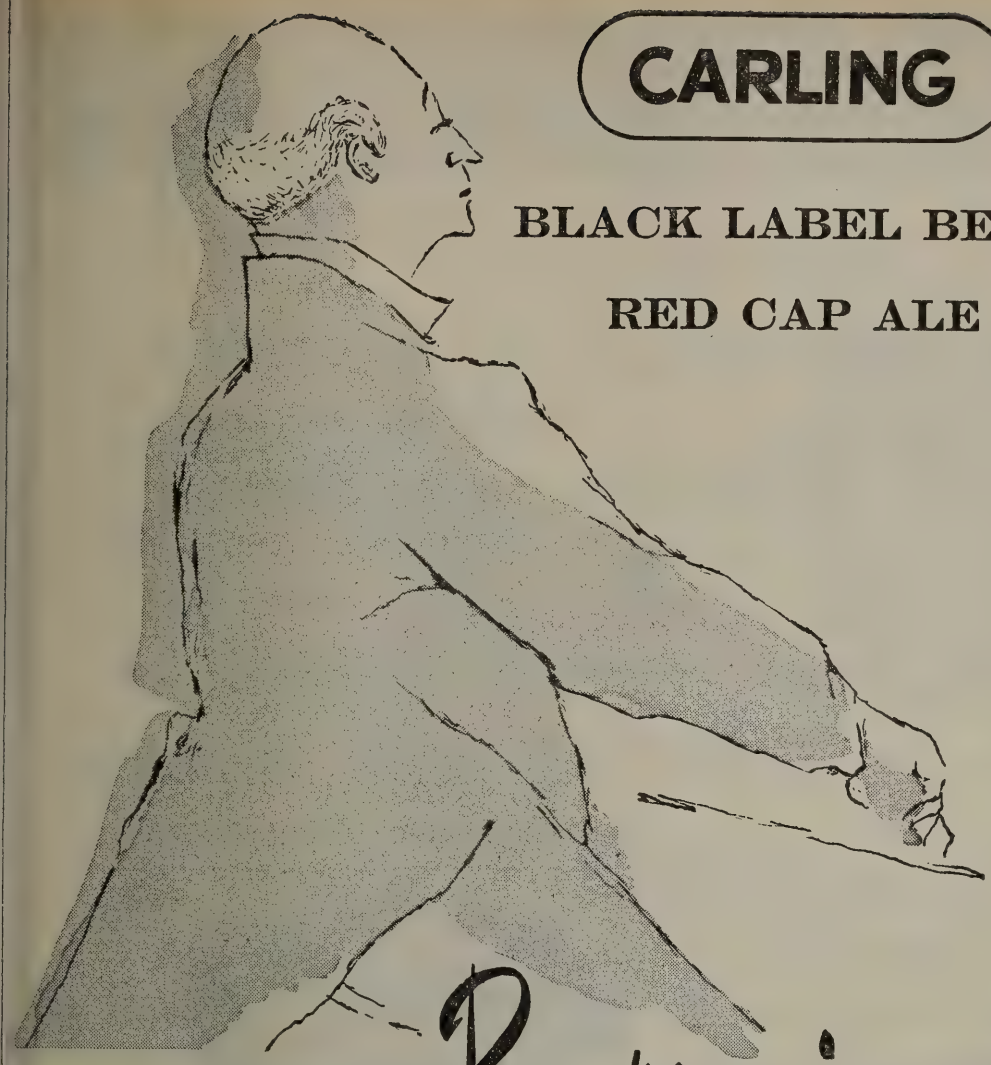
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window. The strains of the march are suddenly shut out as she closes the window. She rocks the child to sleep with a lullaby.

Komm, mein Bub! Was die Leute wollen!	Come my boy, what do people expect?
Bist nur ein arm' Hurenkind und machst	You are only a harlot's child;
Deiner Mutter doch so viel Freud'	Yet you give your mother joy
Mit deinem unehrlichen Gesicht.	With your unhallowed face.
Eiapopeia.	
Mädel, was fangst du jetzt an?	Girl, what now can be done?
Hast ein klein Kind und kein Mann!	You have got a child and no husband.
Ei, was frag' ich darnach?	What's the good of asking?
Sing' ich die ganze Nacht:	If I should sing the livelong night:
Eiapopeia, mein süsser Bu',	"Hush, my baby sweet,"
Gibt mir kein Mensch nichts dazu!	Not a soul would come to my aid.
Hänsel, spann deine sechs Schimmel an,	Hansel, harness your six white chargers,
Gib sie zu fressen auf's neu . . .	Give them your fodder, give them to drink.
Kein Haber fresse sie,	No fodder they'll eat,
Kein Wasser saufe sie,	No water they'll drink!
Lauter kühle Wein muss es sein!	Only cool wine must it be!

(In the intervening scenes, Marie is seduced by the Drum Major,



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who gives her pretty earrings, and the Captain and the Doctor taunt Wozzeck with the fact. Wozzeck is maddened by jealousy and almost strikes her. The Drum Major baits him in a dance hall, and later in the barracks provokes a fight, leaving him beaten and bloody.)

The second excerpt is the first scene of Act III. Marie in her room is reading from the Bible the story of Mary Magdalen and reproaching herself for her sin:

"Und ist kein Betrug in seinem Munde erfunden worden . . ."	"And there is no guile found in his mouth . . ."
Herr Gott, Herr Gott! sieh mich nicht an!	Lord, Lord, look not upon me!

Variation I (Marie continues reading):

"Aber die Pharisaier brachten ein Weib zu ihm, so im Ehebruch lebte.	"But the Pharisees brought unto him a woman that lived in adultery.
Jesus aber sprach:	Jesus said:

Variation II:

"So verdamme ich dich auch nicht, geh' hin, und sündige hinfort nicht mehr!"	"I condemn thee not; go now and sin no more!"

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Variation III (Marie looks at her child):

Herr Gott, der Bub gibt mir einen Stich ins Herz!	Lord God, the boy stabs me to the heart!
Fort! Das brust sich in der Sonne!	Go! You're nothing to brag about!

Variation IV (Marie cries suddenly):

Nein, komm, komm her! Komm zu mir!	No, no! Come here! Come to me!

Variation V (Marie begins to tell the child a story):

"Es war einmal ein armes Kind und hatt' keinen Vater und keine Mutter; war alles tot und war niemand auf der Welt, und es hat gehungert und geweint Tag und Nacht . . .	"Once there was a poor child that had neither father nor mother— Both were dead and there was no one else in the world— And it was hungry and wept day and night . . .

Variation VI (Continues the narration):

"Und weil es niemand mehr hat' auf der Welt . . ."	"And since he had no one left in the world . . ."
Der Franz ist nit gekommen, gestern nit, heut' nit . . .	Franz has not come, not yesterday, not today . . .

Variation VII (Turning quickly to the Bible):

Wie steht es geschreiben von der Magadalena?	What is written here about the Magdalen?

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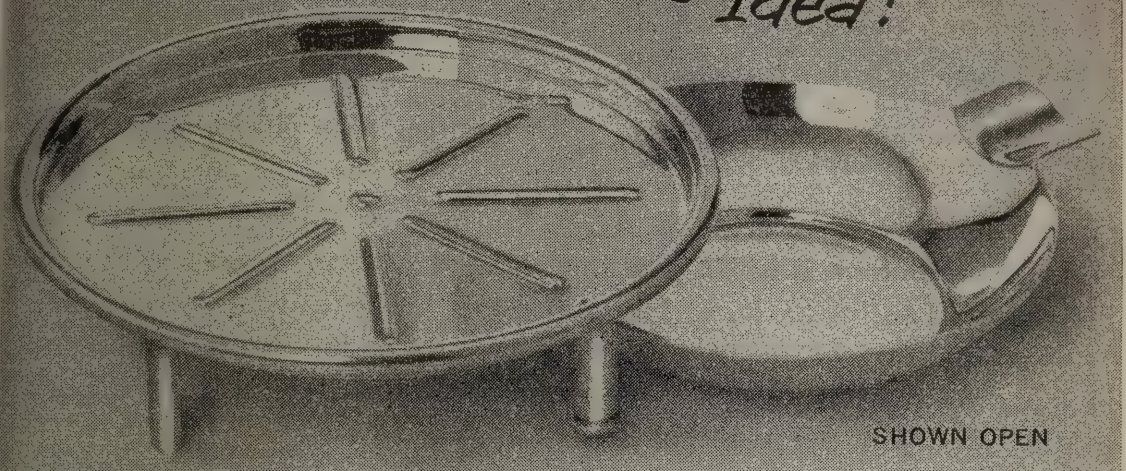
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Fugue (Marie reads, then beats her breast):

"Und kniete und küsste hin zu seinem Füssen und weinte and küsste seine Füsse and netzte sie mit Tränen und salbte sie mit Salben . . ."	"And she knelt and kissed His feet and wept, moistening them with her tears, and anointed them with ointment . . ."
Heiland! Ich mochte Dir die Füsse salben; Heiland, Du hast Dich ihrer erbarmt, erbarme Dich auch meiner!	Holy one, I would anoint Thy feet also. Lord, Thou hadst pity on her; have pity on me, too!

(A night scene by a pond shows Marie and Wozzeck. She points out that the moon is blood-red, and at the word he is possessed by one of his wild hallucinations. He thrusts his knife into her throat. He runs away in terror, but returns to recover the knife, throws it into the pond. He wades blindly into the water, which in his imagination has turned to blood. He stumbles and is drowned.)

The third excerpt begins at this point, and after an orchestral adagio in D minor leads to the final scene. It is the street in front of Marie's house. Her little boy is playing with other children. They hear about the murder and tell the child that his mother is dead. (These voices are omitted in the concert performance.) He does not know what

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(Continued from page 1028)

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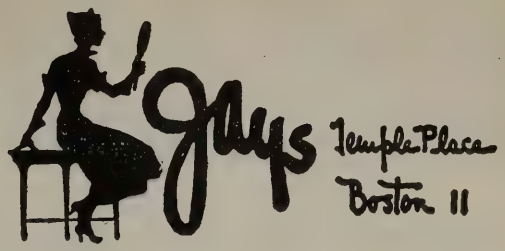
Charles Munch announces plans for this Orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, Massachusetts, between July 2 and August 10.

As guest conductor, Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27); Wagner (August 1, 2, 3); and Beethoven (August 8, 9, 10). Significant contemporary works will be performed in each series. The first two weekends of concerts in the Theatre-Concert Hall by a chamber orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival, performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25–26–27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (weekend of July 18–19–20), and Beethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th Anniversary this year and the 25th Anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first weekend series of concerts devoted to music of Bach.

The dates of the Berkshire Festival, following a pattern of previous years, include six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30.



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"dead" means, but continues to play on his hobby-horse, calling "Hopp! Hopp!" The children run off to see the body and the little boy follows, still calling "Hopp! Hopp!"

• •

Alfred Einstein has written of *Wozzeck:*

"From beginning to end it is both impressionistic and expressionistic. It is music drawn from Wozzeck's poor, worried, inarticulate, chaotic soul: It is a vision in sound. The orchestra is like a bundle of nerves; at first sight it seems to consist only of confused strands, but it is actually a living organism. The events seem to be part of a dream; they are distorted as in some fantastic nightmare; even the folksong element is distorted. But *even the noise proves to be expression and the naturalism style.* In the crucial scene, when Wozzeck becomes aware of Marie's infidelity, a chamber orchestra is used to represent the subconscious ideas of *blood* and *knife* — ideas with which Wozzeck toys for the first time. The chorus of sleeping soldiers is also a chorus of ghosts. The work is full of what lies behind and beneath the ordinary waking life. One will not want to hear it often, but the more one does hear it, the more the music becomes apparent. . . . What makes this work so unique and so convincing is that in this one particular case we have a composer whose technique from first to last is in perfect accord with his purpose of giving expression to the poem."

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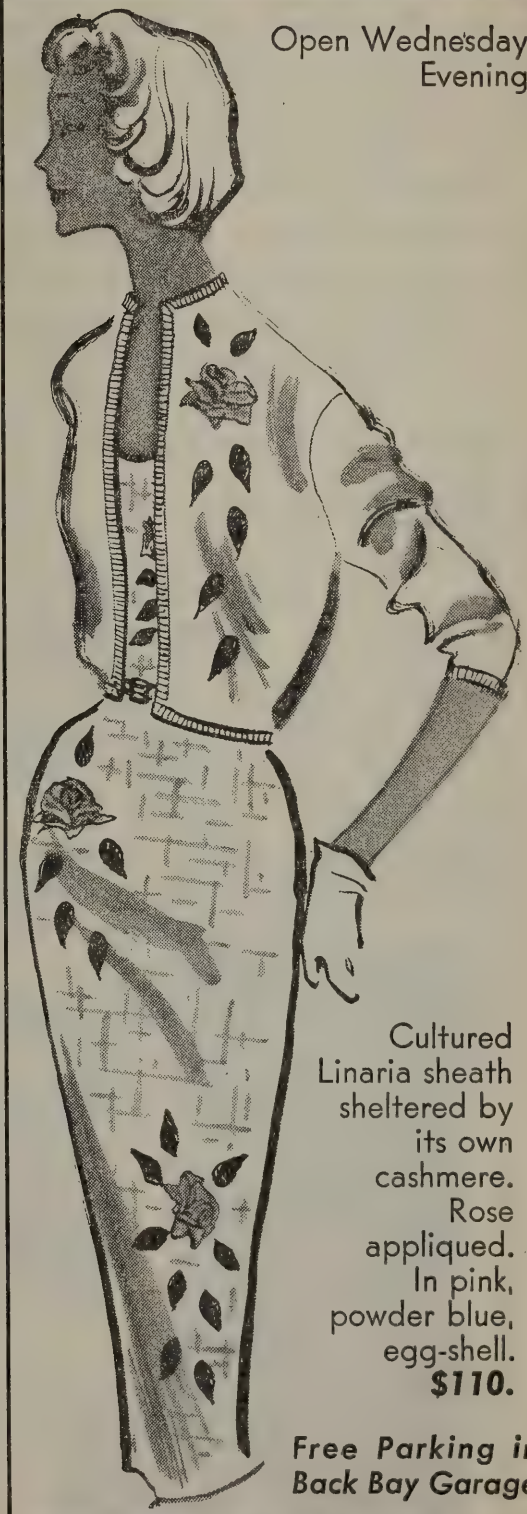
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When Berg first faced the problem of writing an opera in the then developing "atonal" method of his beloved teacher, he realized the necessity of reconciling it with the demands of an effective dramatic presentation – in other words, a certain fusion with tonal elements. In his lecture on *Wozzeck* in 1929,* intended to precede stage performances, Berg admits that he was forced to find some means of "structural cohesion" for his opera. Twelve-tonalism forfeits the principal structural devices of tradition – the tonality spine of tonic, dominant, related keys and tonic rounding out. It excludes the basic structure forms – the sonata, the song form, the dance, the fugue, etc., where reiteration, the ordered recurrence of thematic elements, is the inevitable principle of tonal architecture. Without traditional structure, Schoenberg's "atonalism" had become incapable of formal extension, and had been reduced to what were mostly short works. Berg knew that his opera would need to expand and develop, and to find a

* This lecture is printed in *Alban Berg, the Man and His Music.* by H. F. Redlich, translated by the author. The book is invaluable for the structural study of *Wozzeck.*

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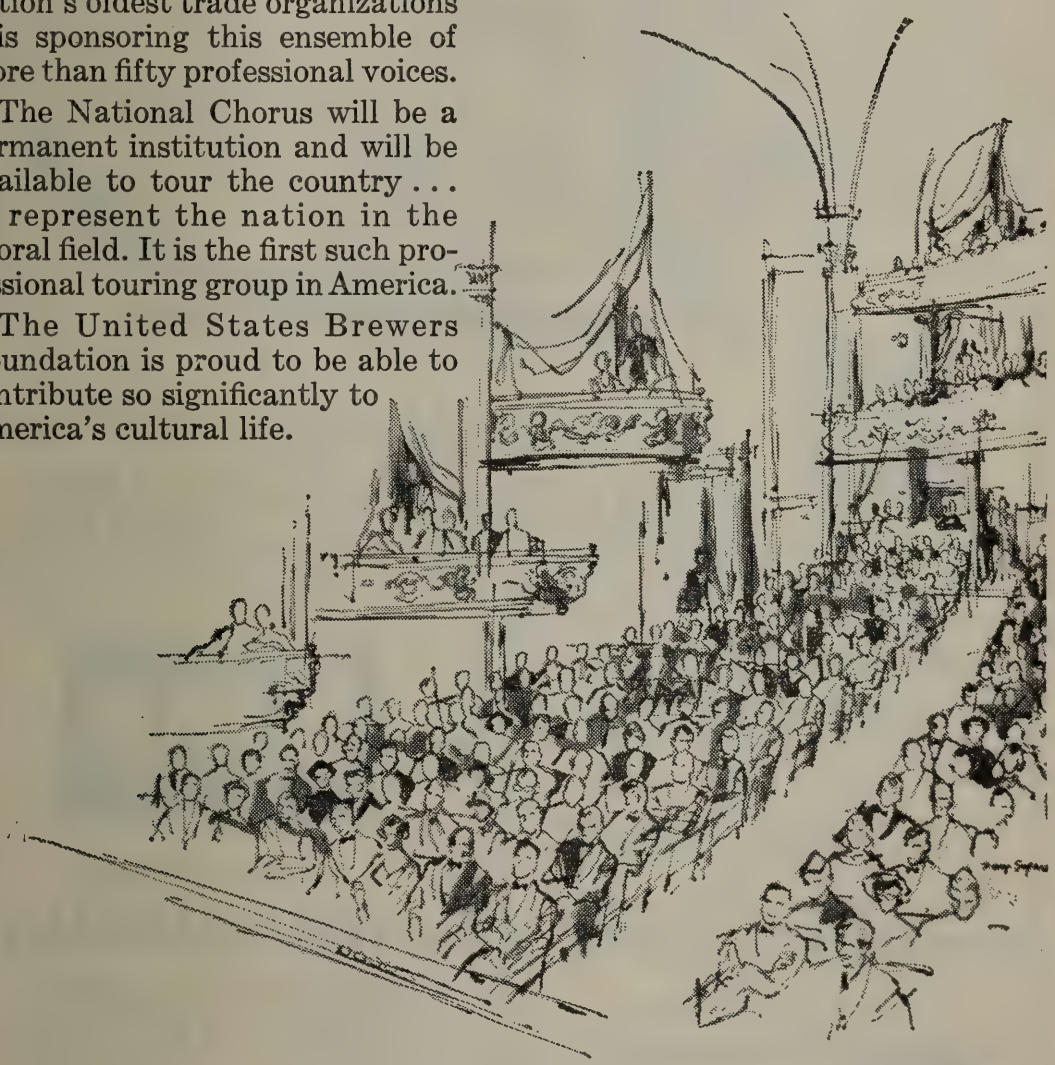
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binding continuity. He does not say anything against Schoenberg's one-act opera, *Die Glückliche Hand* — in fact he derived many helpful hints from it, but he obviously did not consider it a wholly satisfactory stage piece from his own working point of view. It is plain to us now that Berg had the theatre in his blood, and that Schoenberg did not — or, if he did, he suppressed it in remaining faithful to his arbitrary musical method. Berg in creating *Wozzeck* unmistakably put his stage subject first, and drew freely upon traditional (and tonal) operatic elements to do so. Theoretically, *Wozzeck* is a courageous and resourceful experiment in the fusion of many styles, and an engrossing subject for controversy. Practically, it succeeds on its sheer dramatic power. Its impact upon the musical world has proved it a music drama standing on its own strength, quite aside from its importance as innovation.

Berg approached his *Wozzeck* when he was strongly under the influence of his master. Although he held as far as he could to the new method, he also clearly realized he must carve his own ruthless path. Schoenberg, in disapproving his choice of subject, betrayed his ignorance of his pupil's real aims and potentiality. He could not imagine an opera dealing with miserable nonentities in drab surroundings. The



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resulting opera has given the impression that Berg could not have put this particular tale to music with more telling force. Büchner's picture of a hopeless, half-articulate soldier, the butt of abuse, the victim of crazed fantasy — this tale, with its horrifying catastrophe, could never have been so illuminatingly, so hauntingly treated in any other musical style of the stage so far devised. Berg was canny in choosing a play of many fragmentary scenes, with its concentrated episodes and dialogue.

From Schoenberg he had learned to use chromatic figures for sweeping or incisive emphasis, for swift crescendos, and, let us admit, for grisly effect. It served in its clean compactness to match an equally succinct narrative, moving inexorably to its crisis. It has often been remarked that in traditional opera the action must freeze while a single character meditates upon the situation with an aria. There are no delays here. *Wozzeck* traverses fifteen scenes and twelve interludes in just ninety minutes of playing time. In a chart, drawn up later, Berg showed how he had carried through the structural problem in this mosaic of twenty-seven units. Everything falls neatly into place. The three acts he has labelled in a sort of blue print "Exposition" — "Dramatic Development" — "Catastrophe and Epilogue"; the five scenes in each act have the labels of various traditional musical forms.

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It would be interesting to know whether such a chart was his true starting point, preceding the act of composition, or whether it took shape as he went along. *Wozzeck* seems the kind of work that is justified post facto by intellectual scrutiny rather than deliberately built upon it. It should be borne in mind that the traditional forms referred to are hinted at rather than carried through. For example, the "Theme and variations" which open Act III (the second excerpt) consist of a phrase which is altered in repetition, not varied in any traditional sense of the word, and followed by a "fugue" of a few bars, with a few voice entries, but no worked-out counterpoint. Occasional ternary repetition provides a more binding device. The true connecting thread, however, is found in phrases or chords associated with the stage action — to put it bluntly, Wagnerian *leitmotive*.

Berg was obviously aware of Strauss in his use of rich orchestral color, and occasionally in the flood of sonority in the interludes. His orchestra is usually more varied than massive, sometimes using chamber groupings. Aware of Strauss, he was openly indebted to Mahler in orchestral usage, in harmonic color, melodic passion. The major and minor scales are discernible; tonal polarity is more pronounced in the

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catastrophic last act where the tension is high and the Mahlerian surge predominant.

Berg turned directly to *Die Glückliche Hand* in his attempt to find a style for the voice which would favor according to needs either the musical discourse or the verbally dramatic moment. The latter is most completely served by the "melodrama," words spoken to a much subordinated musical undercurrent. Where the music becomes more articulate, he resorts to the *"Sprechgesang,"* where the line is inflected in an approximation of specified note pitch, in specified rhythm, but not quite sung. Where the emotion of music rather than the force of the word is required, the sustained resonance and definite pitch of the customary singing voice is called for. No doubt the composer aimed to resolve the eternal conflict in opera between vocal beauty and verbal clarity.

• •

It is almost unbelievable that the play by Georg Büchner, with its realistic treatment of poverty and ignorance, its appeal to social compassion, could have been written in 1836. *"Realismus"* was not yet born in Germany, where a considerable unrest and spirit of revolt,

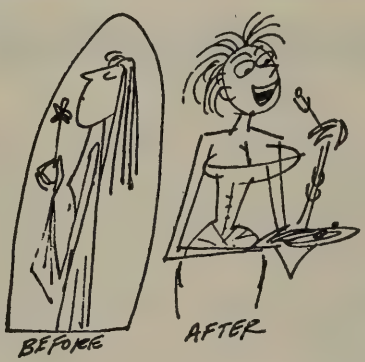
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which would flare up in the mid-century, had still the opposite effect of holding the writers to their Romantic delusions in the tradition of Schiller or Grillparzer. Büchner was a revolutionary at heart. He wrote a play, *Danton's Death,* as well as this one on the pitiable lot of the oppressed, and if he had lived beyond the age of twenty-three he might have speeded by at least a generation the reversal of the literary *Zeitgeist.*

The behavior of humble folk with their mute sufferings was still undreamed of as stage material. What Büchner wrote was in line with his point of view as a political radical, a scientist and a thinker. As a dramatist he should have been congenial with colleagues of a century later: Hauptmann, or Wedekind. Or, indeed, Alban Berg, who beheld a revival of his *Wozzeck* in May, 1914, in Vienna, and immediately fastened upon it, as he was later to use Wedekind's equally gory *Lulu* for operatic material.

The fact remains that Büchner sketched *Wozzeck* (*Woyzeck*) shortly before his death at the age of twenty-three, having derived the kernel of his subject from a celebrated criminal case of a barber of that name who got a girl "into trouble," killed her and was executed, thereby arousing public controversy as to whether he was a common criminal

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or a case for the insane asylum. Büchner left this sketch and a few others, fragments not yet sufficiently developed to change the course of literature. *Wozzeck* was in twenty-five scenes, some consisting of only a few lines. It was later put into performable sequence for the stage, and published in 1879.

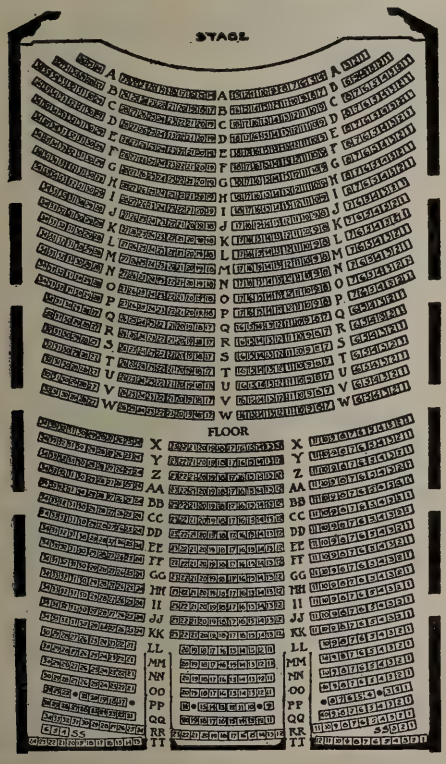
When Berg saw the play in 1914, he began at once to re-order it as a libretto. The War interrupted him when he was drafted, trained, and later declared unfit for service. He took up the task again in 1917, and worked on the music, completing the full score in 1921. An expository article in *Die Musik,* April, 1923, by Ernst Viebig, brought into the open what was to become the most powerful challenge of the Schoenberg cult – an opera which could not be ignored. Under the advice of Hermann Scherchen, Berg prepared three excerpts for concert use, and these Herr Scherchen conducted at Frankfurt-am-Main on June 11, 1924, when Frau Sutter-Kottlar sang the soprano part. *Wozzeck* came to a full stage performance at the Berlin State Opera

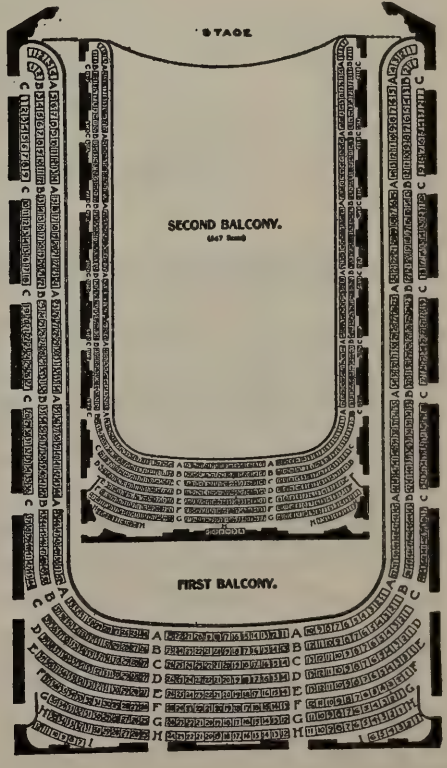
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on December 14, 1925, under Erich Kleiber, when opponents, having had wind of the piece from Frankfurt and from Prague where Zemlinsky had introduced the excerpts, not without repercussions, made their objections loudly known. *"Wozzeck"* became a sort of *cause celèbre.* It was a new voice of tragedy on the musical stage. It had one point in common with Stravinsky's *Sacre,* in another medium, if only one — it made a tremendous impact, an impact which could not be missed, even by the layman. *Wozzeck* could either captivate or infuriate. It could not be calmly dismissed. The Universal Edition, in Leipzig, knowing that an apparition such as this actually subsisted upon controversy, published and circulated the reviews as it reached twenty-one performances in Berlin and went the rounds of musical theatres in Germany, Austria, Holland, Belgium, Switzerland, Czechoslovakia, Russia. Mr. Redlich reports 166 performances up to 1936, at which time the Hitler régime imposed silence upon the music of Schoenberg and his cult. Its American career began in 1930, when Erich Kleiber conducted the suite in New York. Mr. Redlich further reports post-war performances in "Naples, Berne, New York, Buenos Aires, Hamburg, Kiel, and many other places in Western Germany." Erich Kleiber conducted it in Salzburg in 1951, London in 1952.

J. N. B.



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The Chicago Orchestra introduced the suite to America, December 6, 1918. There have been performances by this Orchestra in Boston under Serge Koussevitzky, October 24, 1924; March 2, 1928; January 31, 1929; February 5, 1937; March 6, 1942, and March 5, 1948.

The Suite is scored for 3 flutes and piccolo, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contra-bassoon, 8 horns, 4 trumpets, 4 trombones, tuba, timpani, bass drum, side drum, tambourine, cymbals, triangle, celesta, xylophone, bells, 2 harps, pianoforte and strings.

* "When the first performance of the Scythian Suite was announced in Moscow, a not uncommon incident occurred: the orchestral parts were not ready in time, and another piece was substituted at the last moment. This did not prevent the headlong critic, Sabaneiev, from showering on Prokofieff all sorts of invectives for his music. Prokofieff gave out the facts of cancellation in an open letter; the critic was forthwith asked to resign. At that time such dishonesty could not be tolerated. We all know that nowadays critics get away with worse things." — NICOLAS SLONIMSKY, in the *Boston Evening Transcript* (January 30, 1930).

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Intimations of the long vanished gods and demons that people the music are printed in the score:

I. Invocation to Veles and Ala (Allegro feroce, 4-4 time). The music describes an invocation to the sun, worshipped by the Scythians as their highest deity, named Veles. This invocation is followed by the sacrifice to the beloved idol, Ala, the daughter of Veles.

II. The Evil-God and dance of the pagan monsters (Allegro sostenuto, 4-4 time). The Evil-God summons the seven pagan monsters from their subterranean realms and, surrounded by them, dances a delirious dance.

III. Night (Andantino, 4-4 time). The Evil-God comes to Ala in

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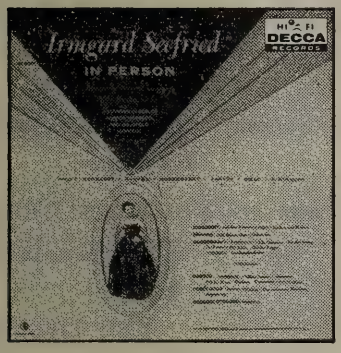
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darkness. Great harm befalls her. The moon rays fall upon Ala, and the moon-maidens descend to bring her consolation.

IV. Lolli's pursuit of the Evil-God and the sunrise (Tempestuoso, 4-4 time). Lolli, a Scythian hero, has gone forth to save Ala. He fights the Evil-God. In the uneven battle with the latter, Lolli would have perished, but the sun-god rises with the passing of night and smites the evil deity. With the description of the sunrise the Suite comes to an end.

The remarkable final pages kindled the imagination of Lawrence Gilman: "The finale limns for us a pagan dawn as seen through the savagely ecstatic eyes and frenzied brains of sun-worshipping barbarians. The piercing, exultant hieratical trumpets, the cumulative radiance of the whole orchestra as the wild men chant their hymn to the dazzling god and the world takes fire, are like nothing else in the literature of music."



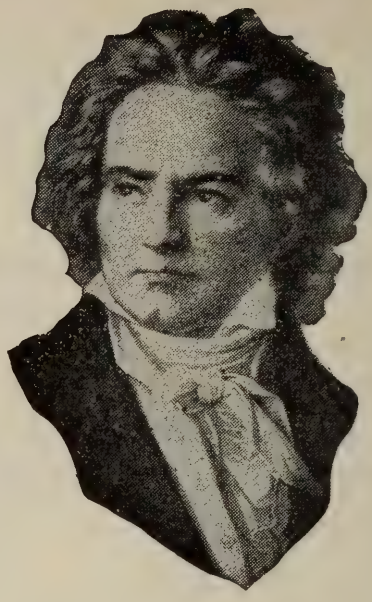
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The twenty-fourth annual meeting of the Friends will be held in Symphony Hall on Thursday, March 13, 1958 at four o'clock. There will be a private rehearsal by Dr. Munch and the Orchestra followed by the transaction of appropriate business. After the business meeting tea will be served. All Friends enrolled by March 10 are cordially invited to attend this meeting.

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HANDEL . . . . . Suite for Orchestra (From the Water Music)
(Arranged by Sir Hamilton Harty)

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

BARRAUD . . . . . Symphony No. 3

I. Pesante e marcato; Allegro vivace; Tempo primo
II. Presto
III. Adagio
IV. Energico

(First performance)

INTERMISSION

PISTON . . . . . Viola Concerto

I. Con moto moderato e flessibile
II. Adagio con fantasia
III. Allegro vivo

(First performance)

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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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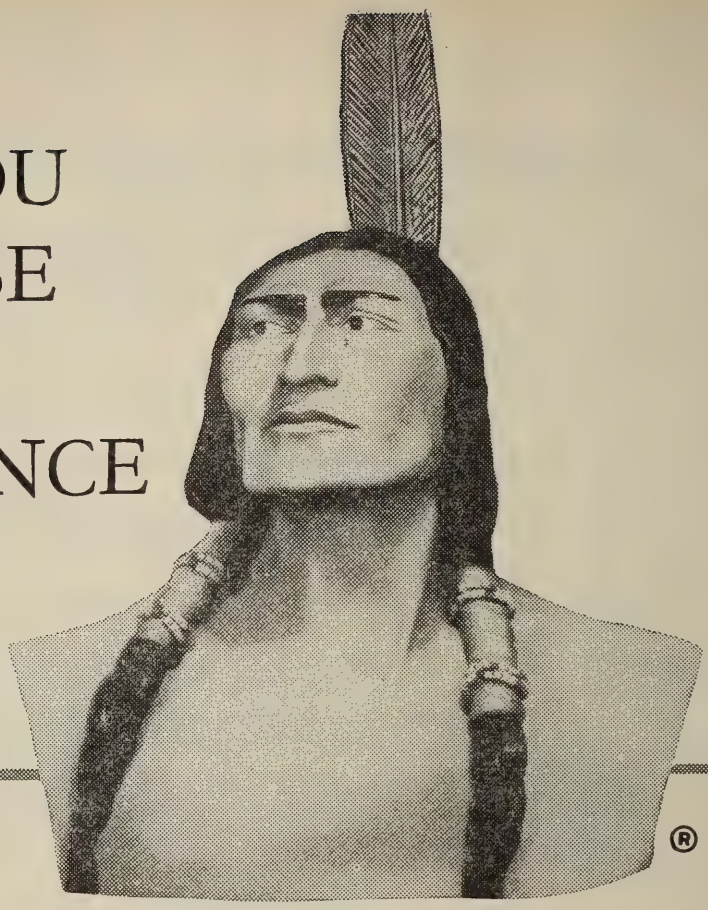
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The Mass was introduced to these concerts by Serge Koussevitzky on March 24 and 29, 1931, to open and close a Bach Festival in its Fiftieth Season. The Harvard and Radcliffe

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This concert also will be memorable as marking two musical anniversaries—the Centennial of the Harvard Glee Club, and the Silver Anniversary of its conductor (and likewise conductor of the Radcliffe Choral Society), G. Wallace Woodworth. Because of the distinguished record of Mr. Woodworth in maintaining student enthusiasm and high standards of performance in the realm of superior choral music, Dr. Charles Munch, Music Director of the Boston Symphony Orchestra, has invited him to conduct the joint vocal and orchestral forces of the Bach masterpiece. He will be no stranger to leading the instruments, for he has been guest conductor of the Boston Symphony Orchestra on various occasions, and has conducted at the Esplanade Concerts.

A serious musician and musicologist, Mr. Woodworth nevertheless works with his students with such an infectious camaraderie that he is affectionately known by them merely as "Woody." That nickname doubtless would instantly be identified anywhere in the country, and evoke fond recollections, on the part of the many hundreds of his former choristers.

The proceeds of the concert on March 9 will benefit the Boston Symphony Orchestra's Pension Fund. Tickets are now available at the Symphony Hall Box Office.

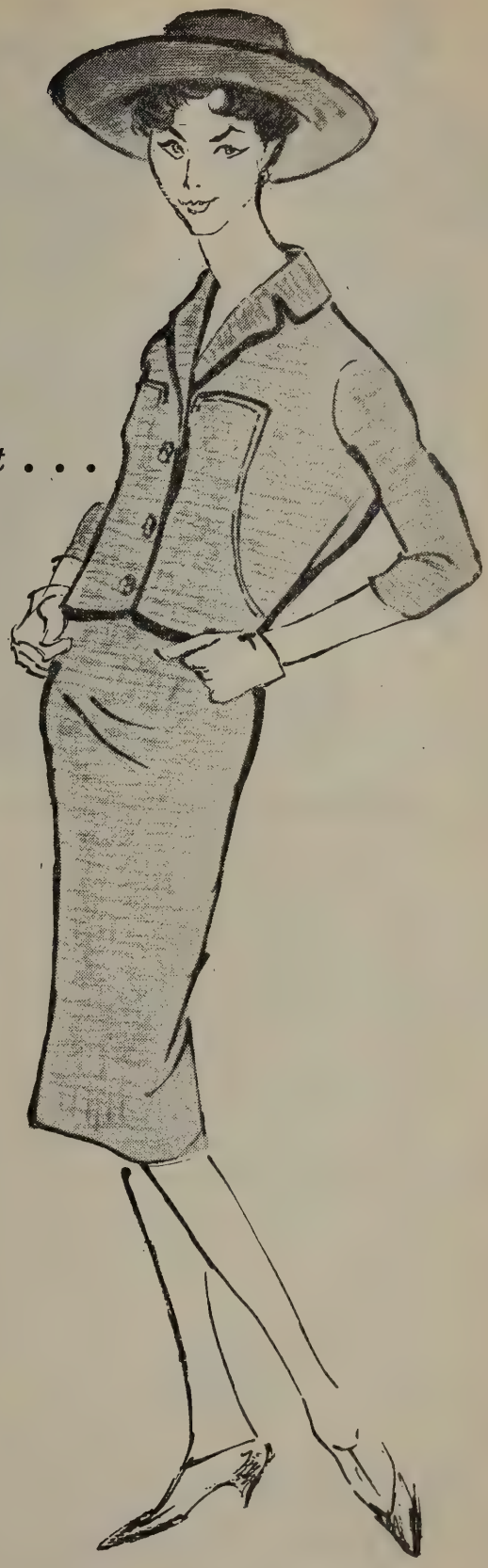
• •

JOSEPH DE PASQUALE

Joseph de Pasquale was born in Philadelphia, October 14, 1919. He studied with Louis Bailly at the Curtis Institute, graduating with honors. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first

(Continued on page 1131)

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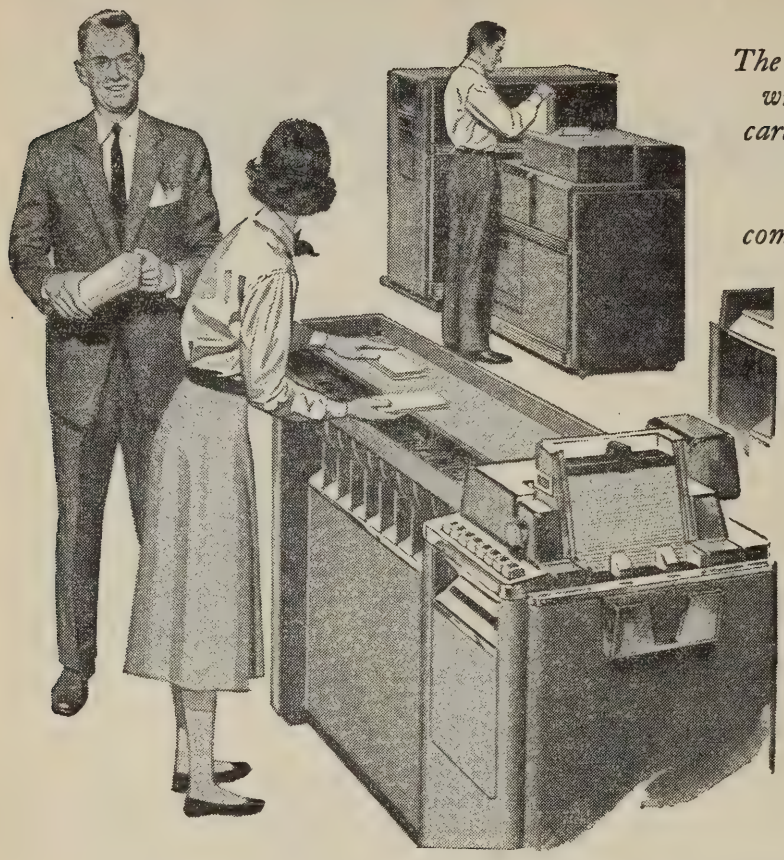
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III. Gigue

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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785–1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922). The Suite was introduced at these concerts December 22, 1949, and repeated April 17, 1953. Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his Life of Handel (1909): "The River Thames was

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.



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then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne,* and his *Te Deum* and *Jubilate* for the hated



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DID YOU KNOW that Dr. Koussevitzky could doff his dignity with grace? For an Emergency Relief Campaign concert in 1934, he appeared as "Papa" Haydn, decked out in wig, brocade and lace, to conduct the "Farewell" Symphony. The players, also in 18th century garb, one by one snuffed out the candles at their desks and departed, leaving the conductor alone at the spinet. He apparently enjoyed the role so much that it was repeated for a Pension Fund concert in 1939.

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Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed. One was the Baron von Kielmansegger, Royal

ESTABLISHED 1833

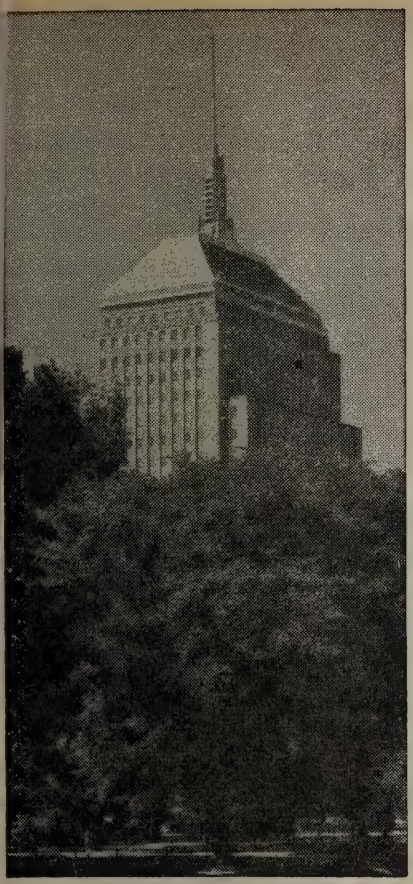
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Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

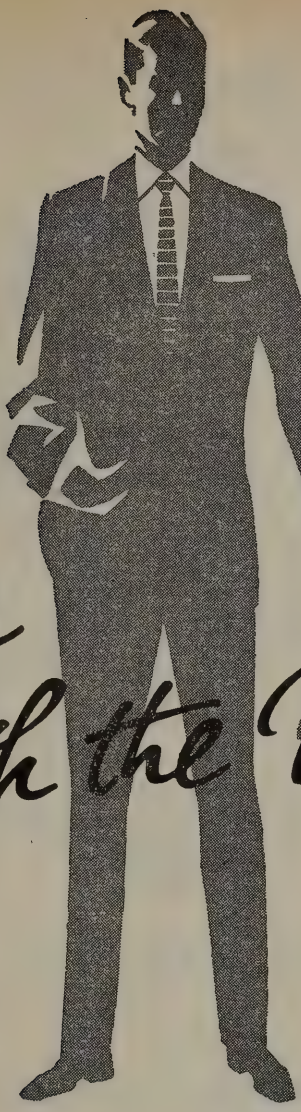
Another tale is even more specifically related in two accounts. One

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* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circumspect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays — no wonder that a child dreaded such an ogress!"

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in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec,

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violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

The *Daily Courant,* July 17, 1717, agrees with this and also states:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the

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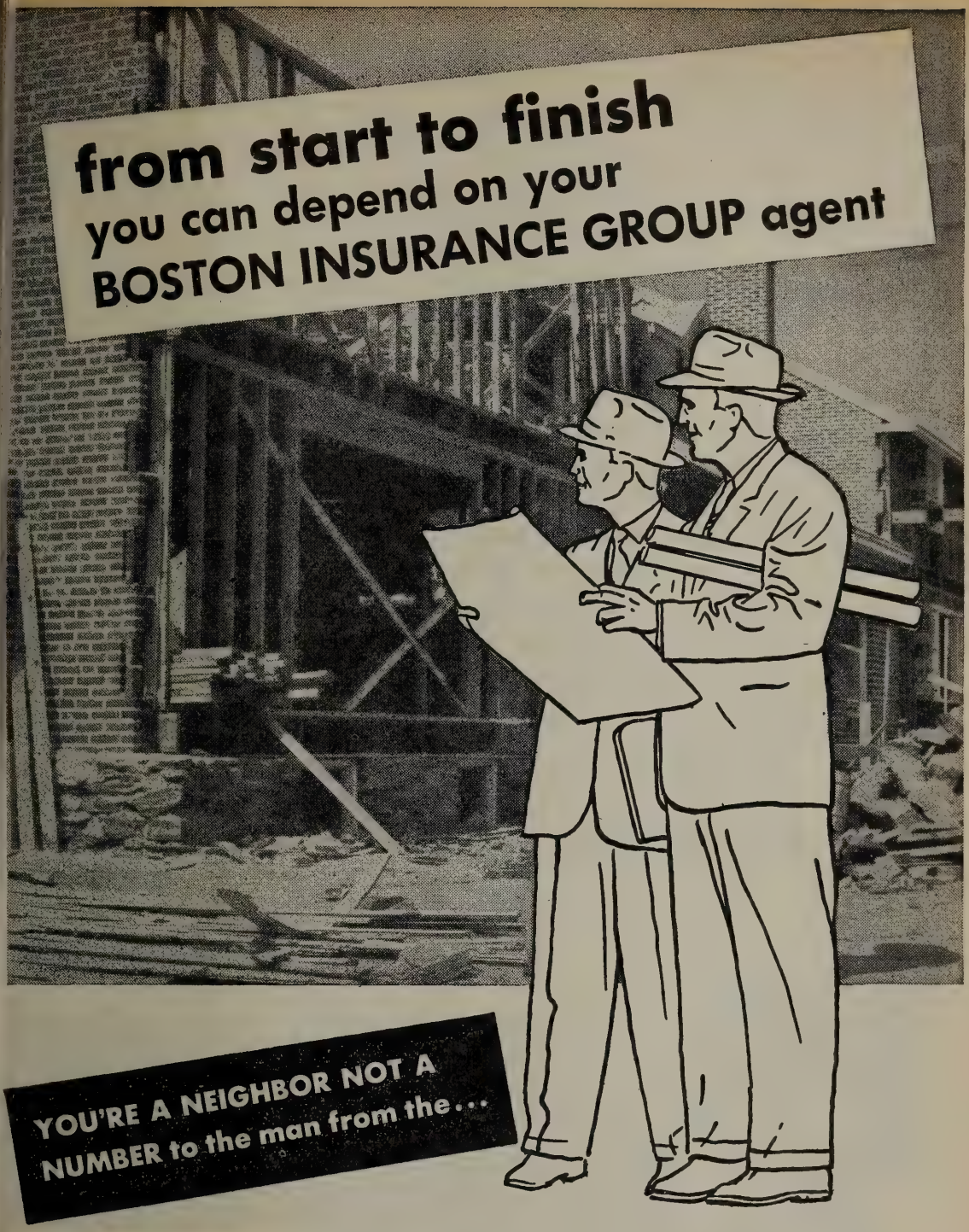


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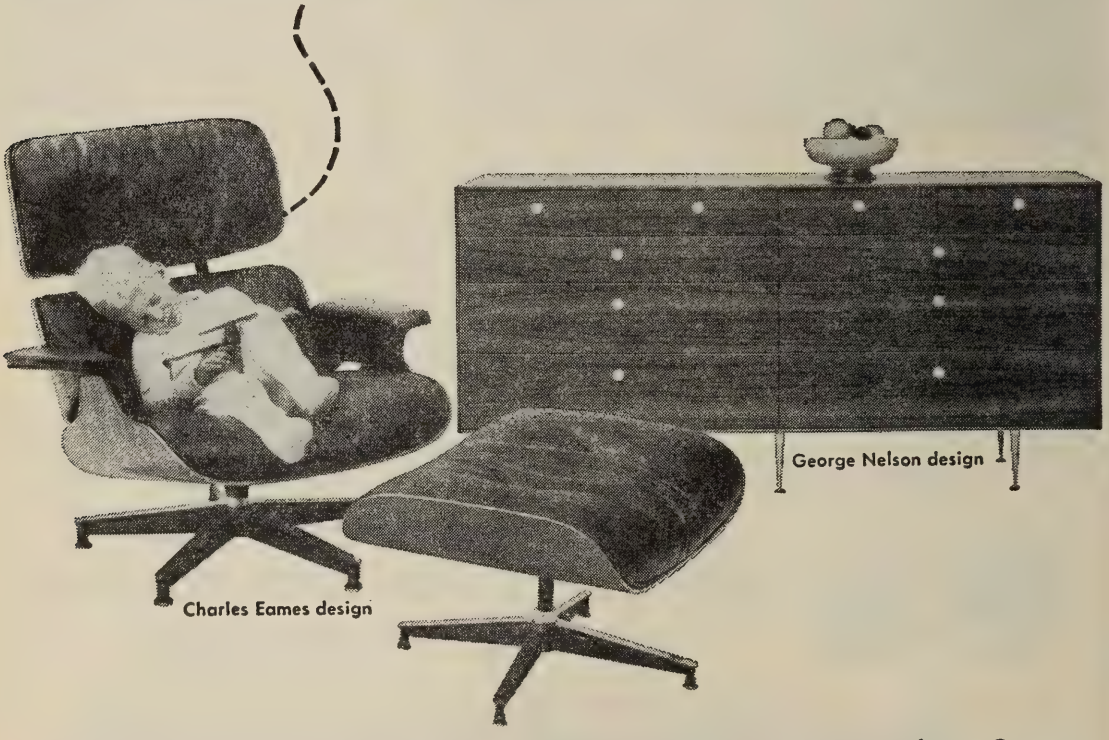
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finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

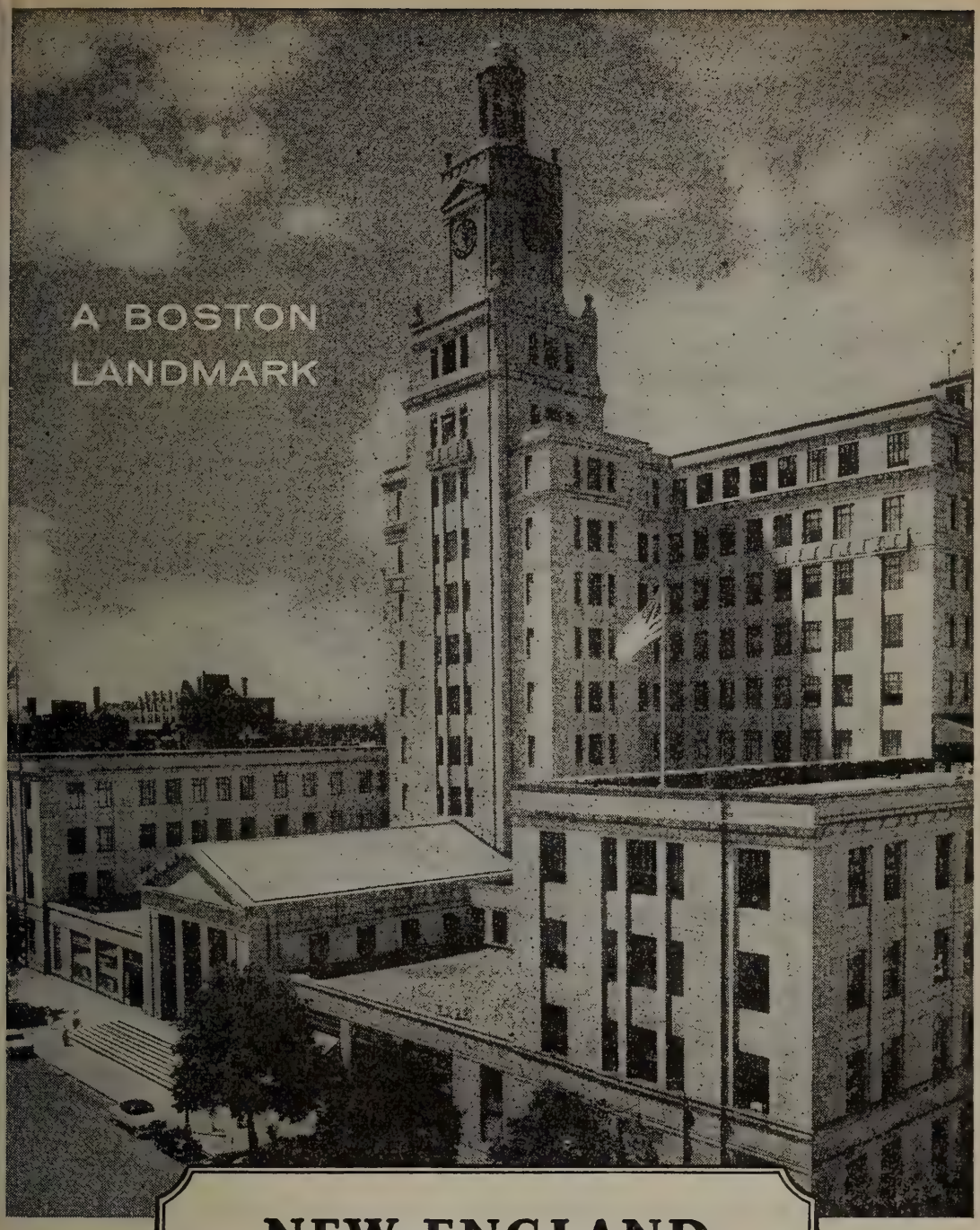
Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: *"Ce concert avait été composé exprès par le fameux Handel."* And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the

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evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick Compleat." But this was far from "compleat" — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

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By HENRY BARRAUD

Born in Bordeaux, April 23, 1900

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The score of the new Symphony is not available for analysis as this Bulletin goes to press.

HENRY BARRAUD'S choral *Le Mystere des Saints Innocents* was performed by this Orchestra under the direction of Serge Koussevitzky as "Conductor Emeritus" on December 1–2, 1950, when the Chorus Pro Musica assisted. His ballet suite, *La Kermesse,* was introduced at the Berkshire Festival on August 3, 1956, under the direction of Eleazar de Carvalho. His *Te Deum* for Chorus and Orchestra was performed at the Boston concerts on April 26–27, 1957. The piece was written in memory of Serge Koussevitzky.



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The brother of the composer, Jean Barraud, was Lieutenant in the Army of the French resistance, in charge of several regiments of the South West. He was arrested by the Gestapo July 28, 1944, and shot at the Camp of Souge on August 1.

Henry Barraud began his musical studies in Bordeaux with Fernand Vaubourgoin and lived there until 1926, when he went to Paris and completed his studies with Georges Caussade, Paul Dukas and Louis Aubert. Pierre Monteux introduced his first orchestral compositions — the *Finale of a Symphony* in 1932, and his *Poème* in 1933. He directed productions at the *Opéra Comique* and the *Comédie des Champs-Elysées* in 1937 and subsequently wrote musical articles in the *Journal* and the *Triton*. He entered the War as Lieutenant of infantry in August, 1939, was captured and escaped. In 1944 he was appointed the director of music in the *Radiodiffusion Française*.

Fred Goldbeck has provided the following description of the composer for the new Grove's Dictionary of Music and Musicians:

"Barraud's music is typically French and emphatically un-Parisian. A taste for gothicism and medievalism is noticeable in his vocal and

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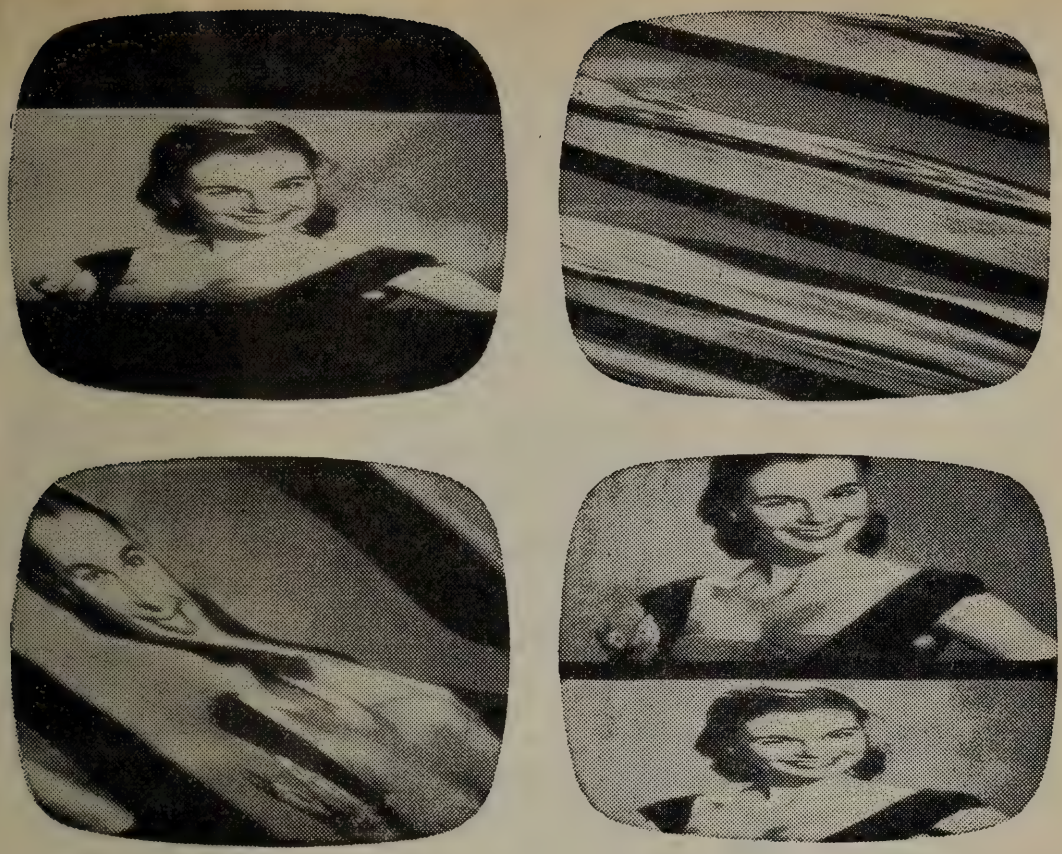
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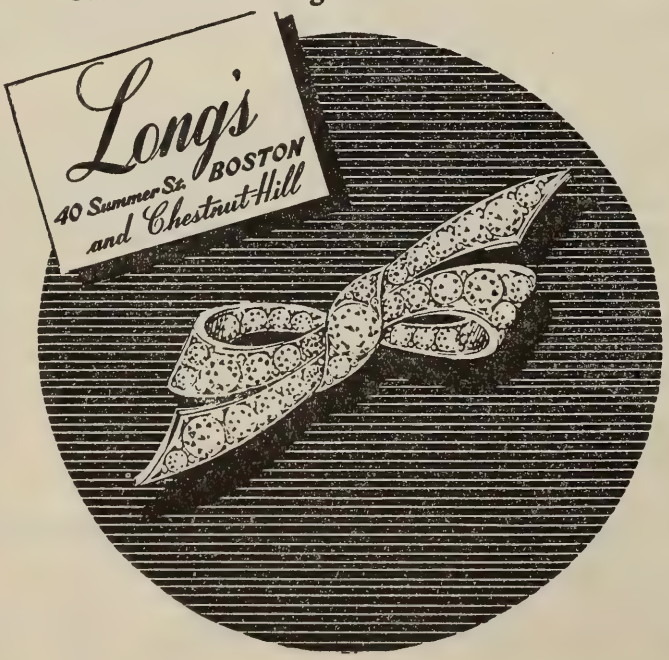
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dramatic works and revealed by his choice of texts and subjects: Villon, the Chaucerian *Farce de Maitre Pathelin,* the Brueghel-like *La Kermesse,* a 'mystery' by Peguy *(Les Saints Innocents)* and the Opera *Numance* (after Cervantes). In his symphonic and chamber music, too, a sense of tragedy and grandeur stands out. Impressiveness of construction is given preference over charm of detail, and occasional asperities are part of Barraud's style. Modal writing and dissonance, and even twelve-note series are to be found, side by side, in different works of his. Technically an avowed eclectic, he takes the view that a composer's originality lies in the expressive content of his music, not in his harmonic or contrapuntal devices."

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A HELPING HAND

By HOWARD TAUBMAN

(In the usual course of concert performances, a new work is often played in a single city, while no echo of it is heard elsewhere. A new project of the American International Music Fund, of which Mrs. Serge Koussevitzky is President, will enable such a work to be heard and appraised far and wide, and among the first to benefit will be the pieces by Piston and Barraud performed at this week's concerts. The scheme has been well described by Howard Taubman in the New York Times *of December 29, 1957.)*

IT IS astonishing and encouraging to note how much can be accomplished in a short time by imagination, tenacity, and some money. In the case of the well-planned Recording Guarantee Project of the American International Music Fund, Inc., Mrs. Serge Koussevitzky, the president, has supplied ideas and energy and the Rockefeller Foundation has helped her work by providing a grant of $26,000.

The project, which signalizes the tenth anniversary of the founding of the International Music Fund by the late Mr. Koussevitzky, is a practical scheme to help the contemporary composer. It will not work

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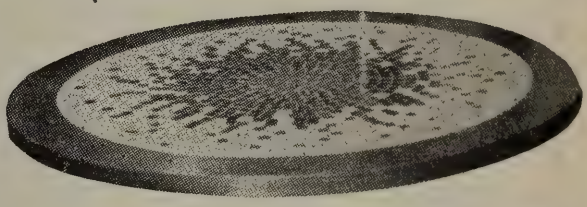
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wonders for him, but it should prove to be useful to him and to the community.

It has been instrumental in stimulating almost twenty-five of the principal orchestras in the United States and Canada to schedule one or more pieces for some of their programs in the next three months. The number of compositions billed thus far is close to fifty. Probably some of these works were to be played, anyhow, but there is no doubt that the project led to unexpected performances. That is the first good it has achieved.

But its objective is more than a single performance. Mrs. Koussevitzky and her colleagues on the American International Music Fund's board of directors know that conductors cannot find all the time they need to examine new scores thoroughly as well as to discharge all their other duties. The project is designed to give the conductors a handy and practical tool for canvassing unfamiliar compositions.

Thanks to the co-operation of the American Federation of Musicians and its president, James C. Petrillo, the union's various locals and the managements of the orchestras, tape recordings will be made of all the works chosen for the project. These will not be available commercially

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but will be deposited in six libraries strategically located across the United States — in New York, Washington, Cincinnati, Minneapolis, Dallas and Los Angeles.

To these institutions conductors who are curious about how a contemporary piece sounds will be able to repair. A few brilliant leaders in a few hours can judge an unfamiliar and intricate contemporary score from a perusal of the manuscript or printed page, but most musicians find it an arduous and time-consuming labor. As a result conductors rarely examine every score submitted to them. They can only study a few and must let many others go by the board.

But if they will take the trouble to visit one of the six libraries, once this project has taken effect, they can acquaint themselves with a large number of modern pieces at a comparatively modest expenditure of time and effort.

The fund has stipulated that the scores to be taped should not have had a previous commercial recording. This condition will be easy enough to satisfy. Music by living composers is not rushed into the recording studios and marketplace as if it were a new musical comedy hit.

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done about commercial recording. A jury made up of Nadia Boulanger, Carlos Chavez and Alfred Frankenstein has been set up, and late in April it will meet and go over all the tapes. It will designate the two it regards as the best.

These works will be recorded commercially and made available to the public. Where the orchestra that has played the winning work has a recording contract, the Fund will arrange to have the disk made and released by the company involved. Otherwise, the Fund will find a recording company to issue the work.

The compositions nominated for taping under this scheme represent various contemporary schools and trends here and abroad. They include pieces to be played for the first time anywhere as well as for the first time in the United States. Many of the composers are world-famous; some are hardly known at all. There are pieces of the utmost seriousness, and some that are frankly light-hearted.

The New York Philharmonic is down for Alexei Haieff's Ballet in E, Teo Macero's "Fusion" and Yeorgo Sicilianos' Symphony No. 1. The Boston Symphony has agreed to tape Walter Piston's Viola Concerto, Henri Barraud's Symphony No. 3, and a new piece by an American who has not yet been selected. The Philadelphia may do Richard Yardumian's Piano Concerto.



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MUSIC'S CHANGE OF FACE

By Ernest Newman

(London Sunday Times, July 7, 1957)

In a previous article on "Twentieth Century Music" I expressed the opinion that there is really nothing to be astonished about in the present division of the musical world into two opposing camps, and still less reason to attribute the upsurge of a new spirit within the art to the operation of forces in the outer world. When the domestic kettle boils over, the housewife does not try to account for this phenomenon by reference to internal or external politics or even to changing relative attitudes of capital and labour in the coalfields: she knows full well that the root of the trouble in the kitchen has been purely and simply that the gas jet has been kept going too long and too high.

Even so it is with such trifling matters as the languages and mechanisms of the arts: something or other boils over there for no other reason than that it has been allowed to accumulate too much energy too long. The present situation in music has not been brought about

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in any way by such things as war, changed political and social structures, scientific discoveries and so on, but simply by the operation of internal forces: a change *had* to take place in the language of music, and that's just when and where and how it did.

• •

The situation about the beginning of the present century seems to me to have been very much like that of English poetry after the Elizabethan age. Shakespeare and his riotously energetic contemporaries had realised for the first time the copious resources of our English language, and during something like a whole generation had, to some degree, abused them; and against their occasional tumescences and extravagances first of all the seventeenth century "metaphysical" poets, then the cool precisians of the eighteenth century, had reacted strongly.

In music, by about 1900, three centuries of vigorous evolution had placed the art in possession of a language to the spatial range and inner power of which there seemed no possible limit. But its very opulence was working now for its downfall. The great German masters in particular had to all appearance covered once and for all the whole field of expression in music, and smaller yet still gifted men began to feel a certain resentment against them for standing so continually in

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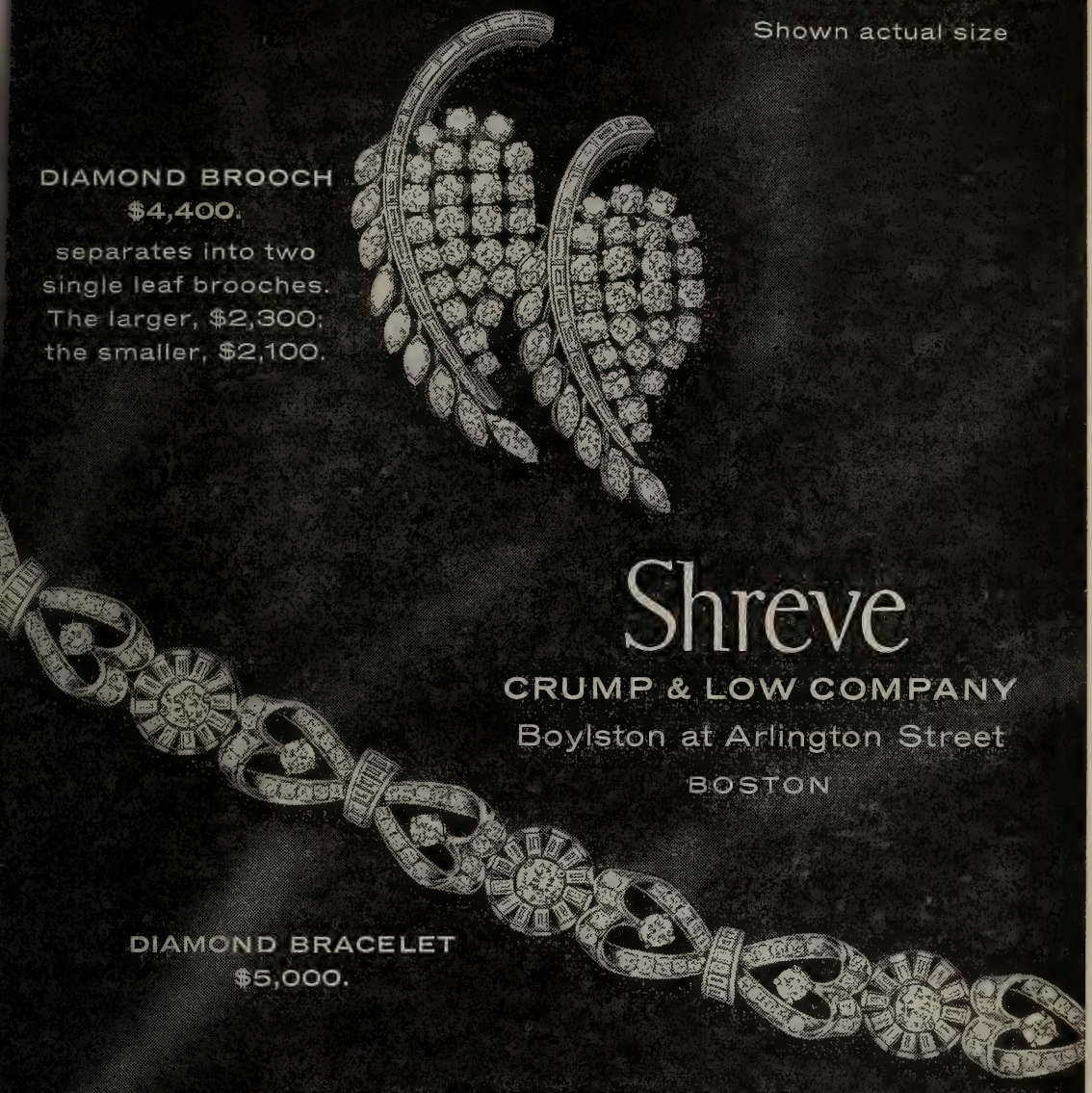
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their way. Furthermore, no valid reasons could be given for supposing that music had actually reached the end of its development either linguistically or imaginatively: there still remained, it was felt, many new things calling for expression in music, and presumably many new ways of expressing them.

• •

At no previous period in history could the "experimental" devices that these new aspirations called into being have "got away with it": but the whole civilised world had now become one gigantic music-printing and music-performing factory, with powerful organisations interested financially in the pushing of this "new" music, and the radio placing its vast financial and organisational resources at the service of it.

It further happened that in central Europe there existed just then a group of musical practitioners and theorists of a very high intellectual order, with Schönberg and Webern at their head. For a dozen reasons, these people had either to find a new outlet for their musical mentality or perish in the attempt.

Naturally they concentrated primarily on the making of a new

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(Continued from page 1092)

viola of the Boston Symphony Orchestra in 1947. He has been soloist in performances of Berlioz' *Harold in Italy,* Strauss' *Don Quixote,* Viola Concerto in B minor by Handel(?), the Concerto by William Walton, and (with Ruth Posselt) Mozart's Sinfonia Concertante.

In the present performances he plays a Gasparo da Salò instrument.

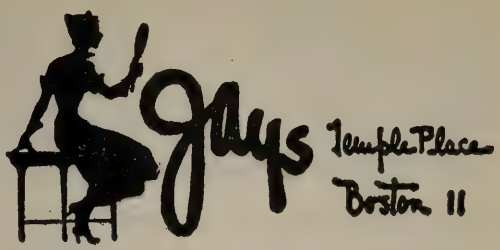
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THE BERKSHIRE MUSIC CENTER AT TANGLEWOOD—1958

The Boston Symphony Orchestra announces the 16th session of the Berkshire Music Center at Tanglewood during six weeks from June 30 to August 10. The Berkshire Music Center, headed by Charles Munch, is a training school for young musicians, offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians.

The school, which was founded by the Orchestra in 1940 on the initiative of Serge Koussevitzky, will offer this season five departments of study. In the department of instrumental music, Eleazar de Carvalho, the Brazilian conductor, will be in charge of the Orchestral Division, and Richard Burgin and William Kroll, joint heads of the Chamber Music Division. Hugh Ross will head the Choral Department and prepare choruses for the Festival performances. Aaron Copland will again be in charge of the Department of Composition. The Music Center's Opera Department will be active this season in the training of singers under the leadership of Boris Goldovsky; and the Tanglewood Study Group, providing musical activity and experience for the teacher, the advanced student, and the amateur, will be directed by Ludwig Zirner. Aaron Copland is Chairman of the Faculty; Ralph Berkowitz, Dean; and Leonard Burkat, Administrator.

Paul Fromm, President of the Fromm Music Foundation of Chicago, will sponsor a program for the study of contemporary music at Tanglewood. The Fromm program, which will be presented for the second year, will be part of the Composition Department and will be under the supervision of Aaron Copland.



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musical language; and here the Time Spirit obligingly played into their hands. Melodically, harmonically, rhythmically and formally, traditional music about 1900 was already, without most of its votaries being conscious of the fact, heading for a break-up and a showdown. The fundamental principles of its sovereignty — the major-minor anthesis and all that flowed from this, certain principles of structure and form, sequences, imitations, cadences, neat symmetrical parallelisms — and so on — each seemed positively to invite scepticism and attack; and attacked it all was.

What happened could easily have been foreseen. It is a law of nature that the more complex a big organic structure is the more impossible it becomes to alter it, even for the better, at one point without setting up changes at a dozen other points that for a long time at least may be almost fatally bad. Suppose, for example, that by some well-meant but mistaken intervention of the cosmic powers in human affairs the race were in the twinkling of an eye made completely virtuous; the imagination boggles at the economic results of such a transformation, the sudden disaster that would overtake millions of policemen, lawyers, judges, prison officials, the makers of all kinds

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If we doubt that a similar law is operative in the arts we have only to turn a critical eye on what happened in the field of musical linguistics during the last forty or fifty years. Each change, however slight, in the musical language brought with it as an inevitable corollary a number of others: alterations in the conventional tonal relations, in phrase-building, key symmetries and one or two other seemingly quite simple things of that sort have led of necessity to the conscious elaboration of new principles of large-scale composition.

Schönberg and his associates faced courageously every one of the new difficulties; it took them pretty nearly a whole generation of time to take stock of these changes and accommodate them all to one another, in theory if not invariably in practice. The new praxis of composition is logically now foolproof; and, let it be added, any system or ideal of composition that commands the allegiance of some of the acutest musical intelligences of our day is not to be dismissed with a shrug of the shoulders. But how has the system fared with the great mass of the plain music-loving public?

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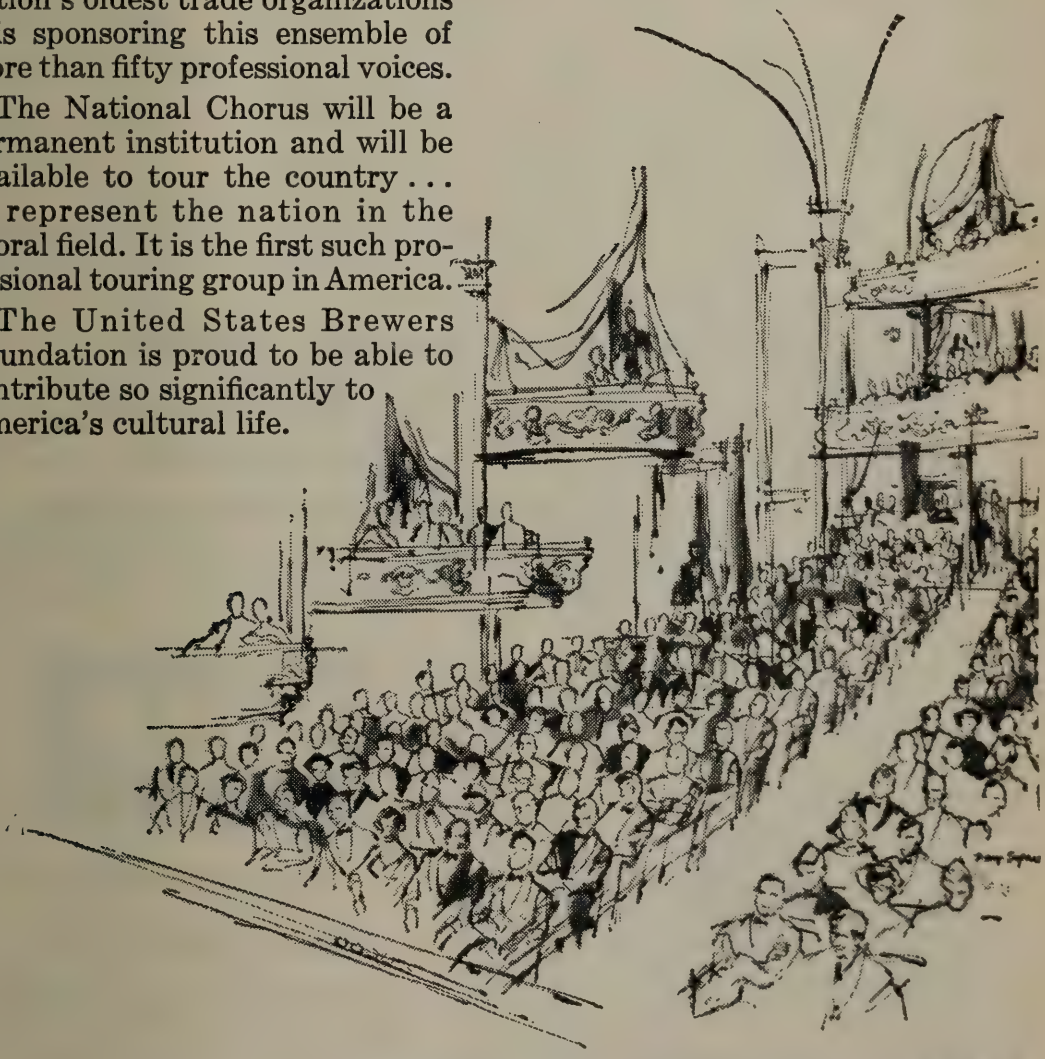
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CONCERTO FOR VIOLA AND ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

This Concerto, recently completed, was composed for the Boston Symphony Orchestra and is dedicated to Joseph de Pasquale. The instrumentation follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, harp, and strings.

Mr. Piston has kindly written for this program his observations on the viola under the heading:

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MUSICAL instruments in evolution reflect the ever changing tastes and preferences of players, composers, and listeners. During one's lifetime nearly all instruments show remarkable modifications in tone color, range, dexterity, dynamic power, and other details of technique and expression. These variations are brought about not only by mechanical alterations and improvements, but also by differences in the ideal of sound sought by the performer. The same instrument may sound different when played by a different person.

At the present time the violin and the 'cello appear to be in a fairly



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ANNUAL MEETING

The twenty-fourth annual meeting of the Friends will be held in Symphony Hall on Thursday, March 13, 1958 at four o'clock. There will be a private rehearsal by Dr. Munch and the Orchestra followed by the transaction of appropriate business. After the business meeting tea will be served. All Friends enrolled by March 10 are cordially invited to attend this meeting.

HENRY A. LAUGHLIN
Chairman, Friends of the
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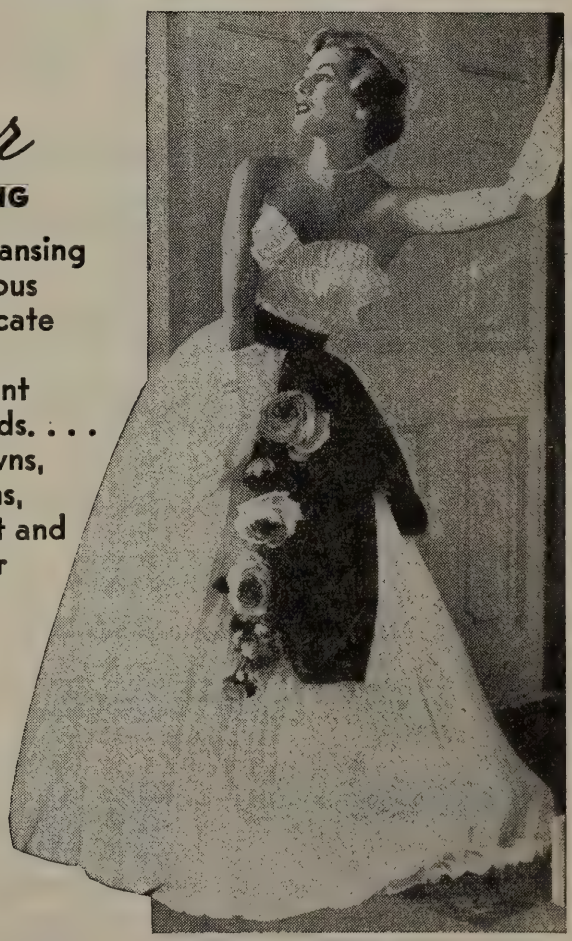
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stable evolutionary state, whereas the viola seems reluctant to settle down to a well-defined standard measurement. Large and small violas may be observed in the same orchestra, and it is evident to the ear that the concept of a characteristic viola tone admits a wider variation than is the case with violin or 'cello tone.

The viola should not be thought of as a "tenor violin" or a higher pitched 'cello. It is a distinct and individual member of our modern family of stringed instruments, its beautifully peculiar sound being largely the result of physical circumstances governing its size and proportions. Were the viola as long as it ought to be for its pitch, relative to that of the violin or the 'cello, the left hand could not negotiate the fingerboard, and if it were of sufficient thickness it could not be held under the chin. As it is, very strong fingers are needed to play it, and the extended position of the left arm can be extremely tiring.

Compared with the violin, the viola has a warmer and richer tone in the low and middle registers, while its upper string is characterized by a certain sandy quality. The high notes are less shrill than those of the violin, less "hi-fi," although they are no less rich in upper partials. The viola has greater tone weight, but it cannot penetrate or soar, unless permitted to do so by carefully adjusted accompanying parts.

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The ranges of the two instruments are just about equal in extent, the viola being of course pitched a fifth lower.

The Concerto is intended to set forth the resources of the viola in melodic expressivity and technical agility, throughout its range. It was not my intent, however, that the work should be merely a show piece, but rather that the purely musical ideas and their development in a formal design should remain predominant. The score is by no means a subservient accompaniment. The orchestra is a coöperating partner.

The two most important problems in this combination of viola solo with orchestra proved to be balance of sound and association of tone colors. These problems are not exactly peculiar to this combination, but they seemed here more pronounced and ever present. I was more than ever impressed with the necessity for the most intimate knowledge of every instrument. Likewise indispensable is the faculty of hearing mentally what one writes, and writing accurately what one hears mentally. The scoring had to be of a transparency to allow the solo voice to be heard in all registers at all times.

I venture to mention some of the instrumental combinations I found attractive and appropriate to the music: viola above oboe, then above

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flute; viola between oboe and horns, harp; viola high, over staccato brass; viola low, under high flute and harp; viola an octave above English horn; viola in middle register between flutes and bassoon, 'cellos; viola in figuration around oboe and bassoon octaves; viola high in fast spiccato, over harp, bass drum, cymbals, triangle; viola in canon with English horn; high viola with mirror in bass clarinet.

It is my belief that a creative artist cannot and should not resist the urge to reach into the unknown. There are some moments in my concerto the precise effect of which I am unable to predict with certainty, because of acoustical and psychological complications. At the present writing I have not heard the work played by the orchestra, but by the time these lines are read I shall know whether or not retouching is called for. We are told the electronic millennium will do away with all these uncertainties of art, and bless us with the security of accurate and predictable rigidity. Until then, composers will continue to grope for perfection.

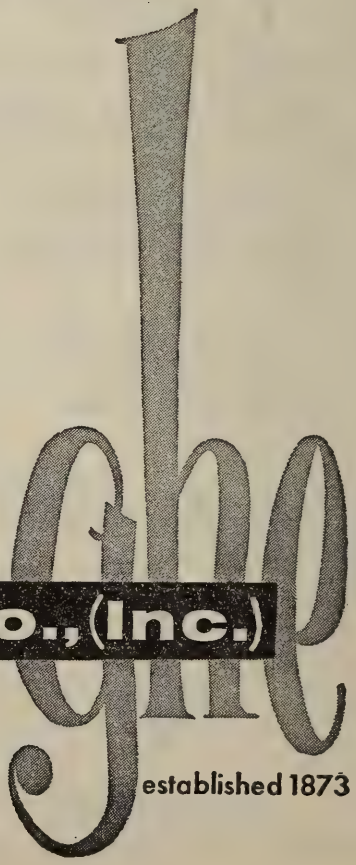
The Concerto was written expressly for Joseph de Pasquale, and many of its musical thoughts may be said to have been inspired and motivated by his superb viola playing. Its composition was a stimulating and absorbing experience.

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SUITE IN F MAJOR, *Op.* 33

By Albert Charles Paul Roussel

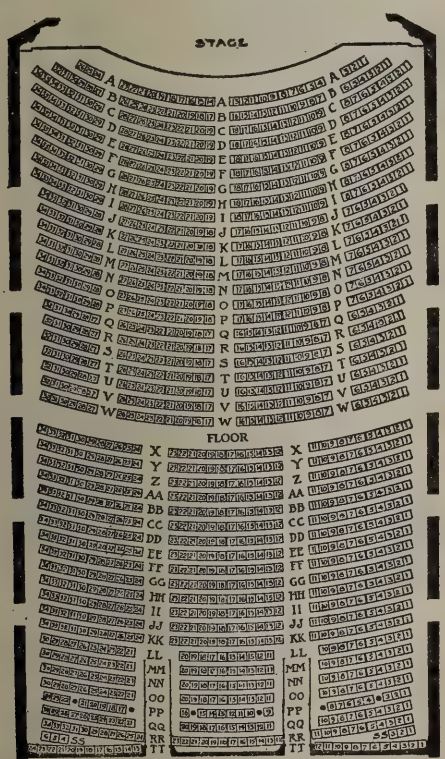
Born in Turcoing (Nord), France, on April 5, 1869;
died in Royan (near Bordeaux), France, August 23, 1937

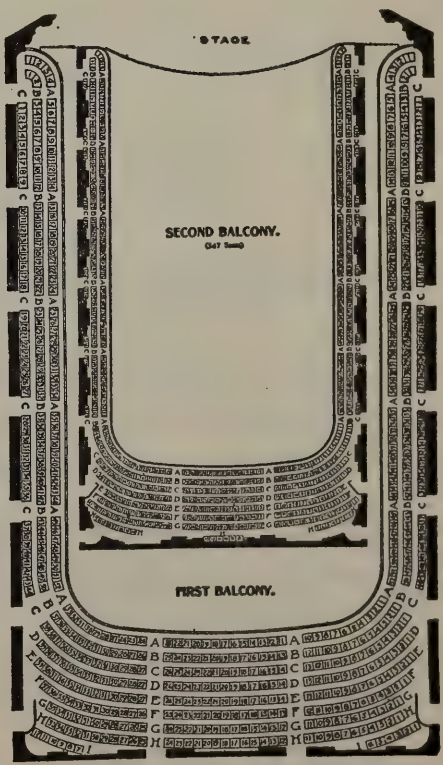
Roussel composed this Suite in 1926 for the Boston Symphony Orchestra and dedicated his score to Serge Koussevitzky. The first sketches were made in March, and the score was completed August 26. The first performance took place at these concerts, January 21, 1927. There were further performances March 17, 1933, when Vladimir Golschmann conducted it as guest, January 21, 1944, March 11, 1949, and April 7 and 9, 1955.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, side-drum, bass drum, cymbals, tambourine, triangle, xylophone, tam-tam, celesta and strings.

THIS Suite followed the composer's tendency in the early twenties to relinquish his pursuit of pictorial subjects and to devote himself to the absolute style – what the French call *"de la musique pure."* His fondness for the classical form was also evident in his symphonies dating from the same period. The First Symphony, *Le Poème de la*

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Forêt, Op. 7 (1904–06), had been a descriptive piece in symphonic contour. The Second Symphony in B-flat minor, *Op.* 23 (1919–20) marked, in the words of the composer, a new departure for him. "What I want to realize," he explained later in the *Guide de Concert,* "is a music satisfying in itself, a music which seeks to eliminate all picturesque and descriptive elements. . . . I force myself always to put out of my mind the memory of objects and forms susceptible to interpretation in musical sounds. I wish to make only music." The Third Symphony in G minor, *Op.* 42 (1922), the Sinfonietta for Strings, *Op.* 52 (1903–04), and the Fourth Symphony in A major, *Op.* 53 (1930) all align Roussel with the then prevailing revival of eighteenth century form, while showing him more than ever an individual artist speaking in his own voice. These symphonies (except the first) have all been played by the Boston Symphony Orchestra.

The "terrific drive and force" of the prelude to the suite is pointed out by Norman Demuth in his Study of Roussel. "The whole movement," he remarks, "scores remarkably well for military band (or *'Harmonie'* — as the French call the medium), and the writer has vivid memories of it in this form played by the band of the Garde Républicaine at the 1937 Festival of the International Society for Contemporary Music."



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"The Sarabande," says this writer, "is a different matter altogether; there is considerable chromaticism and contrapuntal weaving which is obscure on the piano. There is nothing archaic about this music. It does not 'breathe the spirit of Spain' or do anything which one might fear." The writer discerns, "a firmness and a solidity of harmony; no counterpoint, merely a succession of logical chords, logical that is to say according to the principles of chordal progression of a traditional type and in the mood of the ancient dance. . . . The final *gigue* is like most of its kind – exuberant, lively and rhythmical with all the go and drive in the world. This one is basically harmonic, intensely tight, but always moving forward and forward to its climaxes. The ghost of 'The Dargason' looms faintly in the distance; probably Roussel never heard this tune."

The final Roussel is characterized with intimate understanding by Arthur Hoerée in a book on his late friend:

"The Suite in F inaugurates the composer's fourth manner. He there resolves the classical problem of equilibrium between form and style, a point of wisdom in which the great masters have before reached their apex. His constant evolution, a sign of vitality, does not preclude a fundamental unity which is in itself æsthetic. Its characteristics are closely bound to the life, the formation, the dominant racial traits of the musician.

"Is his approach to his creative problem objective or subjective? Classic or romantic? To tell the truth, any original artist expressing himself forcefully in his work is in some degree romantic. 'Some of our contemporary composers,' this one has written, 'are romantics in the best sense of the word. Has not our Debussy expressed in a language indifferent to eloquence or expostulation the shapes belonging to his interior being? That species of romanticism is healthy.' On the other



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hand he finds morbid 'any sentiment resulting in an italicism of self.' The composer of *Evocations,* who harbored a deep love of nature, had the exceptional gift of transposing into music the pictures in his mind's eye. . . .

"When a lady at a reception was disturbed at the number of chocolate cakes which Honegger accepted, this gentleman reassured her: 'Have no fear, in me all will be transformed at once into music.' Joking aside, it is possible to believe that the musical dreaming of the pantheist Roussel could be based upon images without necessarily depicting them. When his new orientation took him into a music free of descriptive or literary allusions, he could scarcely change his artist's nature even when he changed the exterior result. He could write without forswearing his past dalliance with impressionism: 'What does music express? The fundamental reality conceived by the composer.' And further: 'I stop no one from seeking in my music a picturesque or literary evocation. I always affirm that such an impression is independent of myself. Without wishing to demean depiction, I always forcefully free my mind from the memory of objects or forms susceptible of translation into musical effects. I wish to make music and nothing else.' . . .

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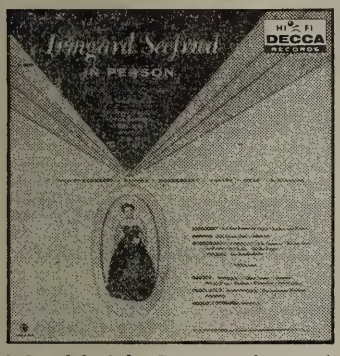
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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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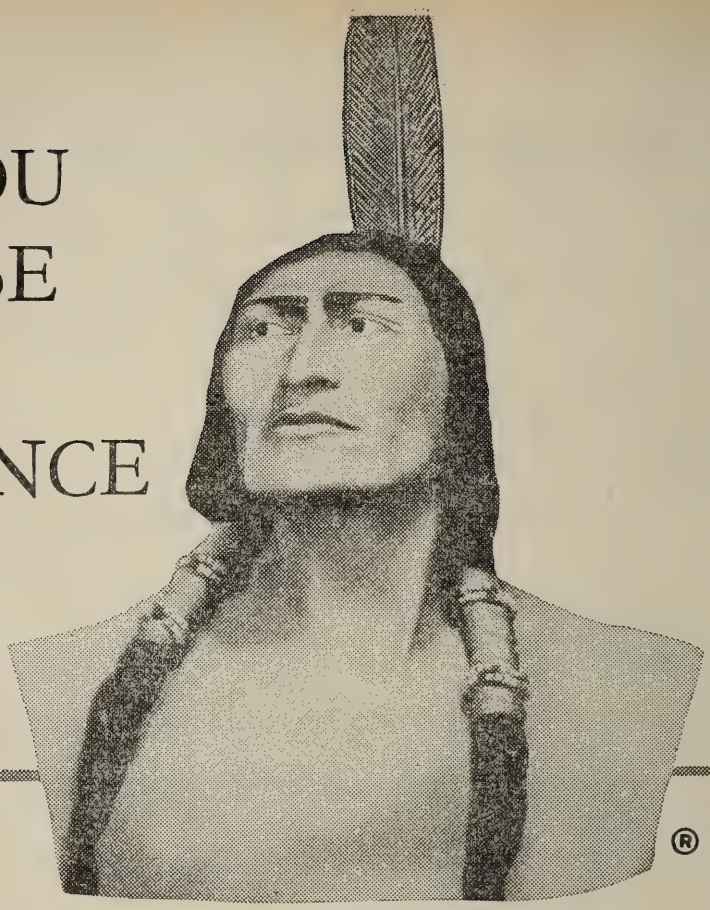
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Rudolph F. Elie, Jr., who died last Tuesday in California, was as close a friend of the Boston Symphony Orchestra as a critic can be to an organization which is his weekly subject. Such a relationship is possible only when the organization looks for no indulgence and confidently expects a fair written presentation of its activities. Mr. Elie was a personal friend of the members of the Orchestra, the conductor, the staff, and a constant visitor to Symphony Hall. He travelled about Europe with them on the two tours, and accompanied the trans-continental tour of 1953. An orchestra could not have been more understandingly, more sympathetically "reported." His Saturday morning reviews had long since become an essential part of our musical life.

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NICOLE HENRIOT

Nicole Henriot was born in Paris on November 23, 1925. She studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra.

• •

FURTHER INFORMATION ON BERKSHIRE FESTIVAL PROGRAMS

Soloists for the Berkshire Festival this summer will include six outstanding young American pianists appearing on the six successive weekends of the Festival. Concerts will be conducted by Dr. Munch and Pierre Monteux. During

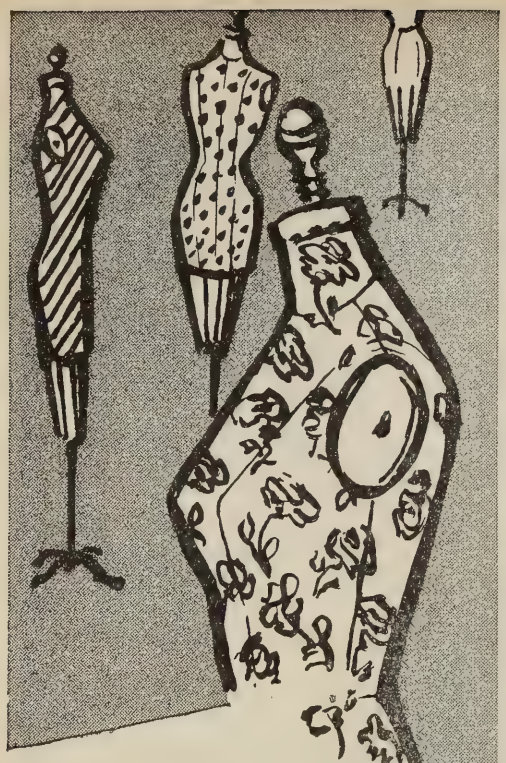
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the Bach and Mozart weekends in the Theatre-Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D minor on Saturday evening, July 5, and Seymour Lipkin will perform the Piano Concerto in D minor, K. 466, by Mozart, on Sunday afternoon, July 13. At the concert of Saturday evening, July 12, which will be held in the Music Shed, Mr. Foss and Mr. Lipkin will be soloists in Mozart's Two-Piano Concerto in E-flat (K. 365). During the four following weekends in the Music Shed pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D minor, Byron Janis performing Rachmaninoff's Piano Concerto No. 3 on Saturday evening, July 26, Leonard Pennario on Saturday evening, August 2, in Liszt's Piano Concerto No. 1 in E-flat, and, during the closing weekend, devoted to music of Beethoven, this composer's Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin on Friday evening, August 8.

Zino Francescatti will appear at the concert of Sunday afternoon, July 27, as soloist in Tchaikovsky's Violin Concerto.

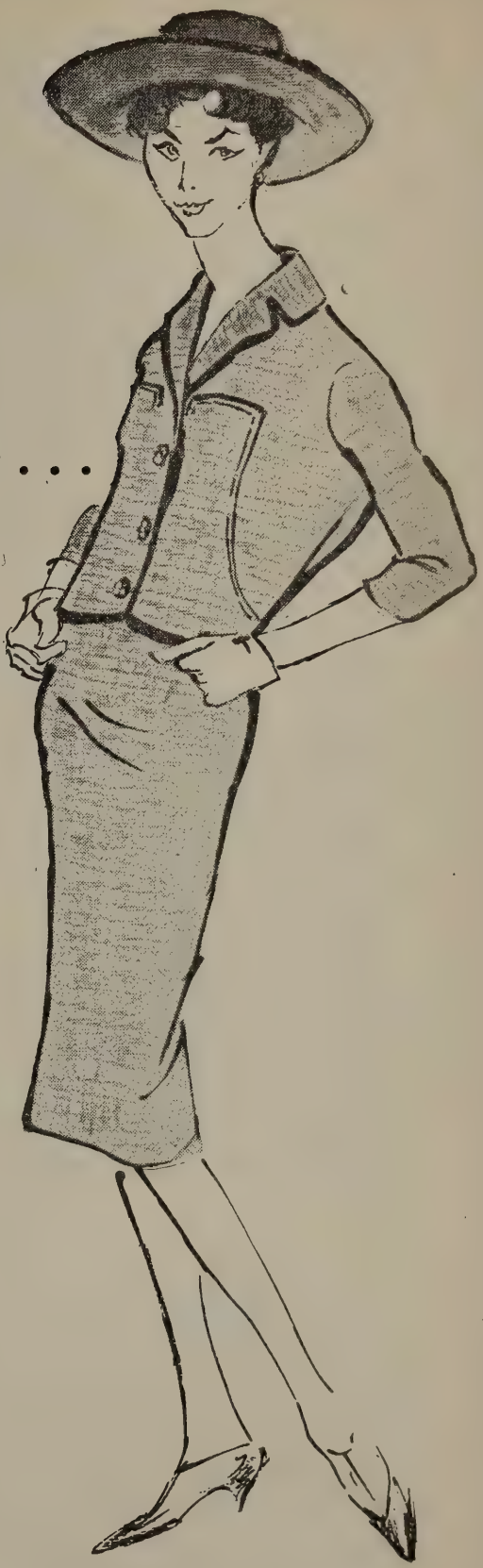
Margaret Harshaw, soprano, will be heard in the Love-Death from "Tristan and Isolde" and the Immolation Scene from "Götterdämmerung" at the concert of Friday evening, August 1.

Choral works will include a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed. G. Wallace Woodworth, director of the Harvard Glee Club for the past twenty-five years, will conduct the concert in which the Orchestra will be assisted by the Harvard Glee Club and the Radcliffe Choral Society, and the soloists Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Donald Gramm will also be soloist in the performance on Saturday, July 19, of Brahms' Requiem. The soprano soloist will be Hilde Gueden of the Metropolitan Opera Company, and the Festival Chorus. The Festival Chorus will also perform Beethoven's Ninth Symphony under Dr. Munch's direction at the final concert of the season on Sunday afternoon, August 10, and will be heard in a choral work by Mozart conducted by Hugh Ross at the concert of Sunday afternoon, July 13, in the Theatre-Concert Hall.

The music of a great composer will be featured on each of the six weekends and special works to be heard, in addi-

(Continued on page 1195)

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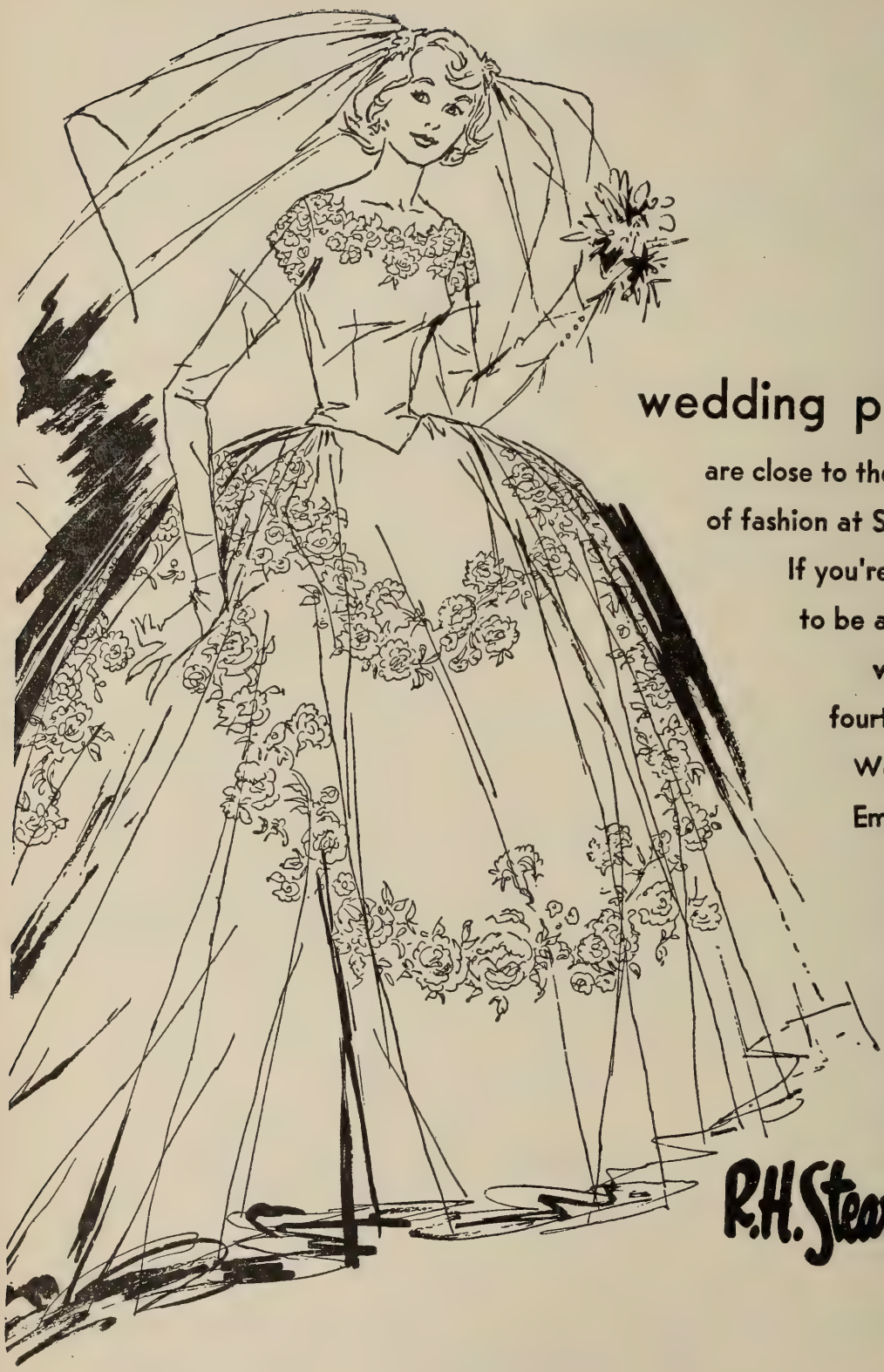
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By BÉLA BARTÓK

Born at Nagyszentmiklos, Hungary, March 25, 1881; died in New York, September 26, 1945

Bartók's Music for Stringed Instruments was composed at Budapest in 1936. It had its first performance at Basel, Switzerland, January 21, 1937, by the *Basler Kammerorchester* under Paul Sacher. The first performance in America was given by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, October 28, 1937.

Leonard Bernstein introduced the work to Boston at these concerts, February 18, 21–23, 1947. Charles Munch repeated it, January 12, 13, 1951. Guido Cantelli conducted it March 26–27, 1954; Ernest Ansermet conducted it January 6–7, 1956.

The following percussion instruments are called for: timpani, bass drum, cymbals, small drum (with and without snare), tam-tam, celesta, harp, pianoforte (two players), and xylophone.

BÉLA BARTÓK has divided his players into two string quartets, on the left and right of the conductor, the percussion players ranged in two rows between them, backed by the double-basses. In the first movement the string groups are merged, but later on they are for the



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most part treated as distinct balanced (and complementary) units. The violas (muted) introduce the first movement with a theme which is developed fugally with the other strings. The timpani and the other percussion instruments lightly punctuate the discourse, the celesta adding arpeggios before the close. The movement progresses from pianissimo to a fortissimo climax and subsides to a pianissimo close. This movement is the only one in which the rhythmic beat is irregular throughout (almost every bar bears a varying time signature).

The second movement is Allegro 2-4. A theme played by the second string group pizzicato is immediately answered by another theme from the alternate group bowed and forte. These themes, much altered and supplemented, provide the principal material for this fast and scherzo-like movement. There is a section in irregular rhythm followed by a fugato on the second theme. The movement ends vivo and vivace.

The third movement, Adagio 3-2 changing to 2-2, has been referred to by Lawrence Gilman as a "mystical nocturne, elemental and earth-born." The xylophone gives a free tattoo on a high *F* until a theme, chromatic and accentuated, is announced by the first viola and taken



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DID YOU KNOW that Dr. Koussevitzky could doff his dignity with grace? For an Emergency Relief Campaign concert in 1934, he appeared as "Papa" Haydn, decked out in wig, brocade and lace, to conduct the "Farewell" Symphony. The players, also in 18th century garb, one by one snuffed out the candles at their desks and departed, leaving the conductor alone at the spinet. He apparently enjoyed the role so much that it was repeated for a Pension Fund concert in 1939.

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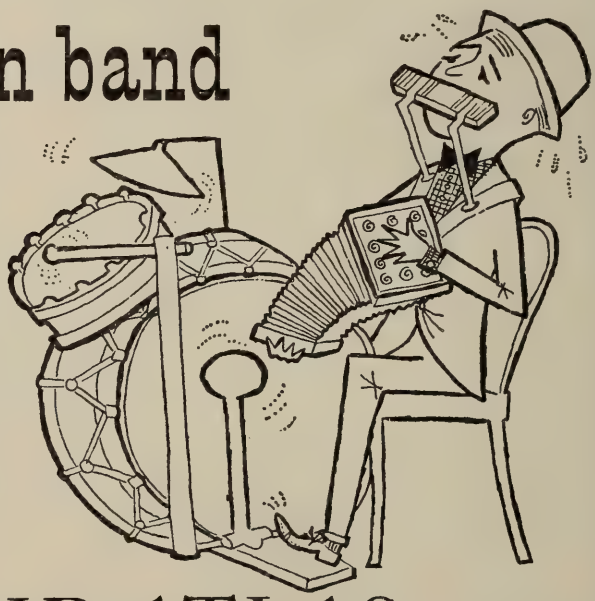
up by the other strings. A theme of more flowing character is given by the celesta and first violins. There is a nebulous episode with glissandi (or arpeggios) for the harp, celesta, and pianoforte over string tremolos. This is interrupted by a 5-4 section for the same instruments but of more downright character. The Adagio section returns and is more fully developed.

About the finale Lawrence Gilman commented interestingly when this music was performed in New York: "The last movement, of irresistible effectiveness, is an exhilarating Allegro molto based chiefly on a tune of peasant character, a dance melody built on the intervals of the Ecclesiastical Mode known as the Lydian (corresponding to our modern major scale with a raised fourth), called, by mediæval writers, Modus laetus (The Joyful Mode). The exuberant subject of Bartók's finale is introduced at the sixth measure (2-2 time), after prefatory pizzicati chords of the strings. This tune is consorted with another, of more flat-footed character, heard some eighty-five bars further on, in 3-2 time, on the violas and 'cellos. There are subsidiary tunes of folk-like character, and the movement passes through a contrasting phase, Molto moderato, in which material of a more lyric nature is expressively treated, before the concluding return of the

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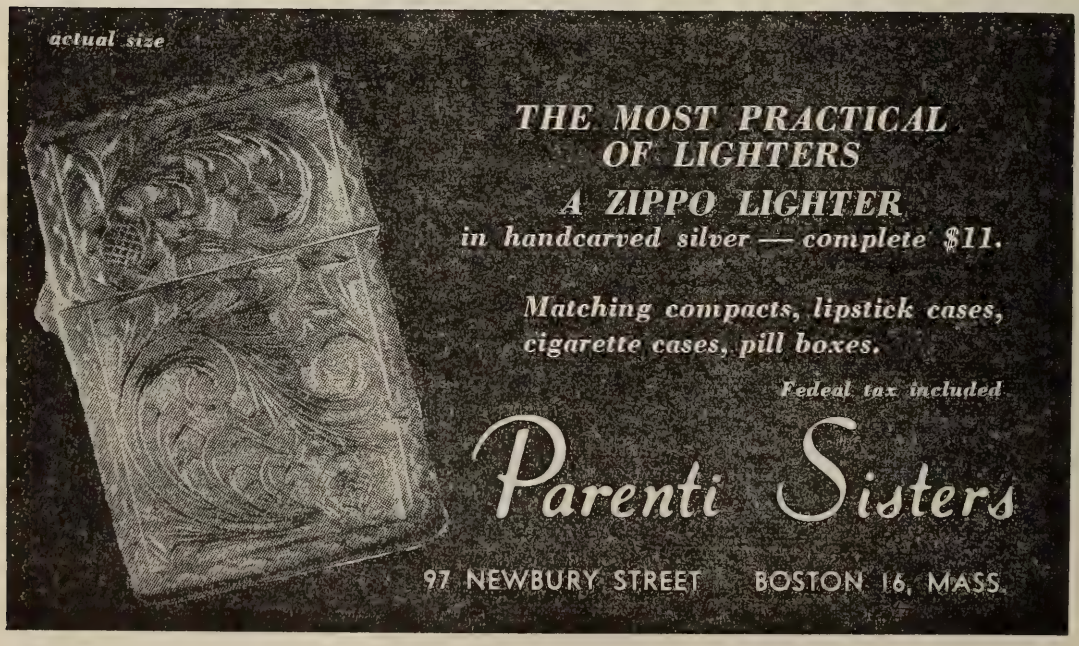
original tempo. In the instrumentation of this movement the celesta is replaced in certain passages by a second piano."

~

There are certain "moderns" who, bold and challenging spirits in their youth, keep these qualities as their years and labors accumulate. So, Schönberg, Stravinsky, Bartók, have remained in the forefront of innovation, unsuperseded by a younger generation. In point of time, Bartók has had a slight edge upon Schönberg as a breaker of new paths; his rhythmic irregularities preceded Stravinsky's *"Sacre"* by more than a decade. This may be strikingly observed in the First String Quartet, composed in 1907, and the maturing and full flowering of his style in those that followed. The Fifth Quartet was composed in 1934, a year before the Music for Strings and Percussion, and the Sixth and last in 1939.

Philip Hale heard in 1912 Bartók's "Bear Dance" for piano, and remembered years later the effect upon a Bostonian assemblage: "The composer was regarded with a certain indulgence by the audience, as,

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if not stark mad, certainly an eccentric person. There are today some," he added (in 1928), "now that his reputation is firmly established, to whom his music is a stumbling-block." So, even at that time, he had ceased to be looked upon as a sort of *enfant terrible*. Any change in Bartók as a figure in the musical world was due less to the composer, whose development was notably consistent, than to a change in the general receptivity of the listening public. The receptivity increased to a general awareness and respect only after his death, in comparative poverty. For such is the way of the world.

The passing of years and the experience of listening have clarified his music, reduced the number of those who are baffled by it. And even those who may not yet discern his more positive virtues universally admit his sober and honest intentions, his prodigious industry, his craftsman's skill, his unremitting zeal for his racial heritage. He has sought out, recorded, and scientifically classified with enormous pains the folk music of his own and adjacent peoples. In his younger years he applied an assimilative, questing energy to the musical cultures of Germany and France. His music, at heart strongly personal, has been colored by successive "influences," the most deep-lying being



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the traits of the Magyar folk songs and dance music with which he has steeped himself so long and so fondly. Like emergent "nationalists" elsewhere — Smetana in Bohemia, Moussorgsky in Russia, or Vaughan Williams in England — he has succeeded in making the flavor of the folk heritage a part of his musical nature without any literal borrowing whatsoever of its musical texts.

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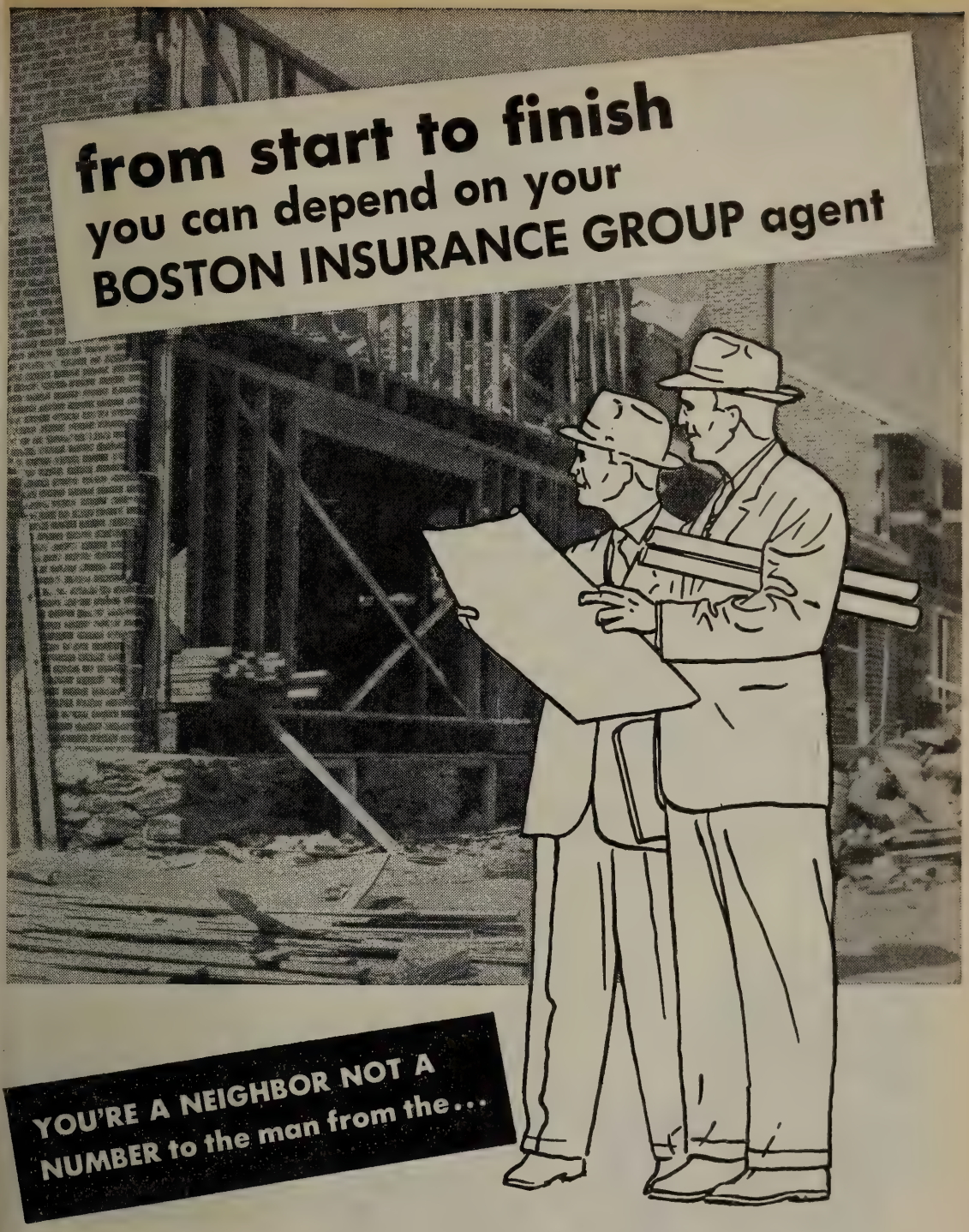


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By MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestra of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.* It was last performed in this series, October 22–23, 1948 (with Mr. Sanromá).

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, 2 bassoons, 2 horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

RAVEL, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930–31), spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it con-

* Under the heading "Temporal Arithmetic," H. T. Parker commented amusingly in the *Boston Evening Transcript:*

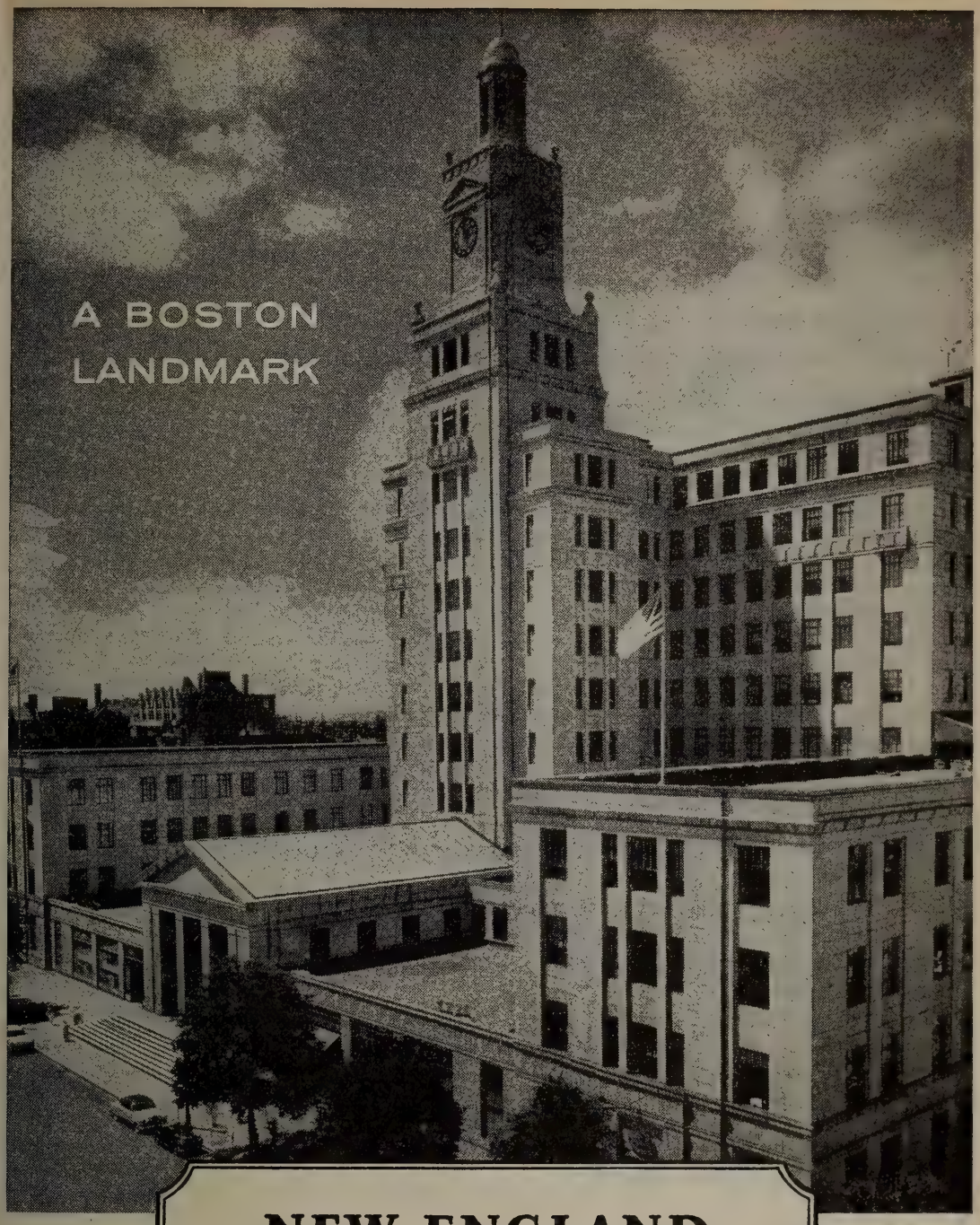
"To begin with the idle splitting of a hair. This afternoon Dr. Koussevitzky and the Boston Orchestra, Mr. Leopold Stokowski and the Philadelphia Orchestra, Mr. Sanromá in

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tinuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he accepted another commission – a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

"The concerto," wrote Henry Prunières, "is divided into three parts,

---

Boston, Mr. Levin in Philadelphia, are playing for the first times in America Ravel's new Piano Concerto. In Symphony Hall and in the Academy of Music it is second item on the program. The Bostonian conductor's first piece is a Concerto for Orchestra by Martelli, relatively brief; the Philadelphia conductor's Sibelius' Fourth Symphony, appreciably longer. Dr. Koussevitzky and Mr. Sanromá will sound the first measures of Ravel's Concerto ten or fifteen minutes before Messrs. Stokowski and Levin do likewise. They will sound the last while the Philadelphians are still dallying with the middle periods. Therefore in Boston Ravel's Concerto will be heard for the first time in America, Q. E. D. which is also "right and proper," since the piece was once intended for the jubilee year, 1930–1931, in Symphony Hall. In short, the Boston Orchestra has lost a dedication, but won—by a nose—a première!"

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after the classical fashion. The first movement, *allegramente,* is constructed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an *andante a piacere* where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs. Then begins a grand cadenza [of trills over arpeggios]. The orchestra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

"The second movement, *adagio assai,* consists of one of those long cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable *martellato* bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle appoggiaturas.

"The *presto* finale is a miracle of lightness and agile grace, and recalls certain *scherzi* and *prestos* of Mozart and Mendelssohn. The orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the andante of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the pasticcio. Nothing could be more French, more Ravel."



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Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano – gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gayety reigns in this dazzling, imaginative page. The *Adagio* is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humor that is not in their temperament."

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"THE NAKED FACE OF GENIUS"

A NEW book with the above title, describing the last five years of the life of Béla Bartók, the years spent in America, is to be published on April 24. By courtesy of the author, Agatha Fassett, and the Houghton Mifflin Company, portions of this book are here printed in advance of publication.

It is an extraordinary book. Agatha Fassett, of Hungarian birth, first met Béla Bartók and his wife (here referred to as "Ditta") when they arrived in New York City, October 30, 1940, having fled their country before the Nazi encroachment. The couple were without funds until Columbia University engaged Bartók to edit folk songs and dances of Romania and his own country. ASCAP (the publishers' association) provided for his hospitalization through his increasing illness. Mrs. Fassett became a close friend of the Bartóks, found apartments for them in New York, and later in Riverdale, and in the summer received

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them in the tranquil surroundings of her home in the hills of Vermont. The book is an intimate, a detailed description of their daily life together, their conversations reported fully and perceptively (presumably translated by the author from the Hungarian). It would have been impossible to know Bartók's true character, the heart-breaking tragedy of his situation, by any more casual encounter. It is the picture of a supersensitive artist torn from the racial associations which had become integrated with his whole life as composer. His innate simplicity, his love of animals, of every minute manifestation of natural life in the farm, the woods and fields, his astonishingly acute sense of hearing and of smell did not enable him to adapt himself to the Vermont countryside as a substitute for the Hungarian peasant life which had become a deep part of him. Bartók was struggling against the development of a fatal illness (which proved to be leukemia).

The picture could not be conveyed in anything less than the complete day by day account. A few pages here quoted will show how a tardy recognition, a belated opportunity to compose, once more revived his spirit, gave him strength and happiness, and resulted at the end in some of his finest music.

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He was grateful and encouraged by an invitation from Harvard University to give a series of lectures.

"When Bartók left for Cambridge for the first time, he felt suddenly very well, and so full of anticipation that even the train ride looked like a great treat to him.

" 'It's no distance at all,' he kept on saying, sounding very pleased, 'and since I don't have to change anywhere, I don't see why I can't work and rest on the train, just as if I were at home in my own room.'

"He arrived home frighteningly pale, completely exhausted, and took to his bed again. Still his enthusiasm remained intact.

" 'I feel this is the most important thing that has happened to me since I came to this country, as if I'd gained a different view toward everything here. For the first time now, instead of being abandoned outside the flow of life I feel actually part of it. And just to remember the wide and lively interest of that student body at Harvard and the way we understood each other, and all the other people I came in contact with, makes me feel certain and reassured.'

"When the time drew near for his second lecture, he continued to be so weak that he could only move around the house with difficulty. Through his eagerness to go he almost hypnotized himself into feeling well again.

"He came home with a high fever but still not admitting, at least outwardly, the threat that he might not be able to finish the course at

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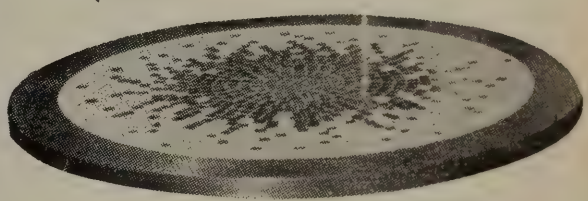
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Harvard. While at home, he spent every minute of his time to rest, to store up enough energy for the next trip – and to return in his thoughts to Cambridge and keep talking about it seemed to preserve for him the reality of the place he felt slowly to be slipping away from him.

" 'Walking around those quiet side streets, I could easily believe I was strolling in a well-kept well-to-do village, and I found myself stopping often to look yearningly into the deep, quiet gardens, deserted to the silence of their very old trees. At moments I had the feeling that even the village had disappeared and there was nothing left but undisturbed nature. But then I'd turn around and take a few steps into another street – and find myself surrounded by a buzzing, live city, with libraries filled with the richest concentration of books you could find anywhere, and also with that steady flow of people of cultural curiosity who make good use of them all the time.

" 'That place is just tingling with life, and this vitality in the atmosphere suggests the presence of a great many productive thinkers and artists. I could not help feeling how easily one could find everything there one needs in order to exist peacefully, occupied with one's own work.'

"He had brought home an essential but incomplete picture of

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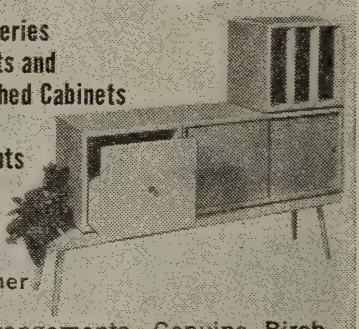
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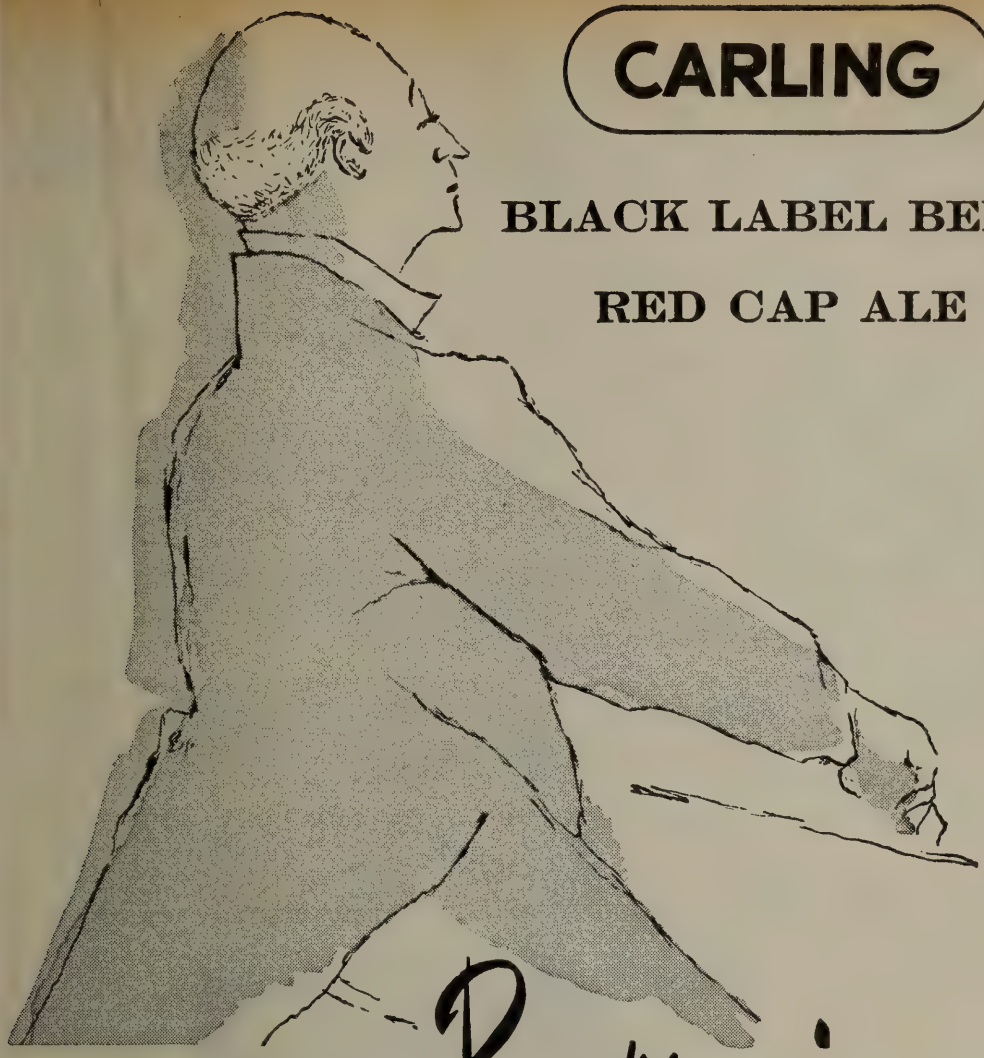
Cambridge, an image that kept producing a series of new forms for him to keep pace with.

" 'Ever since I came home from Cambridge this time,' he said one evening, 'a vision seems to appear to me, right out of history, and I am able to place it somewhere about the middle of the nineteenth century, at the time when there were so many European towns gathered around a court or a university, each existing independently and creating its own rich culture. These small complete towns did not have to turn for their nourishment, as they do today, to one large city that inevitably became polluted by overpopulation, and in addition by the constant invasion of people in search of a quick and superficial dose of light entertainment.' "

Illness brought these lectures to a sudden end and he had to be taken from the apartment Mrs. Fassett had found for him in Riverdale to a hospital in Manhattan.

"It must have been desolate for Bartók, lying in his small hospital room with nothing to hinge his hopes on, sad over the uncompleted lectures at Harvard. But more than anything else, he must have come to the realization that his politely called 'uncertain health' had all at once become a very certain illness. No doctor would yet attempt to give a name to it, in spite of another series of exhaustive examinations, made with the financial assistance of Harvard University. No diagnosis





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was made, and no medicine prescribed other than good food and further rest. *Further rest!* Could anything have sounded more hopeless to him? How far would it be to the end of this road of 'further rest' which seemed to stretch ahead into infinity, taking as its toll every new breath of energy, promising no relief?

"But this seemingly hopeless road, as it happened, opened out into an expanse of new exciting vistas. It came unexpectedly, and with the simplicity of a fairy tale, with Koussevitzky coming to visit Bartók in his hospital room one day, offering him a commission of a thousand dollars from the Koussevitzky Foundation for an orchestral work in memory of the late Madame Koussevitzky.

"The offer seemed almost unbelievable to Bartók, and he was unable to relate it to reality. His first reaction was one of warm gratitude. But he instantly made it clear he could not possibly promise to fulfill such a commission when he had no idea of how long his illness would keep him helplessly inactive, and, even more than that, the feeling had grown strong within him by this time that he could never under any circumstances bring himself to compose again.

"Koussevitzky, however, with one sweeping motion of his hand waved all arguments aside and promised Bartók that this offer would put no pressure on him, and he would be left completely free to undertake this work any time in the future, whenever he saw his way clear to do so. While Bartók was still protesting that he could give no



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assurance the composition would ever be born at all, Koussevitzky left a check for half the amount on his bedside table, and departed.

"And perhaps it was instantly, in this first moment of excitement, that the restraint so heavily crusted within him began to dissolve and melt away, for only a day later, when he was home again and relating the story to us, an enormous change seemed to have taken place in him already — a change that no one could fail to see. It seemed as if the obstructed forces within him were released at last, and the entire center of his being had been restored and reawakened, even though he was still lying limp on his bed, hardly any stronger than he was before he went to the hospital."

This happened in the summer of 1943. In the following autumn, in the Hotel Woodrow in New York, he showed the score of the *Concerto for Orchestra* to Mrs. Fassett.

"I was too moved even to attempt reading the score, and could see nothing except a blurred mass of notes before me as I stood there turning the pages, unable to speak. The first work he had done here! These words ran through my mind so strongly that I felt as if I had spoken them out loud. A handful of fruit, the first harvest of these long hard years. This thought alone made everything seem right and good, and not in vain. The vibrancy I had felt in the air ever since I entered the room was touching me now, as if through the contact of my fingers with the pages.

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" 'But what nobody could possibly see in this score,' Bartók was saying in a lively, confiding way as he took the pages from me and put them back in the drawer, 'is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.' "

• •

"But when the most important event of all was approaching, the presentation of the first work Bartók had composed in America after his long years of silence, his doctors firmly advised him not to entertain any plan to be present at this performance, pointing out repeatedly that health must be his first consideration, and that it would not be unreasonable to assume that the excitement of a first performance and the trip to Boston could prove too much for him. For the *Concerto for Orchestra* was to be performed by the Boston Symphony on the eighth and ninth of December, 1944, and to be conducted by Koussevitzky himself. Sergei Koussevitzky was, as Bartók once said, if not actually the father then at least the godfather to this work, and so became in a way instrumental not merely to the creation of this work alone but to all those others that followed afterwards. Bartók was

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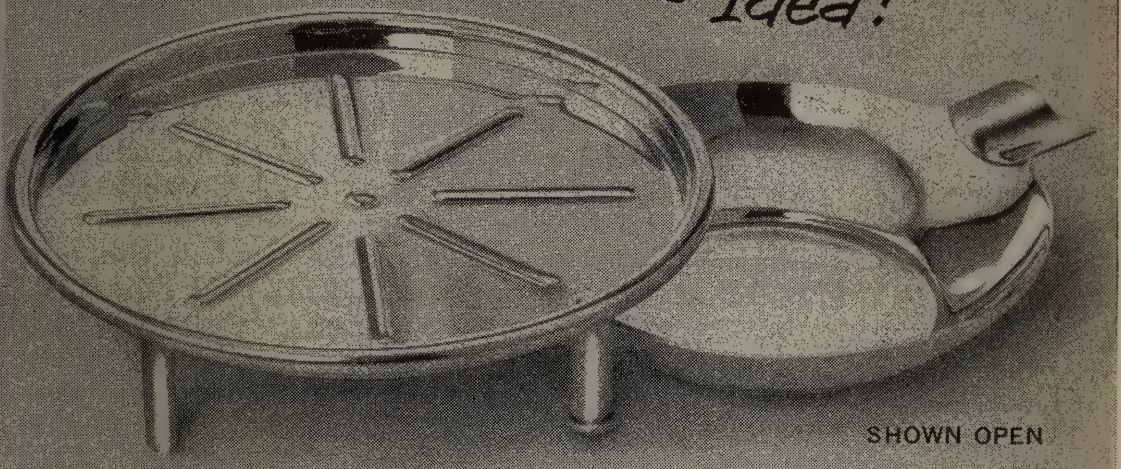
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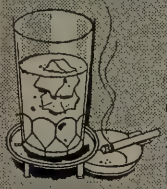
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determined to be present at the performance, and to pay no attention to his doctors' advice.

" 'But how can anyone believe that it would preserve my strength to remain at home, when I am being pulled with such a strong force to go? How much more energy would be wasted by trying to keep myself away than to follow my desire to be there?'

"I wondered if it was this argument that convinced his doctors to let him go in the end.

" 'We would never know what might have been lost, if we had not been able to be present at these concerts, and to take part in the rehearsals,' Ditta told me after they came back.

" 'And what fulfillment it was for Béla that this time he did not have to wait long years between the birth of a work and its actual presentation. And how magnificent a presentation it was! And the festivity of it all! If I could only make you see how it was, how much reverence was shown to Béla there, and the simple and sincere kindness of Koussevitzky himself. I don't think Béla ever responded so readily and with so much freedom before, and how thoroughly happy he was!'

"This happiness seemed to have followed Bartók home, and it emanated from him whenever he talked about the performance in Boston. He completely lost his restrained style, expressing his admiration for the thorough and accurate understanding, and for the unusually beautiful sound of the Boston Symphony Orchestra. And he praised Koussevitzky as 'a great creative maestro.'

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(Continued from page 1156)

tion to those with soloist, include: by Bach, Suites 1, 2, 3, 4; the Art of Fugue; by Mozart, "Eine kleine Nachtmusik," "Linz" Symphony, Symphony No. 40 in G minor; by Brahms, Symphony No. 4; by Debussy, La Mer; by Ravel, "Daphnis and Chloe; Suite No. 2 (with chorus); by Wagner, Prelude to "Meistersinger"; Siegfried Idyll; Siegfried's Rhine Journey; by Beethoven, Symphony No. 4.

Further information may be obtained from the Festival Office.

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RADIO NEWS

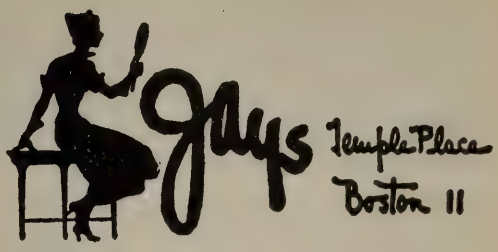
After the conclusion of the Boston Symphony Orchestra's winter season, Station WQXR, New York, which carries the Boston concerts every Saturday night in New York, will continue with Saturday night broadcasts of the Boston Pops under the direction of Arthur Fiedler through May and June and the Saturday night concerts of the Berkshire Festival at Tanglewood conducted by Charles Munch. There will be six broadcasts of the Festival on July 5, 12, 19, 26, and August 2, and 9.

The addition of WBZ to Boston's FM stations and the pending addition of Station WBCN to be beamed from the John Hancock Building will bring the total of FM stations in Boston to eight. All of these stations will be principally dedicated to programs of fine music. They are as follows: WGBH, WXHR, WBZ, WCRB, WBUR (Boston University), WHRB (Harvard University), WERS (Emerson College).

Boston is fortunate in having more "classical" music available through frequency modulation than any other city in the United States.

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The complete performance of Bach's Mass in B minor will be heard by delayed broadcast from Station WGBH during the usual broadcast hours of the Orchestra next week—this to take the place of the regular concerts while the Orchestra is in New York.



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" 'It would be no use for me to be excessively modest about my part in this concert,' he said, 'for some of the inspiration Koussevitzky poured into the performance must have been supplied by my own music. He assured me of this himself, and what's more, his appreciation seemed to grow by leaps and bounds as the days went by, for though at the rehearsal he announced that this work of mine was the very best of the last twenty-five years, after the actual performance he doubled his praise by another twenty-five years, assuring me this time that it was indeed the best work of the last fifty years.'

"His smile broadened as he went on.

" 'I wondered if I shouldn't have let it go at that, and simply thanked him for his high praise, but I couldn't resist reminding him that he had said the very same thing about a work of Shostakovich he conducted not too long ago. Yet as I keep on thinking about it, although this remark of Koussevitzky's might appear like a contradiction, it wasn't actually so, for he said that about Shostakovich's composition before he heard mine, and not afterwards.

" 'And so from that moment on, my concerto was to be considered the best work of the last fifty years, and this will hold true until another best work emerges again, perhaps no more than a few months from now.'

"The amusement over this incident left him, and he became serious again. 'But one thing will stand much longer than that,' he said with emphasis. 'No composer could have hoped for a greater performance.'

"A greater *last* performance – Bartók most likely would have added,

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DEC. 2, 1956: Paris debut. Le Figaro wrote: *'Depuis Horowitz je ne me souviens pas d'avoir entendu un pianiste aussi prodigieux.'*

Concerts in other cities of France, and in Brussels followed. Fantastic success everywhere. In Paris Cziffra began recording.

SUMMER 1957: Cziffra flew here, played at Ravinia and the Hollywood Bowl. Chicago critics hailed him as 'top rank' with 'powers at the piano close to superhuman' and Los Angeles found him 'grandly romantic' and 'electrifying'.

SEPT. 21, 1957: Cziffra crossed Channel, made debut at Festival Hall with Royal Philharmonic, playing Liszt. The *London Sunday Times* wrote: 'He justified the handbill's claim for him, he *is* sensational.'

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if he had known then that this was the last time he would ever hear any of his work performed."

Although the doctors were long reticent about a fateful diagnosis, Bartók well knew what it meant, and faced the end with resignation and equanimity. Composing did wonders for his health. He spoke quite calmly and said: "My only personal desire is to postpone my final leave-taking until I have completely emptied the rucksack on my back."

The "rucksack" still held, when he died on September 24, 1945, his Third Piano Concerto, which he was composing for his wife, and the Viola Concerto which he was composing for William Primrose. Both works were sufficiently advanced to be posthumously completed and performed.

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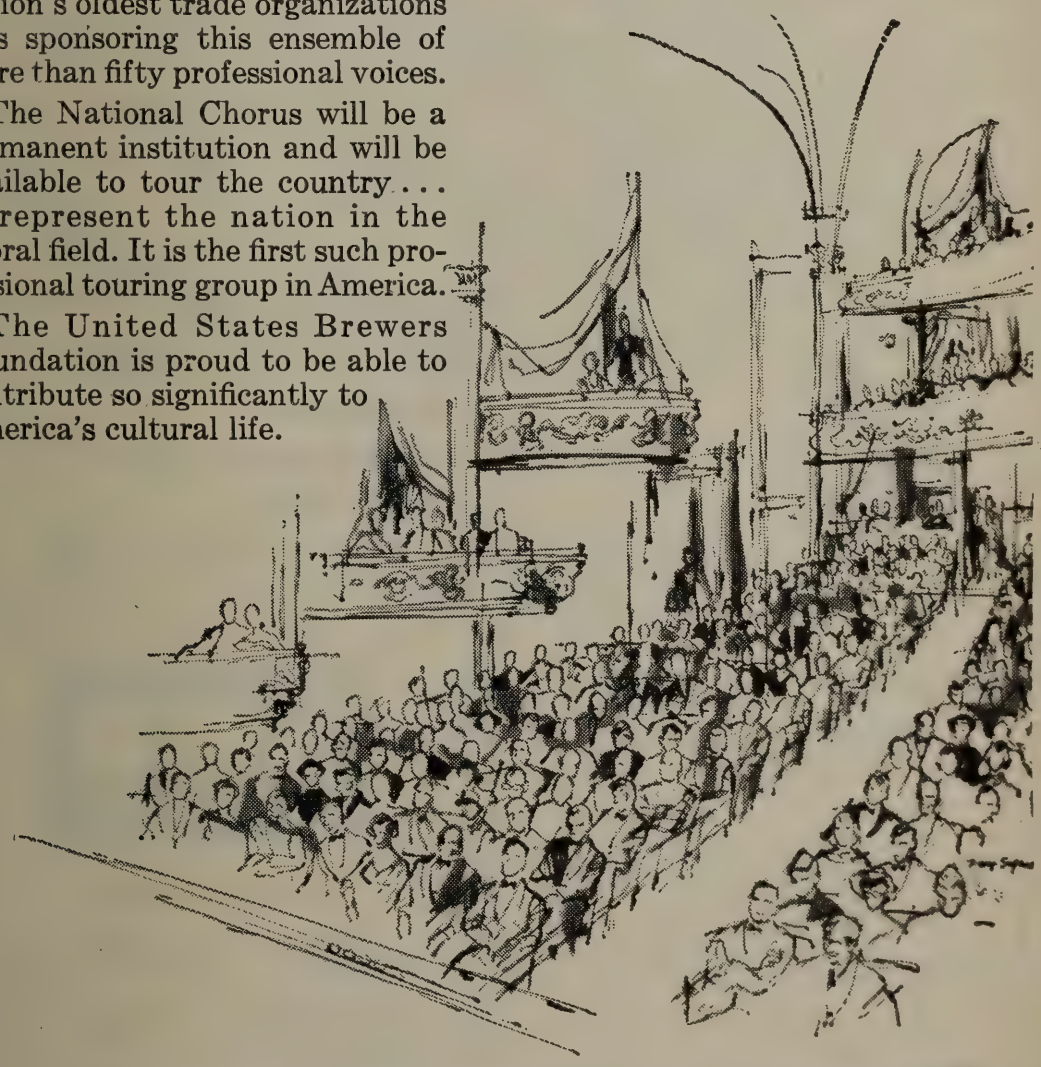
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MAIN STREAMS AND MINOR

By Ernest Newman

(*Sunday Times*, London, March 31, 1957)

Historians, when they become wholly method-minded, love to pack up the music of the ages in neat little parcels and pin a neat little descriptive label to each of them; for great is the imagined potency of words. For one thing, they save us much of the trouble of thinking and defining; it is much easier, for instance, to talk confidently about such things as democracy, capitalism, colonialism, freedom and so on than to define them to anyone else's satisfaction. Many of the words in commonest use are not the visible and audible signs of an establishable reality but merely what Herbert Spencer called "pseud-ideas." Yet no great harm is done if we recognise frankly that at a particular moment we are employing a particular verbal formula in a particular way for a particular purpose, and do not attempt to get any further with it than that.

It is convenient, for example, when we are surveying the evolution



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of music as an art, to pick out some outstanding phenomenon or other, gum a descriptive label on it, and then discuss it as if it were a clearly defined whole instead of being what it really is, merely a single compartment: thus it comes about that portmanteau expressions like "the Palestrina style," "absolute music," "poetic music," "song," "sonata form," "romantic," "impressionist," and many others are bandied about as if they were objective realities capable of only one interpretation and evaluation.

No epoch, indeed, is purely one and indivisible, capable of characterisation in a single verbal formula. I have been made conscious afresh of this old difficulty in musicology by my reading of the Debussy-Caplet letters. Broadly speaking, these relate to the first decade of the present century. No single critical formula will cover this period — or indeed any other. It was a period at once of a completion and of a fresh start; and, as is always the case with such phenomena, the former characteristic was easier to fix in a single word than the latter.

• •

A precisely similar problem faces us today. We are manifestly ending one chapter in music and beginning another; but our ideas about the former are more definite, more fixable in words, than our

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ideas about the latter. The reader will realise this more acutely if he asks himself by what general descriptive term the present epoch in "advanced" musical composition is likely to be characterised twenty years or so hence. We have no truly current word for what is going on all round us in music just now but "modern" or "contemporaneous." But obviously these terms will not survive the present day, if only for the reason that while both will be in equally general use in the next generation they will then mean something quite different from what they do now. But apart from these vague words we really have no generally accepted term for what is coming to fruition in "modern" music, because we are denied as yet any perception of what it will actually result in.

In the first decade of this century there were, as we can now see, not merely one but two main evolutionary forces at work in music. As represented chiefly by the great German or Germanised masters, music had visibly come very near the end of a road it had taken some three hundred years to cover. After Wagner and Brahms there remained nothing to be done along the main arterial lines but to put the finishing touches to some three or four developments which the Titans had pre-glimpsed but had lacked the time or the energy to

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carry out themselves: Wolf, Elgar, Scriabin and the early Strauss in particular excelled in this work of main-line completion. But even while it was going on in forms crystal-clear to all observers there was proceeding another and completely different evolution. The great Germans seemed to have realised between them practically all the potentialities of music; but in reality they had merely concentrated with tremendous effect on a few of these.

There is no escaping the conclusion that in many respects music has always lagged behind the other arts. Had it not been so, some Scythian or other would have been able 25 centuries ago to express in music what an excited devotee of some wine or vegetation god felt during one of his tribe's seasonable religious orgies. For an inkling of what he must have felt, however, the world had to wait until a Stravinsky happened to be born in an age that had developed a harmonic language and an instrumental apparatus capable of expressing what primitive man must vaguely have felt in moments of supreme religious exaltation.

• •

The truth is that during the first decade of the present century music was stretching out exploratory antennæ towards all sorts of

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mental territories that had been by-passed by the great main stream of music. One such territory was that of other "national" idioms than those of Germany, Italy and France; Finland in particular now began to speak through Sibelius a musical tongue emphatically its own. (Our older musical historians quaintly described these new national languages as merely "dialects" of the one real language – the German.) Another new territory to be explored was the sub-human or inanimate world of the puppet and the nursery tale. The supreme examples of this were Stravinsky's "Petrouchka" and "Le Rossignol."

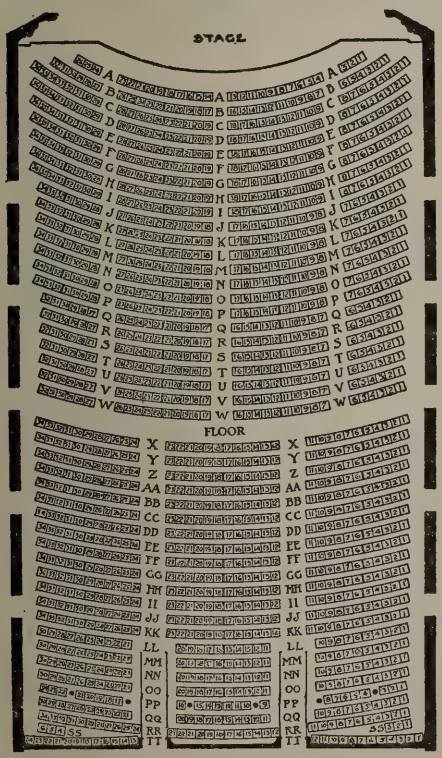
The humorous paradox of it all was that the extreme of psychological *naïveté* in some of these fields was attainable only through the very latest sophistications of tonal material and technique. Debussy hit this curious phenomenon off shrewdly in a letter to Caplet in which he characterised the "Sacre du Printemps" as an "extraordinarily wild work," which got away with its "savagery" only by serving it up to us with "tout le confort moderne."

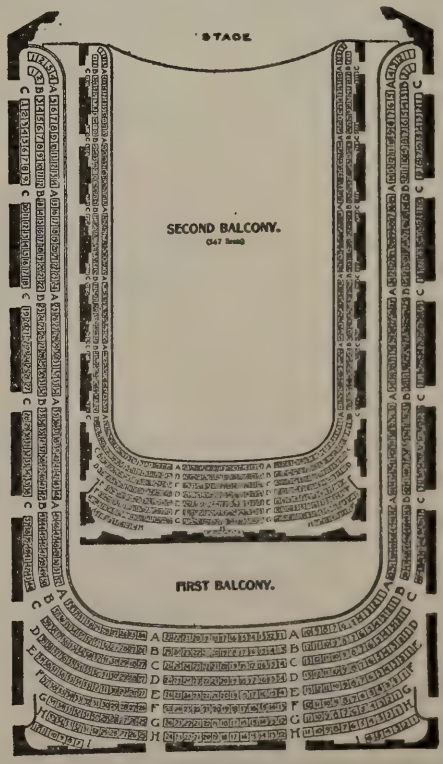
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Born at Paris, March 27, 1851; died at Paris, December 2, 1931

D'Indy composed his *"Symphonie en 3 parties, pour piano et orchestre, sur un air montagnard français"* in the year 1886. The first performance was at a Lamoureux concert in Paris, March 20, 1887, when Mme. Bordes-Péne, to whom the score was dedicated, took the piano part.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-pistons,* 3 trombones and tuba, timpani, bass drum, cymbals, triangle, harp, pianoforte and strings.

The first performance of this music in Boston was at a Boston Symphony concert of April 5, 1902, when Harold Bauer was the pianist. There were later performances February 10, 1906 (Heinrich Gebhard, pianist); January 24, 1919 (Alfred Cortot, pianist); January 11, 1924 (E. Robert Schmitz, pianist); and February 24–25, 1950 (Robert Casadesus, pianist).

THE music which d'Indy chose as the thematic basis for this symphony was a melody heard in the Cévennes mountains, between Tortous and Bouchard. Julien Tiersot includes the melody in his

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"Histoire de la Chanson Populaire en France," which was published three years after d'Indy's score was written. Tiersot wrote in this book: "The high mountains give to folk-airs that become acclimated to their altitude something of the purity of their atmosphere. It seems as though there were in these mountain songs – they are generally songs of shepherds – something fluid, ethereal, a gentleness that is not found in folk-songs of the plains. It is the same melodic essence that, in spite of diversities of form, still flavors Alpine songs, of which the Swiss *Ranz des Vaches* is a type known to everyone."

The score which d'Indy built upon this melody is surely the symphonic music which its title implies, rather than a display piece for a soloist. The pianoforte part, although too conspicuous to be merely listed among the instruments of the orchestra, is nevertheless integral in the orchestral development, and quite free from displayful passages.

The following description of the score, written by Lawrence Gilman, was derived from information furnished to the annotator by the composer: "The three movements of d'Indy's symphony are based on the 'mountain song.' In the main part of the first movement (*Modérément animé,* 3-4), the folk-tune is metamorphosed into the lively chief theme

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(for the bassoon and strings). This is developed conjointly with a second theme in B major (flute, horn, and harp).

"The piano begins the second movement (*Assez modéré, mais sans lenteur,* B-flat, 3-4, 2-4), with a variant of the mountain song, which later becomes a horn fanfare above a drum-roll and a tremolo for the violas, and then is heard on a stopped horn, with suggestions of a funeral-like rhythm in the basses. A tranquillizing song of the clarinet, accompanied by the piano and chords of the wind and strings, ends the movement.

"The piano and harp, which in this score are often consorted, open the third movement (*Animé,* G major, 2-4) with still another transformation of the mountain song. Except for an episode that recalls the graver mood of the second movement, the *Finale* is immensely vigorous and high-spirited. M. d'Indy himself has said that the last movement expresses *l'allégresse de la montagne.* The work ends with a final return of the mountain song, fortissimo, for the trumpets and piano."

Philip Hale once wrote interestingly of the pastoral strain in this composer:

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province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. There is much of granite and gneiss, there are many traces of comparatively recent volcanic eruptions; but the soil of the plains is rich, there are charming meadows, and the mulberry and the vine flourish profusely. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called 'the cry of the earth.' In a letter written from Vernoux in 1887, he said: 'At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris "the artistic world" seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art.' His love of nature is seen in *'Poème des Montagnes,'* suite for pianoforte (1881); *'La Forêt Enchantée,'* symphonic ballad (1878); Fantasia for oboe and orchestra on some folk-tunes (1888); *'Tableaux de Voyage,'* pieces for pianoforte (1889); the symphonic pictures *'Jour d'été à la montagne'* (1905); and his operas *'Fervaal'* and *'L'Étranger.'"*

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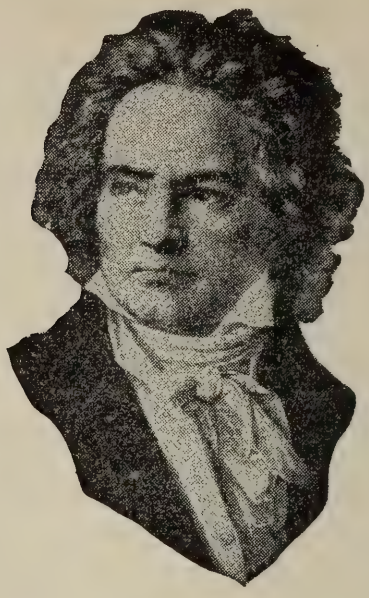
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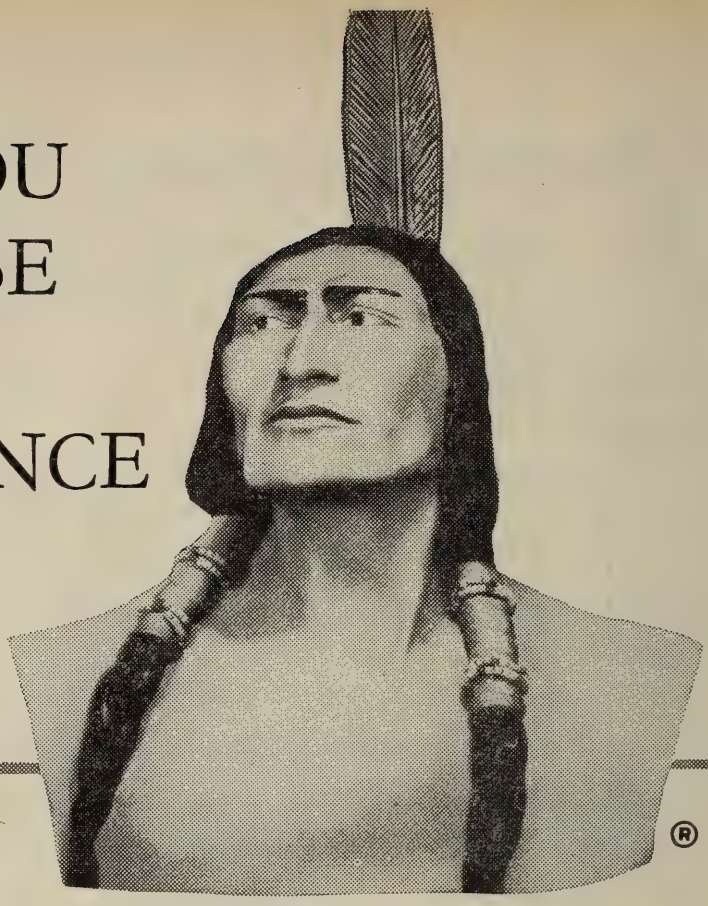
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• •

WILLIAM PRIMROSE

William Primrose was born in Glasgow, Scotland, August 23, 1904. The son of a professional viola player, he nevertheless studied the violin, and first toured as a violin virtuoso. After studying with Eugène Ysaye, he followed that master's advice, and made the viola his instrument. He first came to the United States in 1930 as violist in the London String Quartet, with which group he also toured this country when it was reorganized. In 1938, he became first viola with the NBC Orchestra in New York. He has devoted a large part

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of his time in recent seasons to appearances as solo viola and in chamber music, assisting in the Chamber Music Department of the Berkshire Music Center in 1947. In 1952 he was made Commander of the Order of the British Empire.

He has appeared with the Boston Symphony Orchestra in Berlioz' "Harold in Italy" in 1944 and 1952, and also in Bloch's Viola Suite (1944), and Bartók's Viola Concerto (1952).

• •

REMAINING SYMPHONY PROGRAMS

Charles Munch announces the remaining programs of the Orchestra's 77th season.

During Holy Week at the concerts of Thursday afternoon and Saturday evening, *April 3* and *5*, Dr. Munch will present Bach's Passion According to Saint John, with these soloists: Mattiawilda Dobbs, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm and James Joyce, basses. The Chorus Pro Musica, Alfred Nash Patterson, conductor, will assist. An Extra Open Rehearsal for this concert will take place on Wednesday evening, *April 2,* at 7:30 for those who are not able to obtain tickets for either of the concerts. The Orchestra's season will close on Friday afternoon and Saturday evening, *April 25* and *26* with Berlioz' Requiem *(Messe des Morts)* which requires four supplementary brass choirs. The chorus will be that of the New England Conservatory, Lorna Cooke DeVaron, conductor, and the tenor solo will be performed by Leopold Simoneau.

Complete programs for the Friday–Saturday series are as follows:

April 3–5. Bach—Saint John Passion.

April 11–12. Bach—Suite No. 1 in C major; Haieff—Symphony No. 2 (first performance); Debussy—"Jeux"; Wagner—Prelude to "Die Meistersinger von Nürnberg."

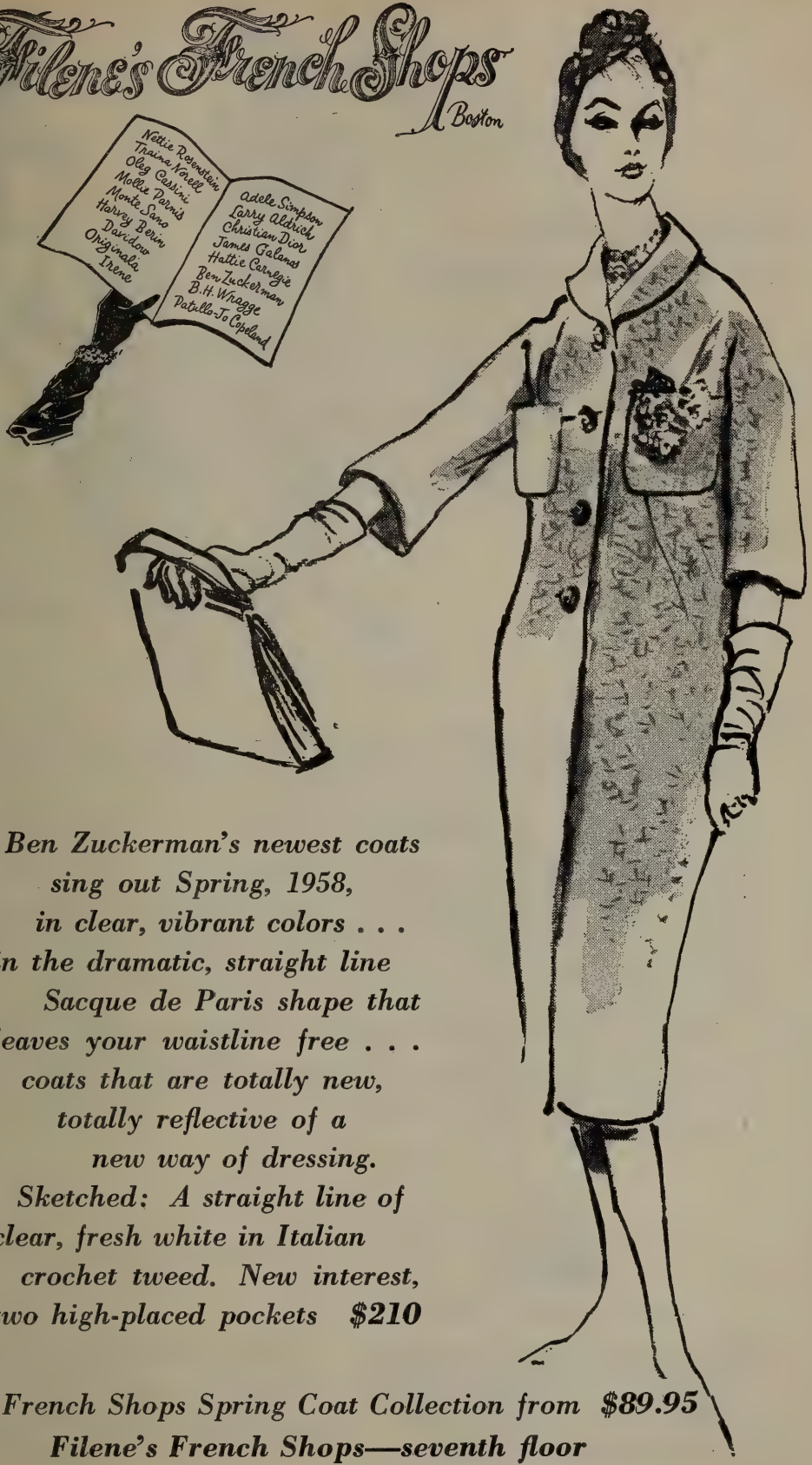
April 18–19. Gluck—Overture to "Iphigenia in Aulis"; Blackwood—Symphony No. 1 (first performance); Brahms—Symphony No. 2.

April 25–26. Berlioz—"Requiem."

(Continued on page 1259)

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Twentieth Program

FRIDAY AFTERNOON, MARCH 28, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 29, *at* 8:30 *o'clock*

MOZART . . . . . Symphony in C major, "Linz," No. 35

I. Adagio; allegro spiritoso
II. Poco adagio
III. Menuetto
IV. Presto

COPLAND . . . . . Orchestral Variations

(First performance at these concerts)

INTERMISSION

BERLIOZ . . . . . "Harold in Italy": Symphony with Viola Solo, *Op.* 16

I. Harold in the Mountains, Scenes of Melancholy, Happiness and Joy (Adagio; Allegro)
II. March of Pilgrims singing their Evening Hymn (Allegretto)
III. Serenade of a Mountaineer of the Abruzzi to his Mistress (Allegro assai; Allegretto)
IV. Orgy of Brigands; Recollections of the Preceding Scenes (Allegro frenetico)

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SYMPHONY IN C MAJOR (Köchel No. 425)

By Wolfgang Amadeus Mozart

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This Symphony, generally assumed to be the one which was written at Linz in November, 1783, was first performed on the fourth of that month, at the palace of Count Thun.

It is scored for 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The symphony has been performed by this Orchestra November 17, 1882, March 16, 1900, November 19, 1920, and February 7, 1947 (Leonard Bernstein conducting).

In Vienna, where Mozart spent the last ten years of his life, composing according to needs, his genius found its full fruition in a quantity of great works. They embrace his finest string quartets and quintets and his piano concertos in numbers; also his five great operas in the buffo style. It must be a reflection on Viennese taste, or lack of musical perception, that he seems never to have been asked to compose a symphony in Vienna. Of the three great symphonies of 1788 there is no record either of commission or performance. Prague, enraptured over *Figaro,* asked in 1786 for the Symphony which bears its name. Three years earlier, while returning from a visit to Salzburg with



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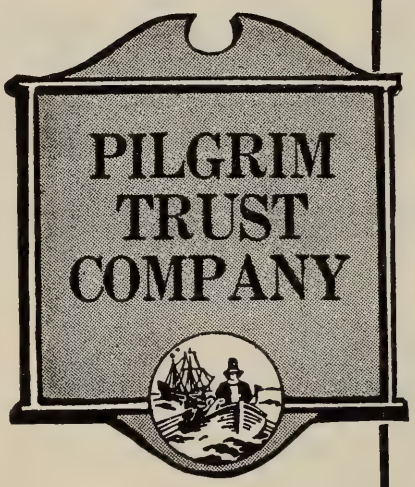
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Constanze a year after their marriage, he stopped in Linz to visit his friend Count Thun, and there hastily composed a symphony.

When it is possible to ascertain the circumstances under which Mozart wrote his truly surpassing scores, one is invariably astonished that a triumph of his art, a rare efflorescence of the spirit quite unequalled in kind, could have come into being apparently with entire casualness.

Mozart had been assured of a welcome at Linz from Count Thun, father of his pupil in Vienna. "When we arrived at the gate of Linz," wrote the composer to his father, "we were met by a servant sent to conduct us to the residence of the old Count Thun. I cannot say enough of the politeness with which we were overwhelmed. On Tuesday, November 4, I shall give a concert in the theatre here, and as I have not a single symphony with me, I am writing one for dear life to be ready in time." Mozart was as good as his word — within the five days that remained from his arrival to the hour of the concert a new symphony was written, the parts copied, the piece (presumably) rehearsed. It is small wonder that the experts have found it hard to believe that Mozart at a moment's notice, in a strange house, and in the space of some three days, conceived and completed a full length symphony, replete with innovation, daring and provocative in detail



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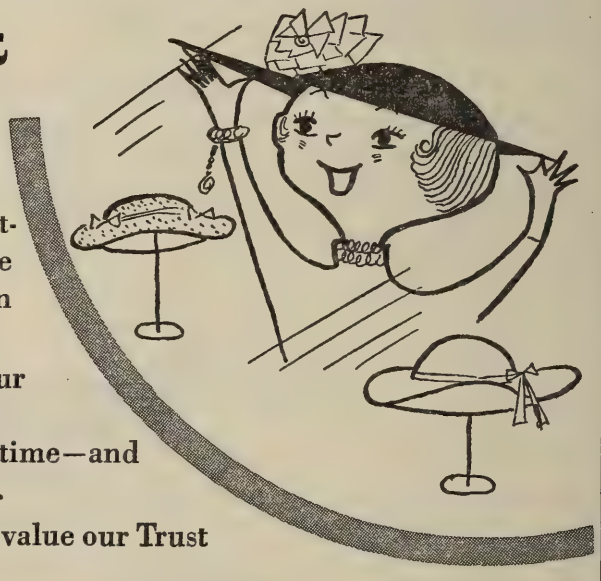
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of treatment; the obvious product of one who has taken new thought and gathered new power. As the years pass, the students of Mozart have learned to accept what they will never account for – sudden and incredible manifestations in his development. André has doubted whether the symphony written for Linz was the one in C major. He argued in favor of a shorter one in G major (K. 444) and evidently of the same period as more likely. Niemetschek stated that the one in C major was dedicated to Count Thun, but the original score having been lost, there is no positive proof of this. Jahn inclined to this symphony, and later authorities, notably Saint-Foix and Alfred Einstein, have finally accepted it, dismissing the other one as the work of Michael Haydn, for which Mozart wrote an introductory adagio.

Jahn discerned the influence of Joseph Haydn in this symphony, particularly the "pathetic, somewhat lengthy *adagio*" which ushers in the *allegro spiritoso*. Mozart had until that time never used an introduction to a symphony. But it should also be noted that introductions in the symphonies of Haydn were decidedly the exception until about this year, after which both composers were inclined towards them. The interrelation of the symphonically developing Mozart and Haydn is always a subject for circumspect opinion. Jahn also points out as Haydnesque the "lively, rapid, and brilliant character of the whole, the effort to please and amuse by turns, and unexpected contrasts of

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every kind in the harmonies, in the alternations of *forte* and *piano,* and in the instrumental effects." Saint-Foix rejects this thesis on its face value. To begin with, the Mozart who wrote the "Linz" Symphony had reached an ebullient and self-reliant point in his growth — he was in no mood for imitation. "The small number of symphonies written by Joseph Haydn in the years 1780–1783, which might have had some connection with the 'Linz' Symphony, actually show none. It might be more reasonable to suppose a definite effect of this symphony upon the subsequent ones of Haydn."

Against this Mozart authority is the opinion of another, Alfred Einstein, who quotes this symphony as showing "how greatly Mozart had come under Haydn's influence, not only as a quartet composer, but as a creator of symphonies." Mr. Einstein instances the 6-8 meter in the slow movement as a Haydn trait, but he is forced to admit that the slow introduction to the symphony itself, wherein Mozart was supposedly yielding to a Haydn precedent, had indeed no precedent in Haydn, "with its heroic beginning, and the play of light and shade that follows, leading from the most tender longing to the most intense

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agitation." Mr. Einstein further discerns signs of hasty writing in this symphony. If any demonstrable connection is to be traced, it is a curious one between Mozart and Haydn's brother Michael, for whom recently, at Salzburg, Mozart had composed two duos for violin and viola, the second of which contains a thematic premonition of the symphony.

To Mozart alone, in the words of M. de Saint-Foix, could be attributed "the *allegro spiritoso,* dreamy and at the same time militant, for a march crosses it, or rather surges up at moments and disappears. The noble and serene inspiration of the *poco adagio,* where clouds gather to dim the unforgettable rhythm of the Sicilienne, the minuet so dancing, ardent, and tender, with the counterpoint in the trio which never leaves the tone of C; finally the *presto,* where joy at once becomes frenetic, these features comprise what one is constrained to call the first great classical vista which Mozart designed in the symphonic *genre.*"

The absence of flutes and clarinets in the instrumentation would suggest that Mozart was adapting himself to the limitations of the ducal orchestra at Linz. It is also worthy of remark that the composer makes use of the trumpets and drums in the slow movement, although never intrusively.



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ORCHESTRAL VARIATIONS

By AARON COPLAND

Born in Brooklyn, November 14, 1900

These *Orchestral Variations,* derived from a piano work, were composed by commission of the Louisville Orchestra, and first performed in Louisville, March 5, 1958.

The instrumentation is as follows: 2 flutes, 2 piccolos, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, cow bell, snare drum, tenor drum, bass drum, glockenspiel, antique cymbals, cymbals, bongos, conga drum, xylophone, tubular bells, tam-tam, harp, and strings.

MR. COPLAND furnished for the program in Louisville this information about his *Variations:*

"The 'Orchestral Variations' were completed on December 31, 1957. The work is an orchestral transcription of my 'Piano Variations' composed in 1930. The notion of transcribing the 'Piano Variations' for orchestral performance had been a recurrent thought of mine for some years past. The offer of a commission from the Louisville Orchestra provided the incentive for carrying out the project.

"My purpose was not to create orchestral sounds reminiscent of the quality of a piano, but rather to re-think the sonorous possibilities of

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the composition in terms of orchestral color. This would have been impossible for me to do when the work was new, for at that time the piano tone was an integral part of its conception. But with the perspective of twenty-seven years it was a comparatively simple matter to orchestrate as I have in the past, using the original as a piano sketch with orchestral possibilities.

"The over-all plan of the work remains as it was: an eleven measure theme, dramatic in character, followed by a series of twenty variations and a Coda. The intention was to make each variation cumulative in effect, with the Coda as a kind of summation of the emotional content of the work.

"Nothing has been added to the notes themselves except a few imitative voices. These were needed in an occasional variation to fill out what might otherwise have been too thin a texture. Although the rhythms have remained the same, the bar lines have been shifted in some cases to facilitate orchestral performance.

"The 'Piano Variations' were dedicated to my friend, the American writer, Gerald Sykes.

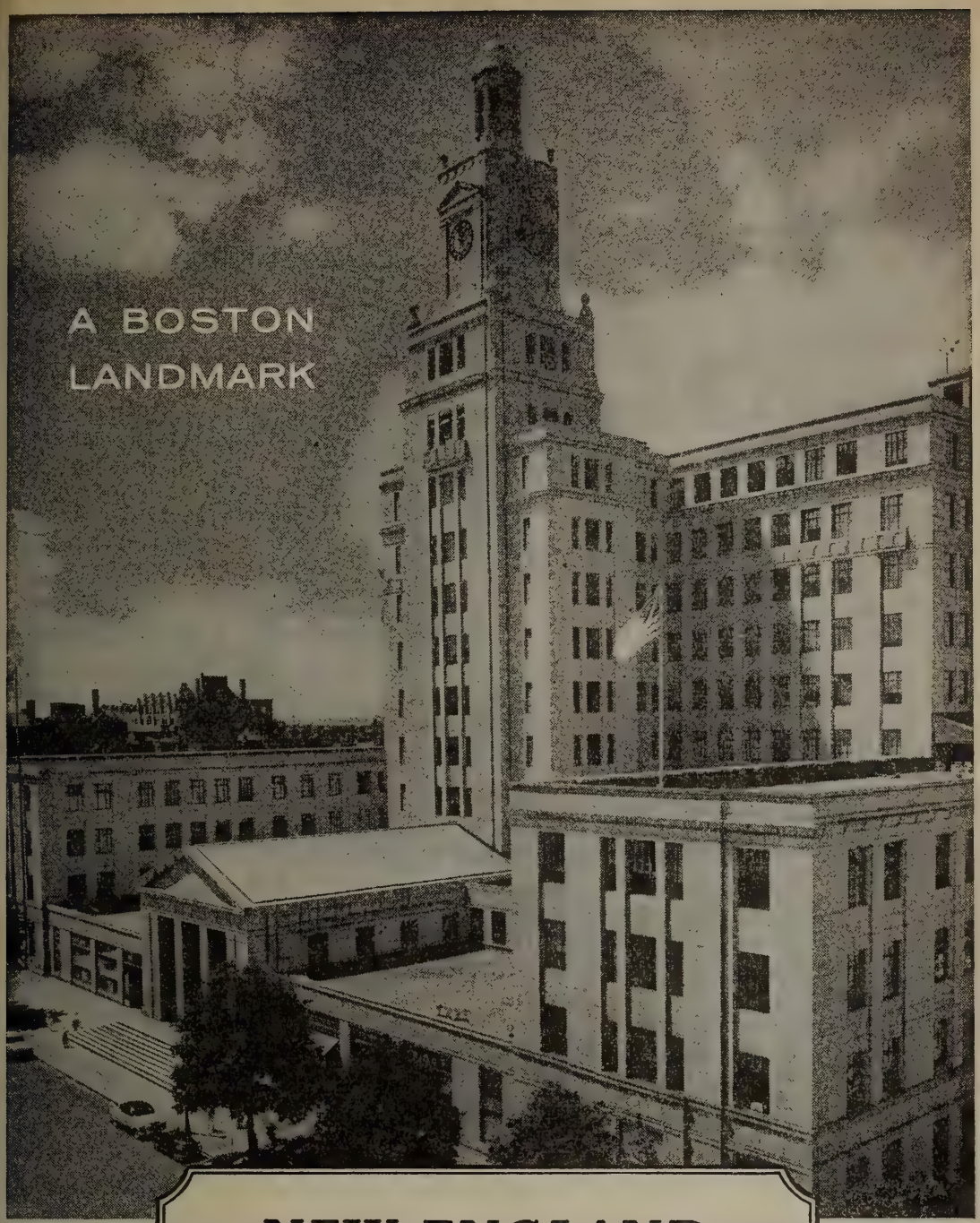
"The theme is eleven bars long, but the core of it is a four note figure, E-C-E Flat-C Sharp which is heard in every variation and is inescapable to the attentive listener. The figure may be played by brass, winds or strings, the value of the notes varies, but it is always there. The composition is a unified whole, there is no feeling that it is broken into separate variations, to be analyzed separately, and as individual varia-

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tions are mentioned by number it is only to indicate distance passed, as milestones.

"The brass, in subdued tones, open the work and the theme is presented in a restrained vein. This quietness continues until Variation VII when the mood becomes emboldened; singing tones of the strings in VIII and IX predominate; in No. XI the oboe's pleading tone is in duet with a solo flute. From Variation XII on there is a steadily building climax, with an increasing use of brass, while No. XVIII is a Scherzo, with flute and clarinet in the lead. An ingenious section for drums closes the last Variation and leads to the Coda which is brilliant."

Julia Smith, in "Aaron Copland, His Work and Contribution to American Music," writes:

"The *Piano Variations* differs from the other works of this period and is unique because of its 'sharper' dissonances; these are achieved through a combination of 'serial' principles in conjunction with polytonal relationships. By means of the device of pointillism, tonal heights and depths are sculptured in terms of a texture that is sparse, transparent, economical, but sufficient.

"While, within itself, the *Piano Variations* is significant and beautiful, it is even more remarkable in relation to the works that follow for, in writing it, Copland achieved a clarity of texture and a transparency of sound that were to become characteristic of his style from that time on. This newly won clarity and transparency were to be demonstrated in the orchestral works soon to follow."

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By BENJAMIN BRITTEN, C.H.

("Tempo," Winter issue, 1958)

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I first met Dennis in the early summer of 1942. I was writing incidental music for a series of radio commentaries on war-time England which were being broadcast weekly to America at the ungodly hour of 3 A.M. The orchestra was that of the R.A.F., in which he was the first horn. I well remember being approached by him at one of the rehearsals, over, I think, some technical point in a solo passage. (Needless to say, having heard his playing in the first programme of the series I took every opportunity to write elaborate horn solos into each subsequent score!) We soon became friends, and it took him no time at all to persuade me to write a special work for him. This turned out to be the *Serenade* for tenor, horn and strings, the première of which he and Peter Pears gave in 1943. His help was invaluable in writing

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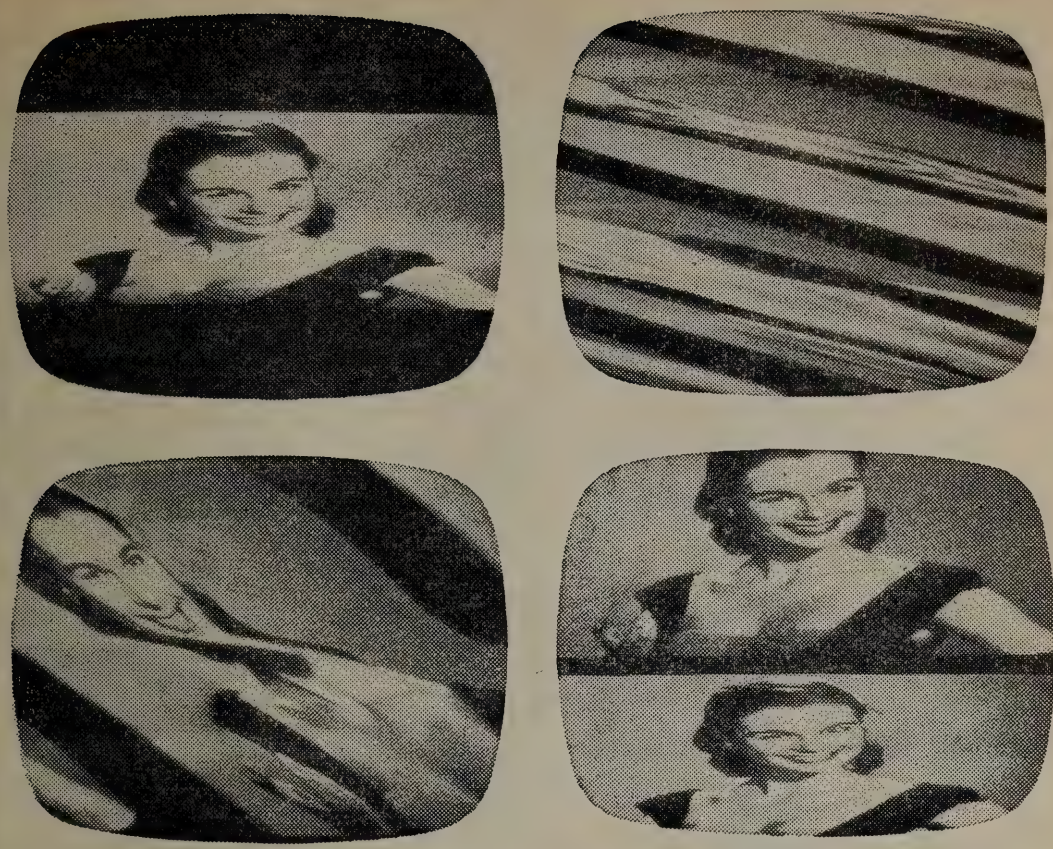
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the work; but he was always most cautious in advising any alterations. Passages which seemed impossible even for his prodigious gifts were practised over and over again before any modifications were suggested, such was his respect for a composer's ideas. He of course performed the work on many occasions, and for a period it seemed that no one else would ever be able to play it adequately. But, as usually happens when there is a work to play and a master who can play it, others slowly develop the means of playing it too, through his example. I must be grateful to Dennis for having challenged all other horn players in his playing of this piece. Some of my happiest musical experiences were conducting this work for him and Peter Pears — a succession of wonderful performances progressing from the youthful exuberance and brilliance of the early days to the maturity and deep understanding of the last few years.

Later, in 1954, I wrote another piece for Dennis, again with tenor, but this time with piano accompaniment, in memory of Noel Mewton-Wood. Noel was a close friend of all of us, and had given many recitals

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with Dennis. His death was equally tragic and unexpected. (One is left aghast when one thinks of the loss sustained by English music in these two deaths and that of Kathleen Ferrier, all young artists at the beginning of dazzling careers, in the space of only four years.) This time the work was a subdued *Canticle* (my third), the setting of a tragic poem of Edith Sitwell, and from the start Dennis understood the remote, elegiac mood. I shall never forget his playing of the dark opening, the slithering chromatic scales, or the thunderous low notes.

He came many times to play for us at the Aldeburgh Festival, but last June he came primarily to conduct. Here again he showed many of the same fine characteristics — musicianship, intelligence, enterprise and hard work — and one felt that his conducting would soon possess the same ease and persuasion of his horn playing. However, what one remembers most clearly of that evening was not his conducting, but his playing in this same concert of the unfinished movement of Mozart's fragmentary horn Concerto in E. The *tutti* started with its glorious richness. Delicate phrases followed with warm and intense counterpoint; brilliant passages for the violins, soothing oboe melodies. Then the solo entered — firm, heroic, and all seemed set for the best of all the wonderful Mozart horn concertos. And then suddenly in the middle



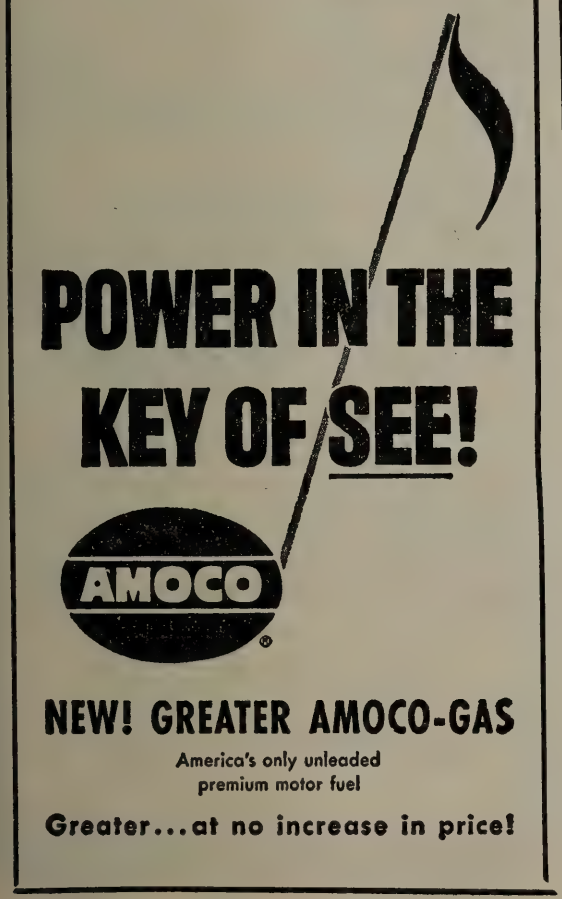
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of an intricate florid passage, superbly played, it stopped: silence. Dennis shrugged his shoulders and walked off the Jubilee Hall platform. That night, as always, he drove back home to London after the performance. Aldeburgh is not so far from London as Edinburgh, but far enough after a heavy day of rehearsals and performances, both conducting and playing. One protested, one always did, but off he went, laughing. That was the last time I ever heard him play, the last time I saw him. That Mozart fragment sticks in my mind as a symbol of Dennis's own life. But it is not so easy for us to shrug our shoulders.



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BYRON AND THE COMPOSERS

By LANING HUMPHREY

ACCORDING to Berlioz himself, his Harold is really Hector, musing on his own wanderings in Italy, "in the style" of Byron, but without using *Childe Harold's Pilgrimage* as a scenario. Byron had been dead ten years when "Harold in Italy" was first performed, in 1834.

One wonders what Byron might have thought of this music of Berlioz, had it been produced in his lifetime. From the evidence of his friend, Leigh Hunt, he might have thought little of it. In fact, he might have thought it not worth the trouble of attending a performance.

"Lord Byron knew nothing of the fine arts," Hunt has written, "and did not affect to care for them. He pronounced Rubens a dauber. . . . Pope, before he spoke of Handel, applied to Arbuthnot to know whether the composer really deserved what was said of him. It was after making a similar inquiry respecting Mozart that Lord Byron wrote the passage in his notes to *Don Juan,* giving him the preference to Rossini.

"All the best music, he said, was lively. . . . I never knew him attempt any air but a lively one; and he was fondest of such as were most blustering. One day he was splenetic enough on the subject of music. He was not in good humour, and had heard me that morning dabbling

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on the pianoforte. He said that all lovers of music were effeminate."

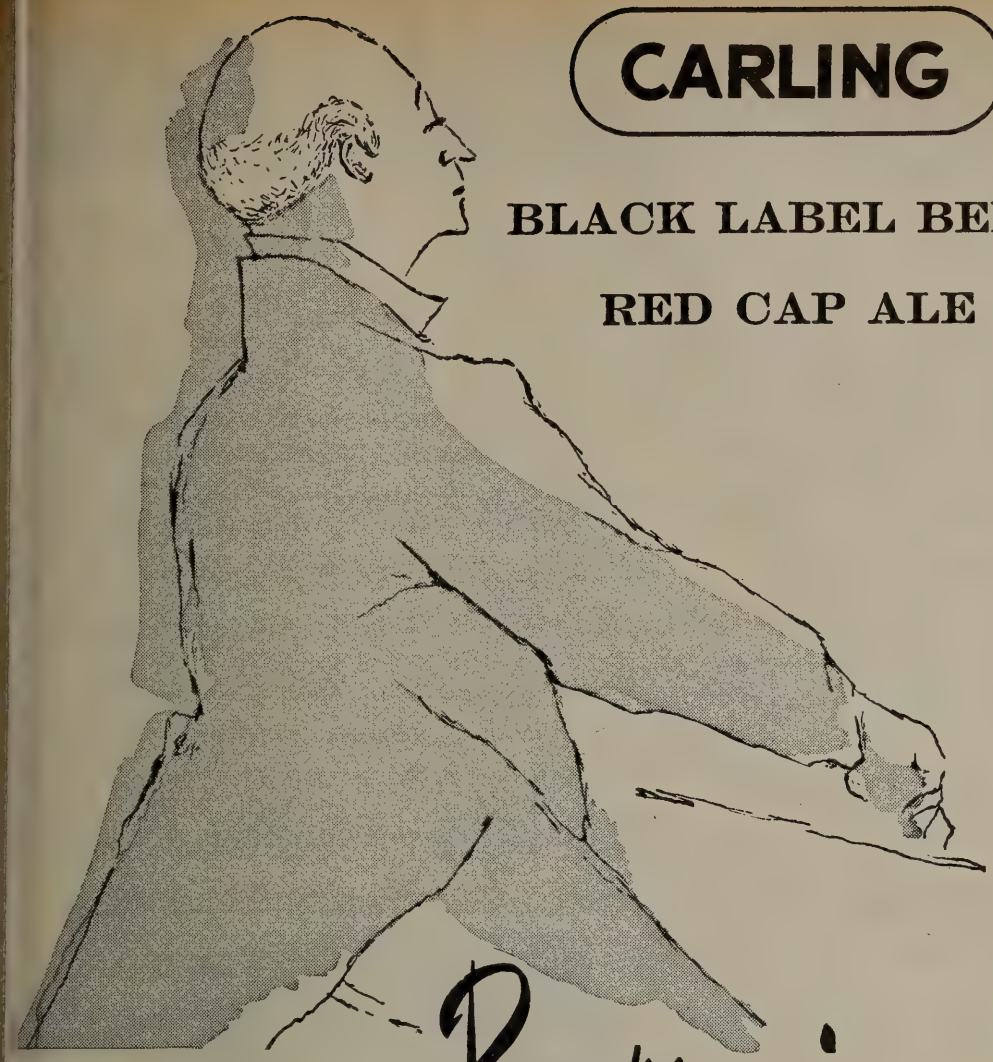
As to that last remark, Byron would have been undeceived by an acquaintance with Berlioz, whose personality was not lacking in masculinity, and whose creations included lively, and even blustering, music.

Many striking parallels may be found in the personalities of these two men, and their careers. Both encountered fierce attacks, and counter-attacked as fiercely. Both journeyed from their homelands in quest of recognition, and found it abroad. Each had a troubled experience of love and a tragic parenthood. In each there was genius of unsteady flame, enormous self-dramatization, the depiction of self in the guise of the alleged hero of a creative work.

Paradoxically, the musically myopic Byron has exerted a far-ranging influence among composers. The poetry and drama of Russia's Alexander Pushkin derived much from admiration of the Englishman's heroics – melancholy, biting satire, and political independence. The narrative poem, *Eugene Oniegin,* is definitely Byronic. In turn, this was the basis of the libretto of Tchaikovsky's opera of the same title.

Byron's "Faust"-like poetic drama, *Manfred,* in addition to Liszt's symphonic poem, inspired Tchaikovsky's like-named overblown symphony; symphonies by the Portuguese, Luis Branco Freitas and the Frenchman, Louis Lacombe; an opera by the Italian, Enrico Petrella; a ballet by the contemporary Spaniard, Xavier Montsalvatge; incidental





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music by Schumann; by the Scot, Alexander Mackenzie; by the Englishman Bishop; an overture by the Englishman, W. H. Glover. Nietzsche composed a *"Manfred Meditation"* for piano; the Russian, Bogatirev, a *Manfred Piano Suite;* and the Czech, Vitegslav Novak, a *Manfred Piano Ballade.*

Not only the overture by Berlioz resulted from the narrative poem, *The Corsair,* but another by Novak. Operas were founded on it by Verdi, and by the German, Hans von Bronsart.

Besides Tchaikovsky's opera drawn from *Mazeppa,* there is a choral work on that poem on the Cossack adventurer, by the living English composer and pianist, Ruth Gipps; also a cantata by Michael Balfe.

The historic drama, *The Two Foscari,* was converted into operas by Verdi and by Bogatirev. Another drama, *Marino Faliero,* produced operas by Donizetti and by the German composer, Franz Holstein. Pizzetti has projected an operatic version of a third drama, *Sardanapalus.*

Poems expanded into operas include *Parisina,* by Donizetti; *The Giaour,* on which the Swedish composer, Natanael Berg, based his *Leila; The Bride of Abydos,* by Lebrun; and *Lara,* by Maillart. A choral work was fashioned by Moussorgsky from *The Destruction of Sennacherib.* Glière derived an opera-oratorio from *Earth and Heaven.*

The composers of many lands having helped themselves so liberally to the literary works of the English poet, it is gratifying to find that one of his compatriots, Joseph Holbrooke, has devoted a piano composition to the subject of *Byron.*



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"HAROLD IN ITALY," Symphony in four movements with Viola Solo, *Op.* 16

By Hector Berlioz

Born at La Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

"Harold en Italie, Symphonie en IV *parties avec un alto principal, Op. 16,"* was composed in 1834. It had its first performance at a concert given by Berlioz at the *Conservatoire* in Paris, November 23, 1834. Narcisse Girard conducted at this performance, and Chrétien Urhan took the part for viola. It was repeated at another concert in Paris on December 14. The first performance in the United States was at a concert under the direction of Theodore Thomas in New York, May 9, 1863, when E. Mollenhauer was the soloist. The first performance in Boston was again by Theodore Thomas, October 28, 1874, Charles Baetens, soloist.

The first performance of "Harold in Italy" at the concerts of the Boston Symphony Orchestra was on February 19, 1884 (viola solo, Henry Heindl). At five performances following, the soloist was Franz Kneisel, then concertmaster of the Orchestra: February 13, 1886, December 8, 1888, February 6, 1892, November 2, 1895, February 4, 1899; December 5, 1903 (viola, Mr. Férir), January 26, 1907 (viola, Mr. Férir), March 4, 1911 (viola, Mr. Férir), March 13, 1915 (viola, Mr. Férir), November 14, 1919 (viola, Fréderic Denayer), April 24, 1942 (viola, Louis Bailly), February 19, 1943 (viola, Jean Lefranc), November 10, 1944 (viola, William Prim-

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rose), January 3, 1947 (Jascha Veissi), November 28, 1947 (Joseph de Pasquale), January 11, 1952 (William Primrose), April 1, 1954 (Joseph de Pasquale).

The orchestration requires 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-pistons,* 3 trombones and tuba (or ophicleide), timpani, tambourines, cymbals, triangle, harp and strings. There is an indication in the score that the solo player "should be placed at the front of the stage, near the audience and removed from the orchestra." The score is dedicated to Humbert Ferrand.

"THE player," says the score, "must stand forward, near the public and apart from the orchestra." The direction is more psychological than acoustical. The voice of the viola has a special apartness, a mirror-like relation more quickly perceived by the hearer than described. The "melancholy" orchestral introduction begins with a sinuous theme in the basses which is treated with fugal imitation and generates what is to be the prevalent viola theme. The orchestra is suddenly silent, and the viola, softly accompanied, sings the plaintive song which is to be its special property, and will recur in each movement. The theme is swelled into a full orchestral statement, with the viola in octaves. The main allegro which follows is brilliant and orchestral, but the viola insinuates its voice, sometimes over light chords, sometimes as a lone voice echoing the orchestra. At last the tempo is doubled.

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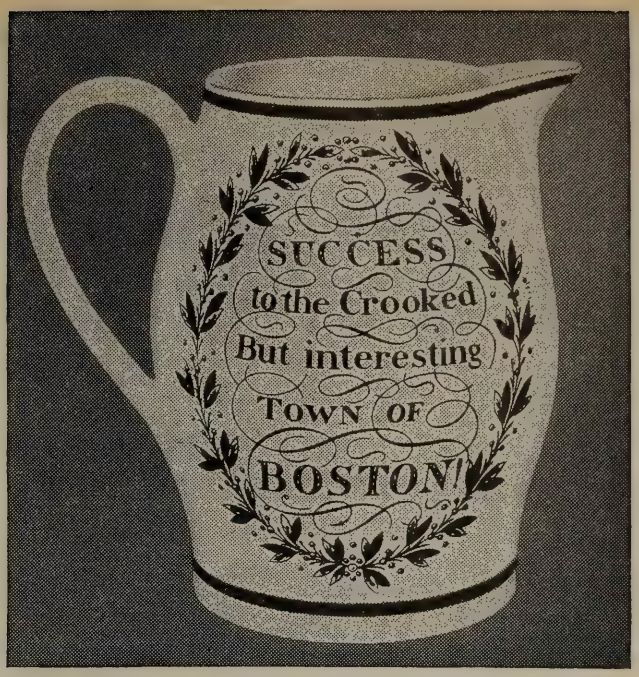
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The "procession of the Pilgrims" which takes the place of a symphonic slow movement is a long crescendo to a climax, followed by a long diminuendo, as if the voices of the singers were heard approaching, passing and disappearing in the distance, the beginning of what was destined to be a favorite device. The song, first heard in the strings, echoed by a characteristic horn note, is varied in repetition. The soloist first adds his own theme, and then provides a weaving figure of accompaniment. At last he plays a series of arpeggios in the peculiar metallic timbre made by using the bow close to the bridge (*sul ponticello*). Under this a gentle religious chant continues, with a bass derived from the march theme. The suggestion of a tolling bell is produced by high harp and wind harmonics.

The "Serenade," an approximation of a scherzo, opens with a lively dance-like theme by the oboe and piccolo, in obvious suggestion of the *pifferi,* a species of rustic oboes Berlioz had described as inseparable from the "volcanic rocks and black pine forests" of the Abruzzi. In a middle section the English horn brings back the viola theme in altered form, and the soloist takes it up in augmentation. The music of the rustic peasants, the *"pifferari,"* returns, and the soloist repeats his theme over its rhythm.

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(Continued from page 1220)

Programs for the remaining Tuesday evening concerts of the season are: *April 1:* Handel—"Water Music"; Piston—Viola Concerto (JOSEPH DE PASQUALE, Viola); Beethoven—Symphony No. 7. *April 22:* Bach—Suite No. 1; Debussy—"Jeux"; Brahms—Symphony No. 2.

The program for the final concert in the Sunday afternoon series on *March 30* will include: Handel—"Water Music"; Mozart—"Linz" Symphony; Berlioz—"Harold in Italy" (WILLIAM PRIMROSE, Viola).

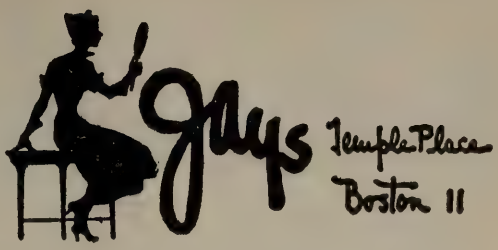
At the final concert in Cambridge on *April 8,* Gary Graffman will be soloist in Brahms' Piano Concerto No. 1 in D minor, and the program will open with Handel's "Water Music" and Mozart's "Linz" Symphony.

The Pops season will open on Tuesday, *April 29th;* the Berkshire Festival season on *July 2nd,* ending *August 10th.*

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The last movement is orgiastic, not because brigands were essential to Berlioz' Symphony, but because he wanted a rousing finale in the flamboyant style, with full brass. He binds the movement into his whole concept by making the orchestra pause for reminiscences of what has gone before, adroitly led in by the solo viola. The first interruption is a part of the introduction, with its fugato bass. Presently the pilgrim's chant is played by the soloist, with quasi-recitative passages. The principal development is extensive and without soloist. It dies away into a suspensive silence, and two violas and a cello, off stage, intone a distant echo of the march theme. The close is orchestral.

Berlioz tells us in his Memoirs that his intention in composing his "Harold in Italy" was "to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's *Childe Harold.* Hence the title, *'Harold en Italie.'* As in the *Symphonie Fantastique,* a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the *Symphonie Fantastique,* the 'fixed idea,' interposes

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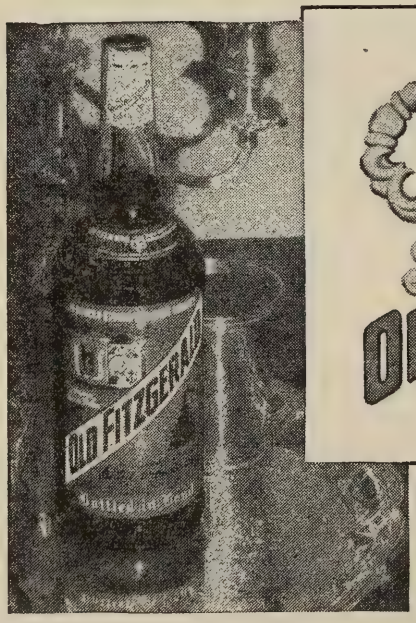
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itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any interruption of the development." The text of Byron's *Childe Harold* is not involved in Berlioz's plans. The composer no more than borrowed from the melancholy Englishman the concept of the romantic poet wandering about the Italian countryside, adding his individual comment to the scenes which passed before his eyes.

The history of Berlioz's *Harold in Italy* began, according to the Memoirs, with a concert at the Paris *Conservatoire* on December 22, 1833, a concert where the *Symphonie Fantastique* had a remarkable success, "taking the whole room by storm" and turning the tide of popularity in his favor. "And then," says Berlioz, "to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me

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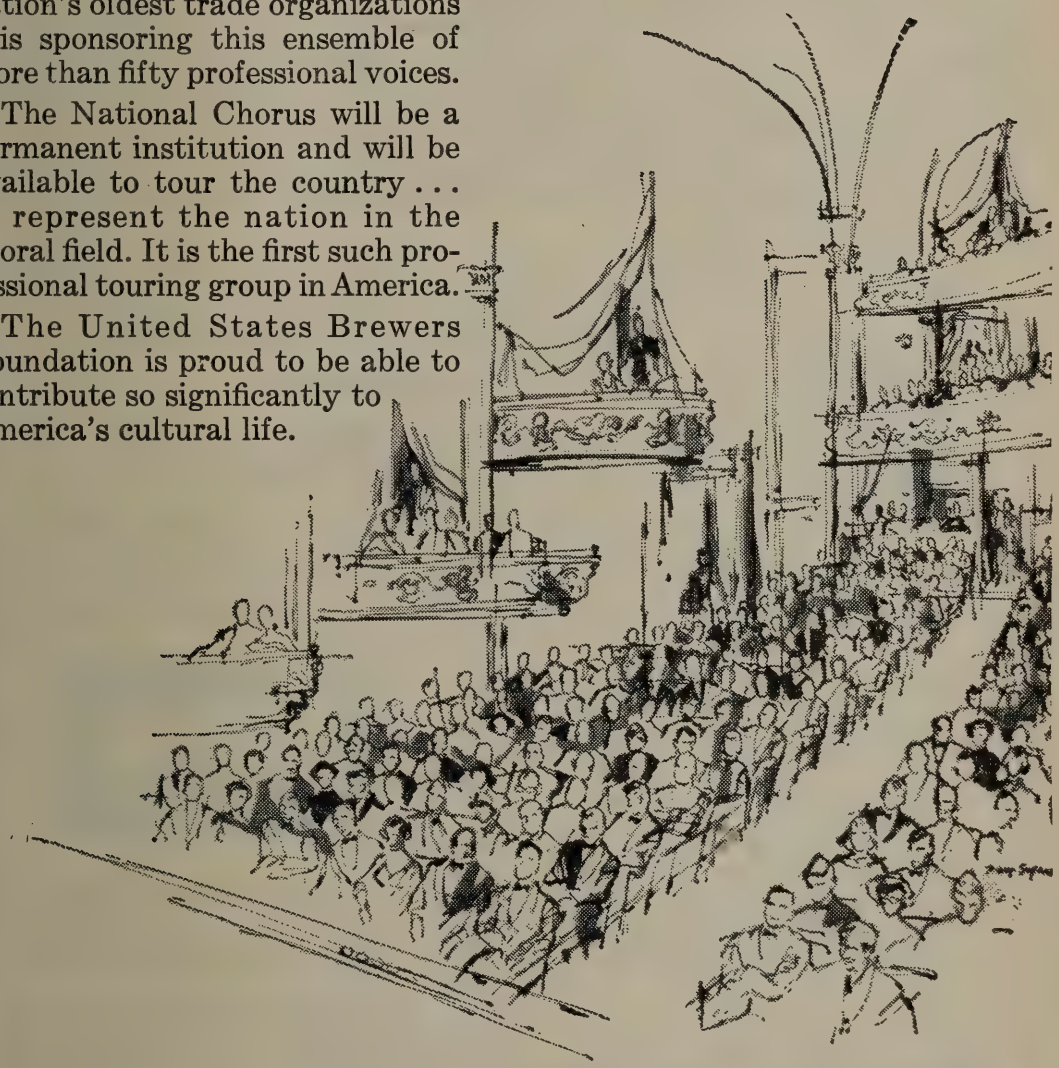
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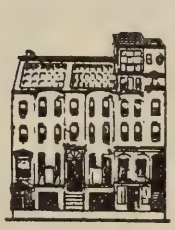
with burning praise, which set fire to my heart and head: *it was Paganini!*

"Some weeks after this vindicatory concert of which I have spoken, Paganini came to see me. 'I have a marvelous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.'

" 'Yes, indeed,' I answered, 'your proposition flatters me more than I can say, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no; I insist,' said Paganini; 'you will succeed; as for me, I am too sick at present to compose; I could not think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini, by his incomparable artistry, would know how to make the viola always the dominating instrument.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first



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movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that: there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterwards, suffering already from the affection of the larynx which ultimately killed him, he went to Nice, and returned to Paris only at the end of three years."

Adolphe Boschot, who has applied the suspicious eye of the sleuth as well as the scrutinizing eye of the scholar to the writings of Berlioz, is constrained to doubt the narrative up to this point. There are indications that Paganini was not present at the concert of December 22, and that Berlioz may have met him in the year previous. Berlioz's biographer is disposed to ask, as Berlioz did, why Paganini, who obviously wanted nothing more than a show piece for the viola and who was well qualified to write one, should have turned to the composer least qualified for such a task. Perhaps "Berlioz thought what an excellent thing it would be if Paganini were to play the viola in a work of his, and then, or later, imagined the rest of the story." So Ernest Newman sums up Boschot's attitude in his own invaluable

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edition of the Memoirs, and counters that if Paganini had not even made a specific request of Berlioz, *La Gazette Musicale* would hardly have been able to make this announcement unchallenged on January 26, 1834: "Paganini, whose health is improving daily, has asked of M. Berlioz a new composition after the manner of the 'Fantastic Symphony.'" Since a large part of Berlioz's statements will never be tracked down for final verification, it may be wisest to rest on the observation that Berlioz leans to magnification rather than distortion, that even when duly discounted, his narrative remains characteristic and interesting. The verities are not greatly disturbed.

The announcement made in the *Gazette* and other papers friendly to Berlioz described the proposed work as entitled *"Les Derniers Instants de Marie Stuart,"* as including a chorus, orchestra, and viola solo. and as affording the public its first opportunity to hear Paganini play upon this instrument.

If Paganini read this notice, he may well have wondered what was becoming of his request for a Viola Concerto, a vehicle where he and he only would be the center of attention. But Berlioz was not tailoring his musical plans to Paganini, Mary Stuart, or anyone else.

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He was meeting the problem of a marriage between the solo viola with all its peculiar characteristics and the orchestra. His incomparable orchestral instincts may have warned him away from the usual solo and tutti alternation, the display passage work of the concerto style. The magic of color, the dark hues of the "alto," were necessarily intermittent, were matched and interwoven with the surrounding instruments only when a natural confluence brought this about. For the most part, Berlioz's viola is a distinct voice like a spectator to the scene, sympathetic to its mood, now as a leading voice, now in an evocative background of arpeggios. Berlioz worked into his score usable, stored-up theme fragments: one he had intended for his *Rob Roy* Overture, others gleaned from his travels in Italy (although presumably his own). His sketches took symphonic proportions and grew into four movements. He referred to his project in letters simply as a "symphony." Its local allusions and its unsymphonic features seemed still to call for something programmatic, whereupon he borrowed his title from Byron.

Berlioz has nothing to say in his Memoirs about the last moments of Maria Stuart. Memories of his adventures in Italy, the brigands he had met in the Abruzzi, were probably more congenial, as the viola solo wove its way at will through the developing score. Berlioz

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did not bother with Paganini's admonition against rests. His incomparable orchestral instincts must have told him that the magic of color which lies in the viola is best caught by evocative backgrounds and intermittent relief — that it is most surely lost by over-insistence and displayful passage work.

Paganini did not hear it until December 16, 1838. It was another *Conservatoire* concert. Berlioz conducted both the *Fantastique* and the *Harold in Italy* Symphonies. The strange outcome of the performance should never be described except in his own words:

"Paganini was present; and I will now give the history of the famous occurrence of which so many contradictory versions exist, and about which so many unkind stories have been circulated.

"As I have already said, I composed *Harold* at the instigation of Paganini. Though performed several times during his absence, it had not figured at any of my concerts since his return; he therefore was not acquainted with it, and heard it that day for the first time.

"The concert was just over; I was in a profuse perspiration, and trembling with exhaustion, when Paganini, followed by his son Achilles, came up to me at the orchestra door, gesticulating violently. Owing to the throat affection of which he ultimately died, he had already completely lost his voice, and unless everything was perfectly quiet, no one but his son could hear or even guess what he was saying.

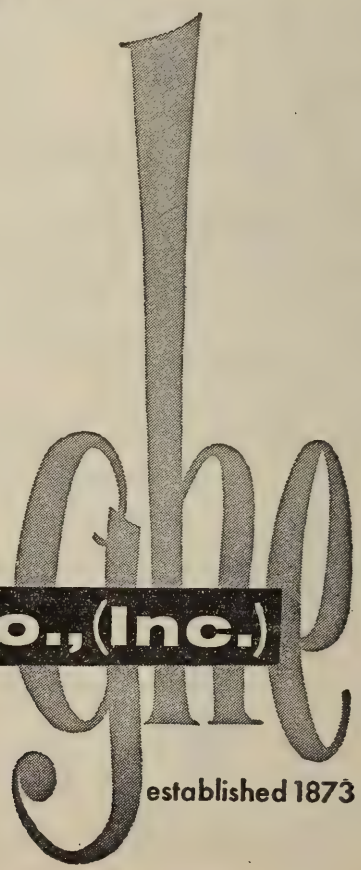
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He made a sign to the child, who got up on a chair, put his ear close to his father's mouth, and listened attentively.

"Achilles then got down, and, turning to me, said, 'My father desires me to assure you, sir, that he has never in his life been so powerfully impressed at a concert; that your music has quite upset him, and that if he did not restrain himself he should go down on his knees to thank you for it.' I made a movement of incredulous embarrassment at these strange words, but Paganini, seizing my arm, and rattling out, 'Yes, yes!' with the little voice he had left, dragged me up on the stage, where there were still a good many of the performers, knelt down, and kissed my hand. I need not describe my stupefaction; I relate the facts, that is all.

"On going out into the bitter cold in this state of white heat, I met Mr. Armand Bertin on the boulevard. There I remained for some time, describing the scene that had just occurred, caught a chill, went home, and took to my bed, more ill than before.

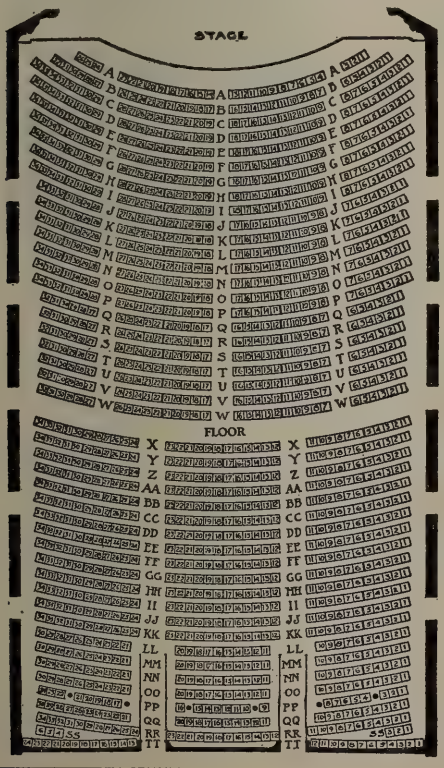
"The next day I was alone in my room, when little Achilles entered, and said, 'My father will be very sorry to hear that you are still ill; and if he were not so unwell himself, he would have come to see you. Here is a letter he desired me to give you.' I would have broken the

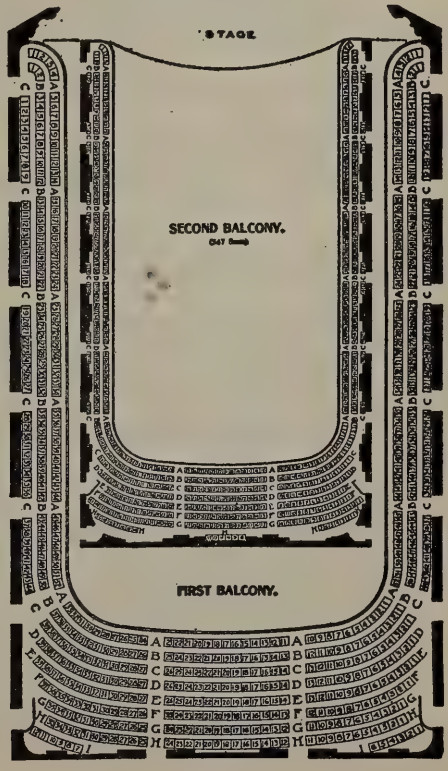
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seal, but the child stopped me, and saying, 'There is no answer; my father said you would read it when you were alone,' hastily left the room.

"I supposed it to be a letter of congratulations and compliments. and, opening it, read as follows:

'My dear friend,

'Beethoven is dead, and Berlioz alone can revive him. I have heard your divine compositions, so worthy of your genius, and beg you to accept, in token of my homage, twenty thousand francs, which will be handed to you by the Baron de Rothschild on presentation of the enclosed. Your most affectionate friend.

'Nicolò Paganini.

'Paris, December 18, 1838.'

"I know enough of Italian to understand a letter like this. The unexpected nature of its contents, however, surprised me so much that I became quite confused in my ideas, and forgot what I was doing. But a note addressed to M. de Rothschild was enclosed, and, without a thought that I was committing an indiscretion, I quickly opened it, and read these few words in French:

'Sir,

'Be so good as to remit to M. Berlioz the sum of twenty thousand francs which I left with you yesterday.

'Yours, etc., Paganini.'

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"Then only did the truth dawn on me, and I must evidently have grown quite pale, for my wife coming in at that moment, and finding me with a letter in my hand and a discomposed face, exclaimed, 'What's the matter now? Some new misfortune? Courage! we have endured as much before.'

" 'No, no; quite the contrary.'

" 'What, then?'

" 'Paganini.'

" 'Well, what of him?'

" 'He has sent me — twenty thousand francs.'

" 'Louis! Louis!' cried Henrietta, rushing distractedly in search of my son, who was playing in the next room. 'Come here! come with your mother; come and thank God for what He has done for your father.' And my wife and child ran back together and fell on their knees beside my bed, the mother praying, the child in astonishment joining his little hands beside her. O Paganini! what a sight! . . . Would that he could have seen it! . . .

"My first impulse, as may well be imagined, was to answer his letter, since it was impossible for me to leave the house. My reply has always seemed to me so inadequate and so far from what I really felt, that I dare not reproduce it. Some situations and feelings are quite overwhelming!

"Paganini's noble action soon became known in Paris, and for the next two days my room was the rendezvous of numerous artists all

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eager to see the famous letter, and learn the particulars of so strange an event. All congratulated me; one, indeed, showed a certain jealousy, not of me, but of Paganini. 'I am not rich,' he said, 'or I would willingly have done as much.' He was a violinist; and it is the only example I know of a spirit of honourable envy. Afterwards came out all the remarks, detractions, anger, and falsehoods of my enemies, the transports of delight and triumph of my friends, the letter I received from Jules Janin, his splendid article in the *Journal des Débats,* the abusive language with which I was honoured by certain low wretches, the scandalous insinuations against Paganini, the letting loose and the clashing of a score of good and evil passions.*

"In the midst of all this agitation and impetuous feeling, I was boiling over with impatience at not being able to leave my bed. At last, at the end of the sixth day, I felt a little better, and, unable longer to contain myself, I dressed, and ran off to the Néothermes, Rue de la Victoire, where Paganini was then living. They told me he was alone in the billiard-room. I went in, and we embraced without a word. After some minutes, as I was stammering out I know not what in the way of thanks, Paganini — whom I was able to understand in the empty room — cut me short with these words:

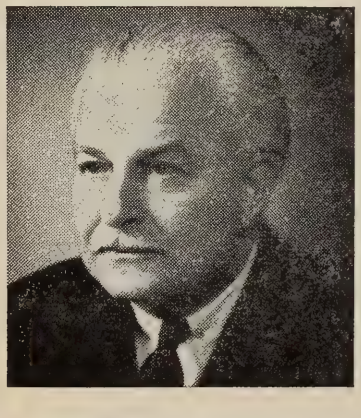
* Some accused Paganini of making a grand gesture of generosity to offset a reputation for closeness. Others intimated that Paganini was reaping undue glory by acting as intermediary for an anonymous donor, perhaps Bertin. There has been no evidence to cast legitimate doubt upon Paganini's integrity in the affair.

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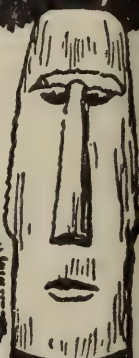
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"Having discharged my debts, and finding myself still in possession of a considerable sum, my one idea was to spend it in the way of music. 'I must,' I said to myself, 'leave off all other work, and write a masterpiece, on a grand new plan, a splendid work, full of passion and imagination, and worthy to be dedicated to the illustrious artist to whom I owe so much."

He decided to compose a symphony with voices upon "the sublime and ever-novel theme of Shakespeare's *Romeo and Juliet.*" He wrote it "in seven months, never pausing for more than three or four days out of every thirty." Meanwhile Paganini could not leave the Riviera on account of his health. He died on November 25 of the following year (1840). Whether by circumstance or disinclination, he never played in the *Harold in Italy* Symphony.

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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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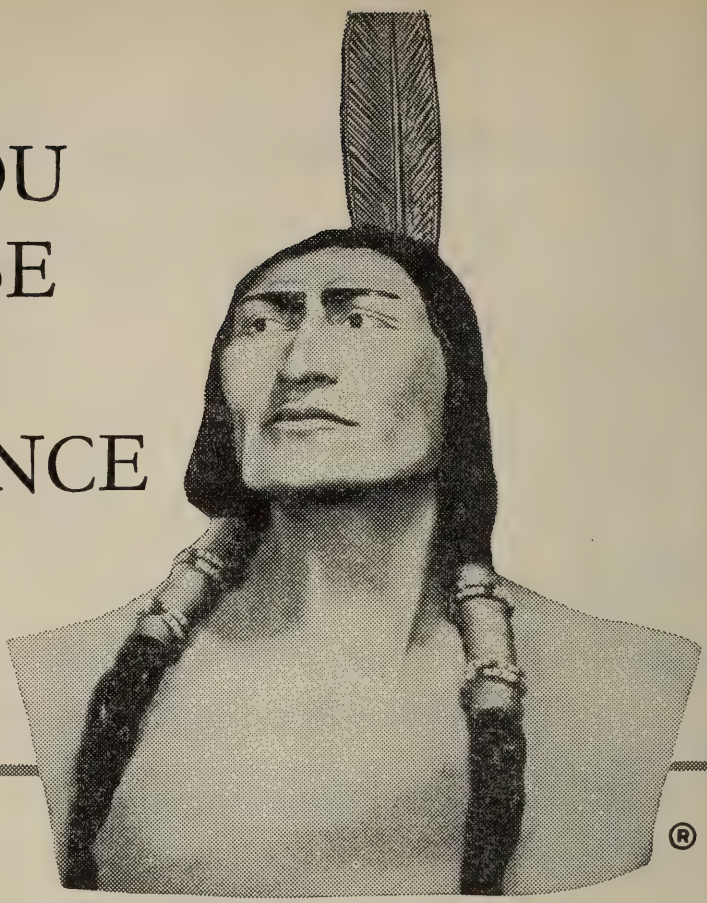
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THE BERKSHIRE MUSIC CENTER'S 15 YEARS OF LIVING STATISTICS

By CYRUS DURGIN

(Boston Globe, March 2, 1958)

Generally speaking, this chronicler believes that statistics are for actuaries, or for the birds, or for whoever wants them. They needn't come knocking at this door, parading up in orderly platoons of figures. There are things more interesting in this life.

But nonetheless, there is one form of statistics which is fascinating to anyone close to music, and that is concerned with where young musicians go and what they do after they leave the schools and conservatories where they have been educated.

These are what you might call living statistics. They are not just rows of figures arranged in patterns. They are symbols of living, working talent. They are especially valuable in that they give a very good idea of how and where standards of music education are carried. This is important, for successful principles of musical training do not stop with one generation of musicians. They have a fertilizing effect that may be carried far afield.

Take the Berkshire Music Center, the Summer school operated by the Orchestra at Tanglewood in conjunction with the annual Berkshire Festivals. Although the far-sighted Serge Koussevitzky founded the Center in 1940, the school has operated just 15 seasons, for sessions were suspended during the wartime years of 1943-44-45. Those 15 years of substantial enrollments have run up a large number of young professionals who have pursued careers pretty much the country over.

Since many of them themselves engage in teaching as well as performing, this has a double effect. It means that the principles inculcated by members of the

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Boston Symphony who are Music Center faculty have been spread over the country. The same has happened in the case of those who were composition students at Tanglewood, for at most of the annual sessions there has been, as composer-in-residence, so to speak, a leading world figure in contemporary musical creation. It is easy to get a notion of the long-range effect from a set of statistics compiled at Symphony Hall.

There are 269 former Berkshire Music Center students now engaged by 45 orchestras in the United States. Nine of them are conductors, eight assistant and associate conductors. Five of those orchestras have former Center students as concertmasters. Sixty-seven former students are principals, or first-desk players—through all the sections of the symphonic orchestra.

Getting down to cases, the Atlanta, Ga., Symphony has Harry Kruger as assistant conductor; Willis Page, himself a former Boston Symphony double-bass player, is associate conductor of the Buffalo Philharmonic. In Cincinnati, Thor Johnson has been conductor, and in Cleveland, Louis Lane is assistant conductor of the Cleveland Orchestra, and Robert Shaw (recently a guest in Boston) is associate conductor. Walter Hendl has been conductor in Dallas, and in Denver Allen Greene is assistant to the conductor. Maurice Bonney holds the post of associate conductor in Houston, Texas.

Continuing the list alphabetically by cities, we find a former Berkshire Center student is the conductor of the Louisville, Ky., Orchestra: Robert Whitney; Gerard Samuel associate conductor in Minneapolis, and Richard Bales conducting the National Gallery Orchestra in Washington, D. C. Howard Boatwright is assistant conductor in New Haven.

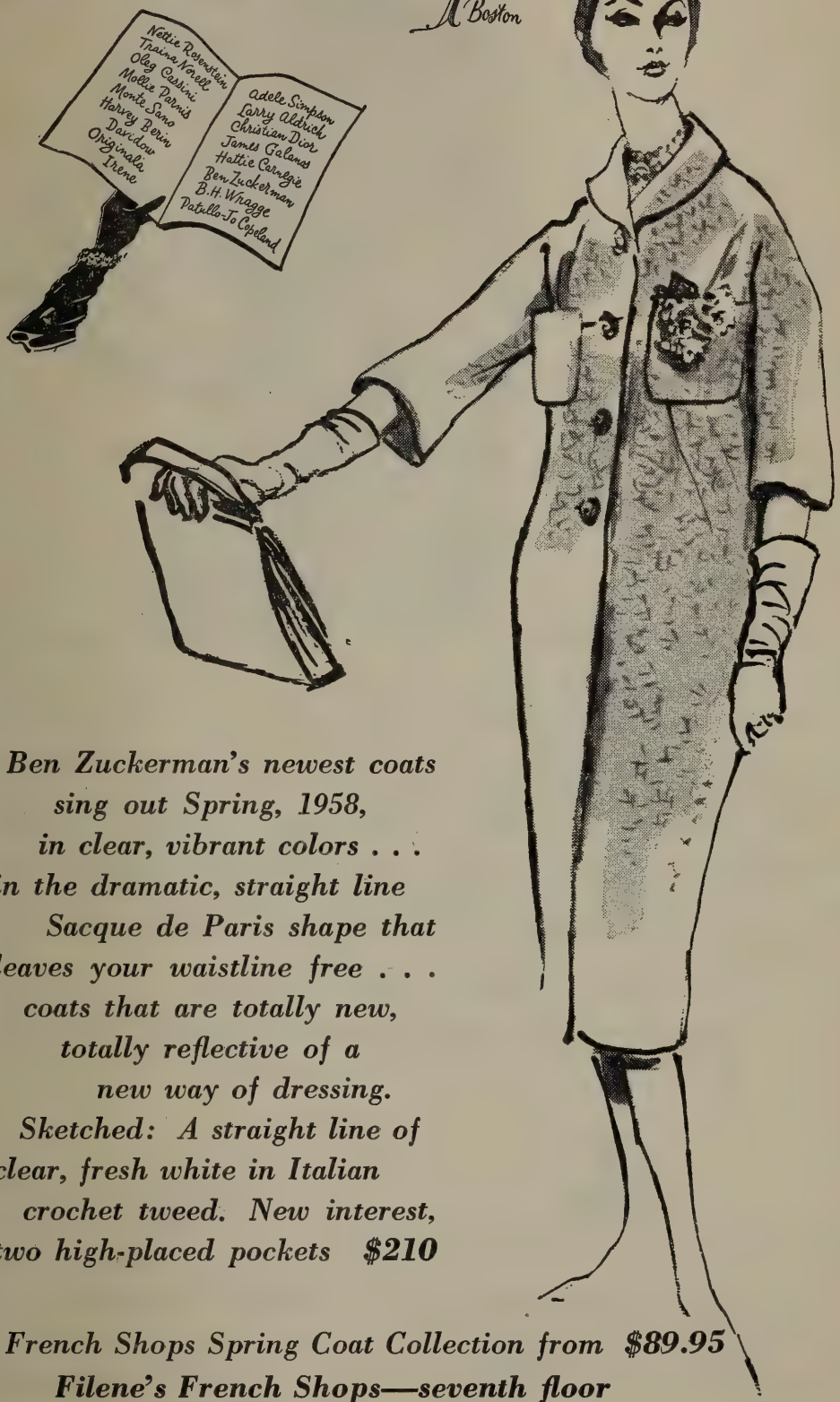
The most famous of all Berkshire Music Center alumni is, of course, the multifariously gifted Leonard Bernstein, who next Fall will take over as musical director of the New York Philharmonic. Thomas Schippers, operatic and symphonic conductor, and a guest here last week, is another. Theodore Bloomfield heads the Portland, Ore., Symphony, and in Des Moines Frank Noyes is conductor. Up north in Duluth, Hermann Herz wields a baton over the Symphony, and in Vancouver another Center graduate, Irwin Hoffman, is director.

This record is truly impressive, for while certain former students may have been at the Center for just one Summer, it does show how widely-ranging, geo-

(Continued on page 1323)

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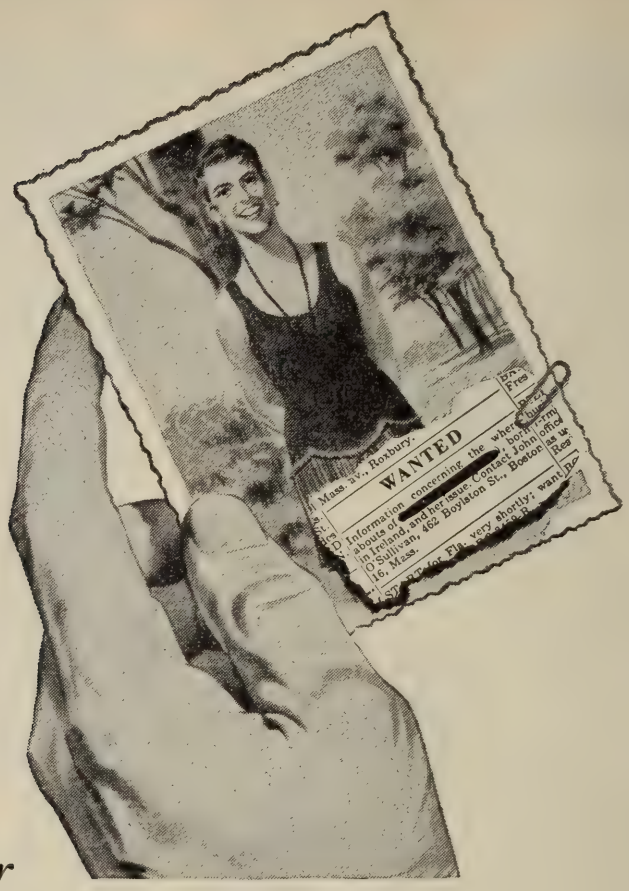
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THURSDAY AFTERNOON, April 3, *at* 2:15 *o'clock*

SATURDAY EVENING, April 5, *at* 8:30 *o'clock*

BACH . . . . . The Passion According to St. John (In two parts)

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(For text see page 1302)

THE PASSION ACCORDING TO ST. JOHN

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

Bach's *Johannespassion* is believed to have been first performed at the St. Thomas church in Leipzig on Good Friday, 1723. The score now extant, a revision made for performance in 1727, calls for 2 flutes, 2 oboes, strings, organ and harpsichord continuo, together with the solo voices. A Viola da Gamba is introduced with the contralto air after Jesus' death, and two Oboi da Caccia in the final tenor and soprano airs.

What was called "the first complete rendition in America" was given by the Bethlehem Bach Choir under Dr. Wolle, June 5, 1888. A special performance by members of the Handel & Haydn Society, April 16, 1897, was announced as the first performance in Boston. This Passion was performed by the Boston Symphony Orchestra as part of a Bach-Handel Festival on the 250th anniversary of the birth of these composers, April 19–20, 1935, the Bach Cantata Club, Mrs. Langdon Warner conductor, assisting. It was performed under the direction of Charles Munch on April 7, 1950, April 10, 1952, and March 29, 1956, the Harvard and Radcliffe choruses assisting.

THIS setting of The Passion According to St. John was the first of five Passions which have been attributed to Bach. Among them this and the *Matthäuspassion* only are complete and authentic be-



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yond dispute. Each, according to a custom during Bach's Cantorship at Leipzig, was performed at the Good Friday Vesper Service of the St. Thomas church and the St. Nicholas church on alternate years. The St. Matthew Passion was performed at St. Thomas' in 1729; the St. John Passion was probably Bach's inaugural score at Leipzig (other than the Cantata which he submitted as candidate to the post of Cantor of the St. Thomas School in February, 1723). The conjectured performance at the St. Thomas church in 1723 would have been a fortnight before his formal installation.

With this score, Bach turned away from the instrumental music which had so long occupied him at Cöthen, and devoted himself to the music of the Protestant Church ritual. A not inconsiderable part, but still only a part of his duties at Leipzig was to provide and perform, not only such music as the Passions, the Magnificat, the Mass in B minor, but a new cantata for each Sunday and each Holy day. There must have been little short of three hundred cantatas in all, of which one hundred and ninety are extant.

This astonishing output may not have been so onerous to this most fertile of composers as the meagre and ill-equipped performers which were allotted to him for its production. Leipzig could not have exacted, could not have more than dimly appreciated the great music that he gave them. When Bach, with two strokes of his quill inscribed before



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the title of his St. John Passion: "J. J." (*"Jesu Juva"*), it can be stated with confidence that he was really addressing the score, not to a particular congregation, not to a miserable group of half-starved choir boys and bungling "town pipers," but simply and with whole sincerity to his God, his heart overflowing with music of love and praise. It might be questioned whether any composer since could have so addressed himself entirely without affectation, or thoughtless formality.

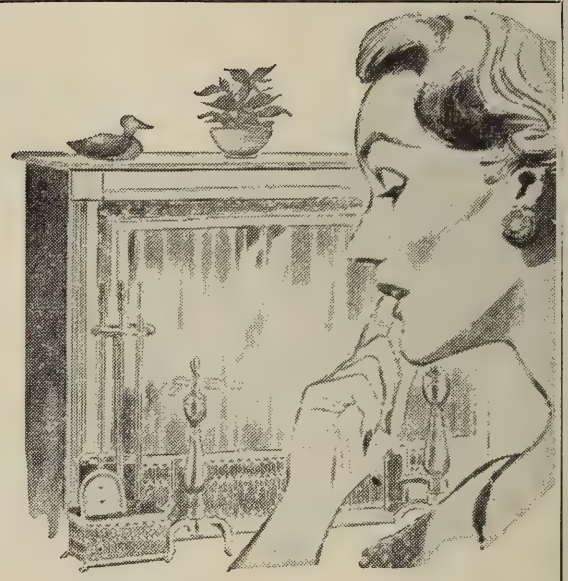
Taking up the St. John Passion, Bach first concerned himself with an age-old and fully developed form, a time-sanctified relic of German Protestantism. As with other forms, he simply accepted what he found, a type of music about to pass into disuse, and lifted it, with the force of surpassing genius and devotion, to an untold degree of poignant expression. After the St. Matthew Passion, musical depiction of that dramatic narrative could go no further.

The procedure was simple enough. Bach, following established custom, took the chapters from the biblical text describing the arrest, the trial, and the crucifixion of Jesus. This text, set in the form of a dramatic recitative, he put in the mouth of the "Evangelist," by tradition a tenor voice. The direct words of Jesus (always a bass), Pilate, or Peter, were given to other singers, within the recitative, while the interjections

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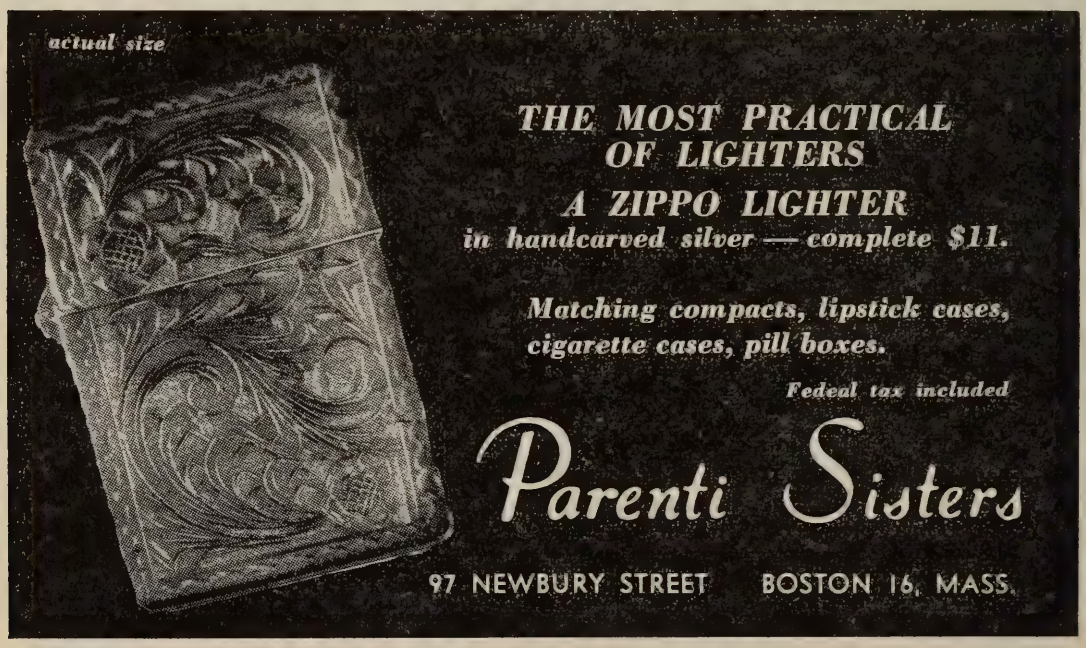
of the crowd or the soldiery were given to the chorus. After each sorrowful episode of the story, there would be a solo, set to a text written for the occasion, an outburst of pity, or exalted devotion, as if the emotion aroused by the tragic event were too intense to be contained. The chorales were affirmations of faith similarly inspired by the narrative, hymns where the congregation participated in the service.

• •

A backward glance at the development of the Passion music in the German Protestant Church merely emphasizes the fact that Bach, in writing his St. John Passion, merely followed, in every respect, an immediate precedent of procedure — with, of course, a difference.

The Lutheran reformed church inherited from the Roman ritual the custom of presenting the story of the divine passion in musical form. Johann Walther, as early as 1530, set the Passions both according to St. Matthew and St. John, and after him Bartholomäus Gese left a Passion in which the Evangelist intones the narrative while from the chorus comes not only the *"Turba,"* the voice of the crowd, but the individual parts of Jesus, Peter, or Pontius Pilate. Heinrich Schütz, about the middle of the seventeenth century, set all four of the evangelists. It

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should be noted that all of the choruses were *a capella* and polyphonically treated according to Roman tradition, that the recitatives were equally circumscribed by formal custom, although in the fervor of his subject, the composer often achieved living expression. But the custom of adding chorales or solo airs interrupting the narrative of the scripture for emotional commentary had not yet made its appearance. This custom was well established when Bach first treated the form. Handel in his first Passion (1704) expanded the rigid archaism and introduced contemplative solos. Reinhard Keiser (1712) and Johann Kuhnau, Bach's predecessor at Leipzig, in 1721, introduced chorales, in which the congregation joined the choristers. Thus the Passions which Bach knew and imitated were suffused with the dramatic freedom of the operatic style.

The orchestra in Bach's score doubles the vocal parts in the chorales, and accompanies the choruses. The recitatives are accompanied only by organ and harpsichord continuo. Parry notes the intentional absence of brilliant coloring in the instrumentation — "Bach omits trumpets as well as the horns altogether from the score of the *'Johannes-passion.'* It was natural that, for a function the object of which was the devout contemplation of the central mystery and tragedy of religion, he should choose instruments of more subdued tone, and he distributes them with evident consideration for the enhancement of the sentiment." But Bach seeks variety among the instruments of sombre character. In those numbers which represent the Jews' ex-



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postulation to Pilate, the second oboe part is given to the oboe d'amore, a deeper oboe, and in the successive tenor and soprano arias' deep lamentations over Christ's death, the dark color of the oboe da caccia (or its modern equivalent, the English horn) is used. In the final alto air, "It is finished," the solemn moment of Jesus' death, the viola da gamba (antecedent of the violoncello) is used.

Evidently not yet provided with a librettist, when, in 1723, still at Cöthen, Bach needed a text for his St. John's Passion, the composer, according to conjecture, had to contrive his own verses. He must have relied upon texts of the Hamburg Councillor, Barthold Hinrich Brockes, which Handel had set. At any rate, a number of stanzas used by Bach are revisions of Brockes. Spitta, comparing the original and the borrowed lines, says, "Brockes' words are in the very worst taste, but Bach's verge on utter nonsense." Yet Schweitzer finds that Bach "avoids the insipidities of Brockes," and "turns his dramatic ideas to better purpose." His choice of the Evangelist John (if it were choice and not compulsion) has puzzled the commentators. The text of St. John narrows considerably the account of Christ's last hours. The last supper, the agony in the garden, the prophecy of Peter's denial, the suicide of Judas Iscariot, the mockery of Christ upon the cross, the convulsions of nature at his passing — these essentially dramatic episodes, which Matthew vividly treats, are omitted in the gospel of John who, devoting two chapters (18 and

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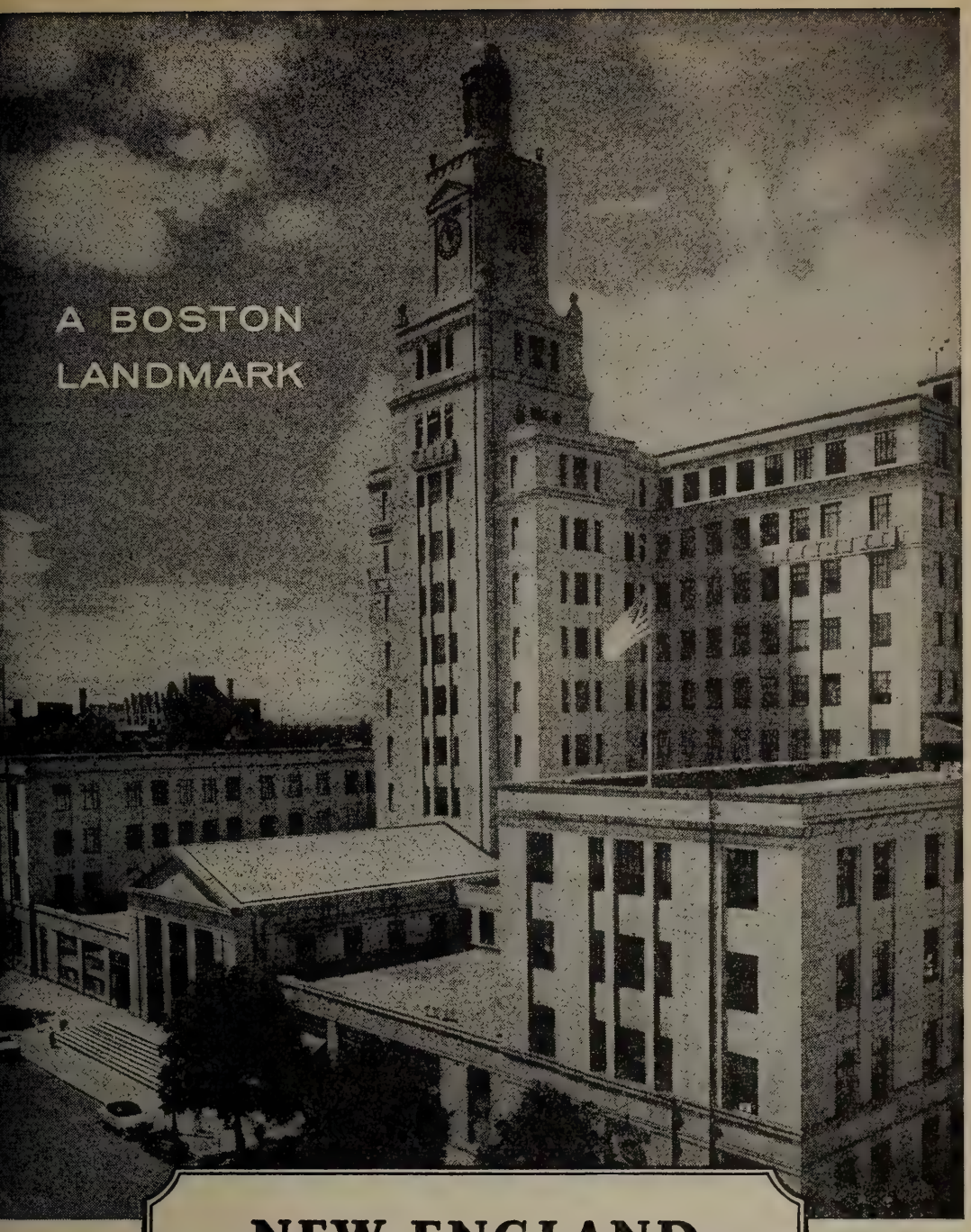
19) to the story, begins with Christ's arrest. The St. Matthew Passion, beginning with the last supper, reaches this point only at the end of the first part. The St. Matthew Passion is consequently more pictorial, more popular in appeal. It is likewise more wide spread, more disjointed in its narrative, and lends itself to the interspersion of contemplative arias and chorales. The St. John Passion is as a narrative more detailed, more continuous despite the fact that Bach took from Matthew such striking episodes as the earthquake, and Peter's remorse, and incorporated them in the text of John. This narrative dwells in more detail upon the trial of Christ for his life, his questioning by Pontius Pilate and the High Priest, and his skillful answers — material less exterior, more subtle and thoughtful, and not without its tensely dramatic side. The St. Matthew Passion, containing seventy-eight successive choruses, airs, and recitatives, is considerably longer than the St. John Passion, which numbers only sixty-eight. The score of the St. John Passion was revised not less than three times for subsequent performances, as changes in the parts show. The score which has come down to us is that used at a performance of 1727, other choruses having been used before (such as the present closing chorus of the first part of the St. Matthew Passion, which originally opened the St. John Passion).

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PART ONE

CHORUS

Herr, unser Herrscher, dessen Ruhm in allen Landen herrlich ist. Zeig' uns durch deine Passion, dass du, der wahre Gottes Sohn, zu aller Zeit, auch in der grössten Niedrigkeit, verherrlicht worden bist.

Lord and Master, whose fame is spread in all lands. Show by Thy Passion that Thou, the true Son of God, hath for all time helped us by Thy strength in time of need.

RECITATIVE

EVANGELIST: Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, darein ging Jesus und seine Jünger; Judas aber, der ihn verrieth, wusste den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern; da nun Judas zu sich hatte genommen die Schaar, und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen; als nun Jesus wusste Alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

JESUS: Wen suchet ihr?

EVANGELIST: Sie antworteten ihm:

EVANGELIST: Jesus went forth with his disciples over the brook Cedron, where was a garden, into which he entered, and his disciples. And Judas also, which betrayed him, knew the place: for Jesus oft times resorted thither with his disciples. Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons. Jesus, therefore, knowing all things that should come upon him, went forth, and said unto them,

JESUS: Whom seek ye?

EVANGELIST: They answered,

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CHORUS

Jesum von Nazareth!

Jesus of Nazareth!

RECITATIVE

EVANGELIST: Jesus spricht zu ihnen:

JESUS: Ich bin's!

EVANGELIST: Judas aber, der ihn verrieth, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bin's! wichen sie zurücke und fielen zu Boden. Da fragete er sie abermal:

JESUS: Wen suchet ihr?

EVANGELIST: Sie aber sprachen:

EVANGELIST: Jesus saith unto them,

JESUS: I am he.

EVANGELIST: And Judas also, which betrayed him, stood with them. As soon then as he had said unto them, "I am he," they went backward, and fell to the ground. Then asked he them again,

JESUS: Whom seek ye?

EVANGELIST: And they said,

CHORUS

Jesum von Nazareth!

Jesus of Nazareth!

RECITATIVE

EVANGELIST: Jesus antwortete:

JESUS: Ich hab's euch gesagt, dass ich's sei, suchet ihr denn mich, so lasset diese gehen!

EVANGELIST: Jesus answered,

JESUS: I told you that I am he: if therefore ye seek me, let these go their way.

CHORALE

O grosse Lieb, o Lieb' ohn' alle Maasse,
Die dich gebracht auf diese Marterstrasse!
Ich lebte mit der Welt in Lust und Freuden,
Und du musst leiden.

Thy great love, Thy love without measure, hath brought Thee in the ways of pain. I have lived my life in peace, and Thou must suffer!



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RECITATIVE

EVANGELIST: Auf dass das Wort erfüllet würde, welches er sagte: Ich habe der Keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus, und schlug nach des Hohenpriesters Knecht, und hieb ihm sein recht Ohr ab, und der Knecht hiess Malchus. Da sprach Jesus zu Petro:

JESUS: Stecke dein Schwert in die Scheide; soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

EVANGELIST: That the saying might be fulfilled, which he spake, Of them which thou gavest me have I lost none. Then Simon Peter having a sword, drew it out, and smote the high priest's servant, and cut off his right ear. The servant's name was Malchus. Then said Jesus unto Peter,

JESUS: Put up thy sword into the sheath: the cup which my Father hath given me, shall I not drink it?

CHORALE

Dein Will' gescheh', Herr Gott, zugleich
Auf Erden wie im Himmelreich;
Gib uns Geduld in Leidenszeit,
Gehorsam sein in Lieb' und Leid,
Wehr' und steur' allem Fleisch und Blut,
Das wider deinen Willen tut.

Thy will, Lord God, be done on earth as in the heavenly kingdom; give us patience in our time of trouble, submission in joy and sorrow, direction to those who go against Thy will.

RECITATIVE

EVANGELIST: Die Schaar aber und der Oberhauptmann, und die Diener der Juden nahmen Jesum und banden ihn, und führeten ihn auf's erste zu Hannas, der war Caiphas Schwäher, welcher des Jahres Hoherpriester war; es war aber Caiphas, der den Juden rieth, es wäre gut, dass ein Mensch würde umbracht für das Volk.

EVANGELIST: Then the band and the chief captain, and the officers of the Jews, took Jesus, and bound him, and led him away to Annas first; for he was father-in-law to Caiaphas which was the high priest that same year. Now Caiaphas was he which gave counsel to the Jews, that it was expedient that one man should die for the people.

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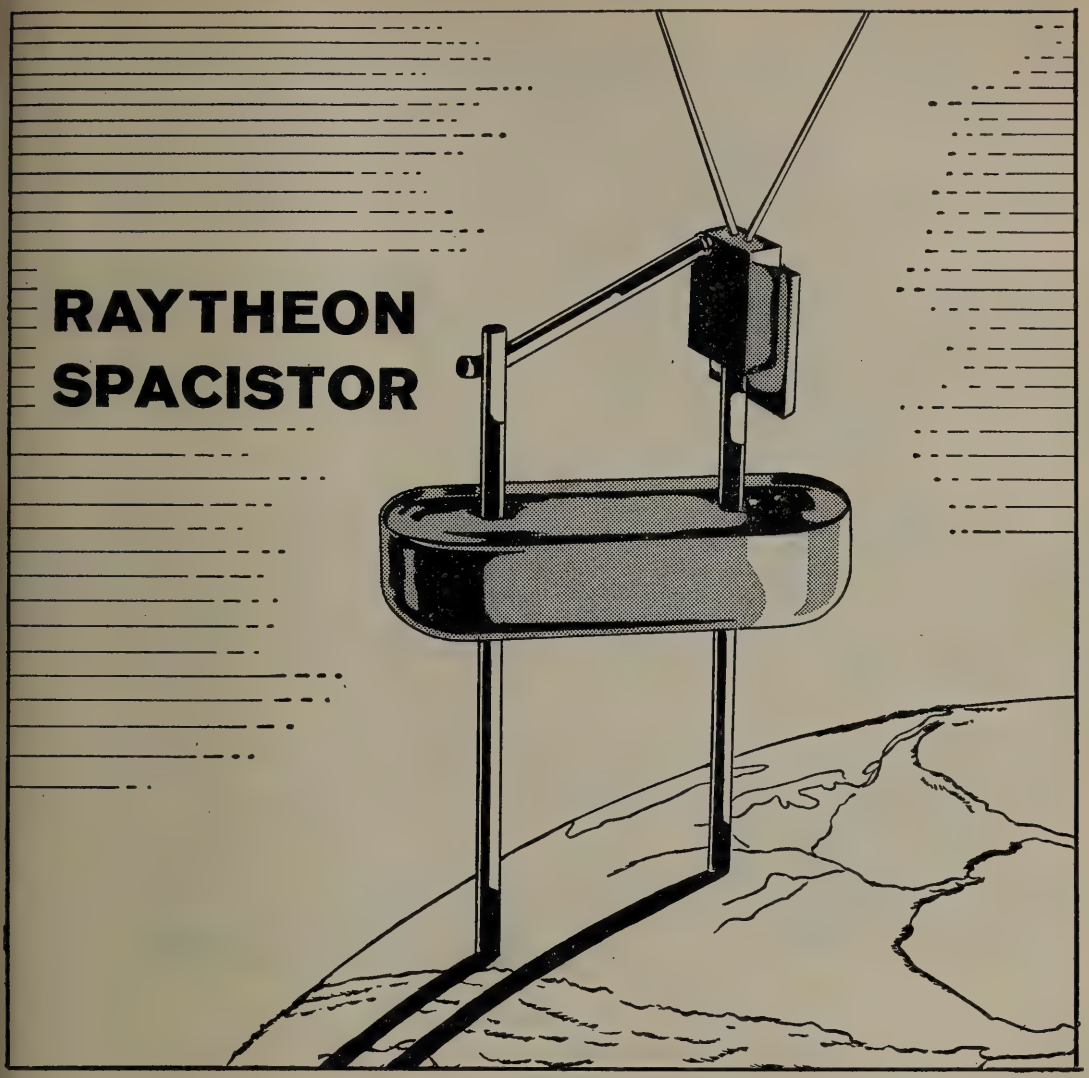
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[1307]

ARIA

CONTRALTO SOLO: Von den Stricken meiner Sünden mich zu entbinden, wird mein Heil gebunden.

Mich von allen Lasterbeulen völlig zu heilen, lässt er sich verwunden.

CONTRALTO SOLO: Release me from the bondage of my sins, as my Saviour was bound. Heal me from my wounds as He was bruised and wounded.

RECITATIVE

EVANGELIST: Simon Petrus aber folgete Jesu nach, und ein andrer Jünger.

EVANGELIST: And Simon Peter followed Jesus, and so did another disciple.

ARIA

SOPRANO SOLO: Ich folge dir gleichfalls mit freudigen Schritten, und lasse dich nicht, mein Leben, mein Licht.

Befördre den Lauf und höre nicht auf, selbst an mir zu ziehen, zu schieben, zu bitten.

SOPRANO SOLO: I follow Thee with joyful steps, for Thou art my life, my light. Order my way and fail not to be near me, to protect me.

RECITATIVE

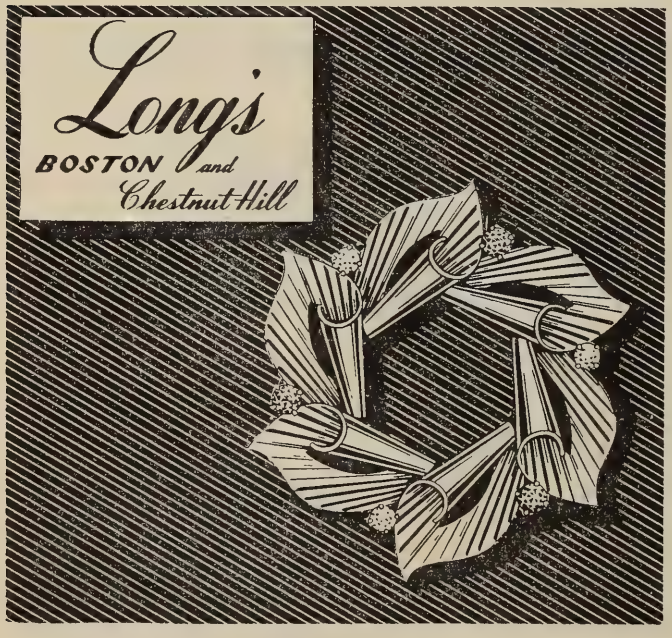
EVANGELIST: Es stunden aber die Knechte und Diener, und hatten ein Kohlfeu'r gemacht, denn es war kalt, und wärmeten sich. Petrus aber stund bei ihnen und wärmete sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm.

EVANGELIST: And the servants and officers stood there, who had made a fire of coals; for it was cold: and they warmed themselves: and Peter stood with them, and warmed himself. The high priest then asked Jesus of his disciples, and of his doctrine. Jesus answered him.

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JESUS: Ich habe frei, öffentlich geredet vor der Welt, ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammen kommen, und habe nichts im Verborgnen geredet. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe; siehe, dieselbigen wissen, was ich gesaget habe!

JESUS: I spake openly to the world; I ever taught in the synagogue, and in the Temple, whither the Jews always resort; and in secret I have said nothing. Why askest thou me? Ask them that have heard me what I have said unto them: behold, they know what I said.

EVANGELIST: Als er aber solches redete, gab der Diener einer, die dabei stunden, Jesu einen Backenstreich, und sprach:

DIENER: Solltest du dem Hohenpriester also antworten?

EVANGELIST: Jesus aber antwortete

JESUS: Hab' ich übel geredt, so beweise es, dass es böse sei, hab' ich aber recht geredt, was schlägest du mich?

EVANGELIST: And when he had thus spoken, one of the officers which stood by, struck Jesus with the palm of his hand, saying,

OFFICER: Answerest thou the high priest so?

EVANGELIST: Jesus answered him,

JESUS: If I have spoken evil, bear witness of the evil: but if well, why smitest thou me?

CHORALE

Wer hat dich so geschlagen, mein Heil, und dich mit Plagen so übel zugericht't? Du bist ja nicht ein Sünder, wie wir und unsre Kinder, von Missethaten weisst du nicht.

Who has struck Thee, my Saviour, and laid a hand upon Thee? Thou in Thy wisdom art not the sinner, but we and our children.



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RECITATIVE

EVANGELIST: Und Hannas sandte ihn gebunden zu dem Hohenpriester Caiphas; Simon Petrus stund und wärmete sich, da sprachen sie zu ihm:

EVANGELIST: Now Annas had sent him bound unto Caiaphas the high priest. And Simon Peter stood and warmed himself: They said therefore unto him,

CHORUS

Bist du nicht seiner Jünger einer?

Art thou not also one of his disciples?

RECITATIVE

EVANGELIST: Er leugnete aber und sprach:

PETRUS: Ich bin's nicht!

EVANGELIST: Spricht des Hohenpriesters Knecht einer, ein Gefreund'ter dess, dem Petrus das Ohr abgehauen hatte:

DIENER: Sahe ich dich nicht im Garten bei ihm?

EVANGELIST: Da verleugnete Petrus abermal, und also bald krähete der Hahn. Da gedachte Petrus an die Worte Jesu, und ging hinaus und weinete bitterlich.

EVANGELIST: He denied it, and said:

PETER: I am not.

EVANGELIST: One of the servants of the high priest, being his kinsman whose ear Peter cut off, saith,

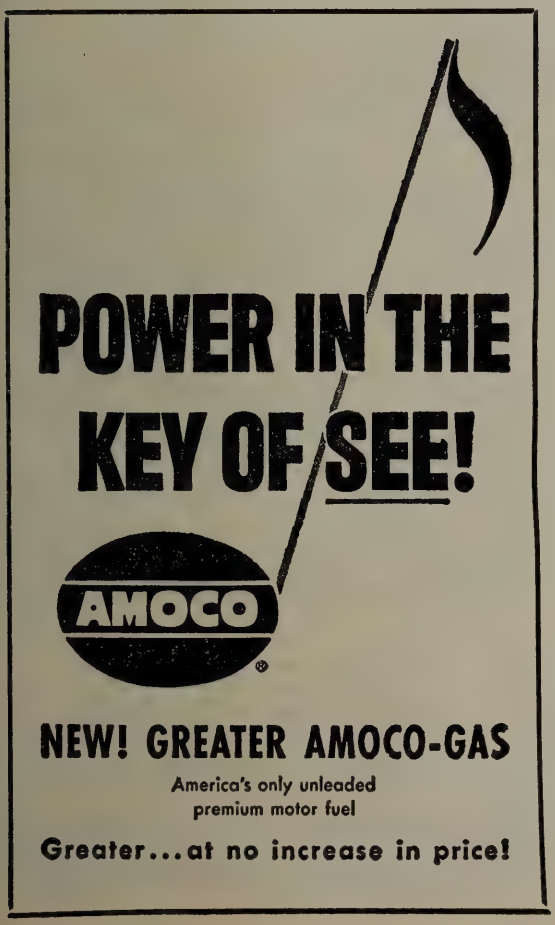
SERVANT: Did not I see thee in the garden with him?

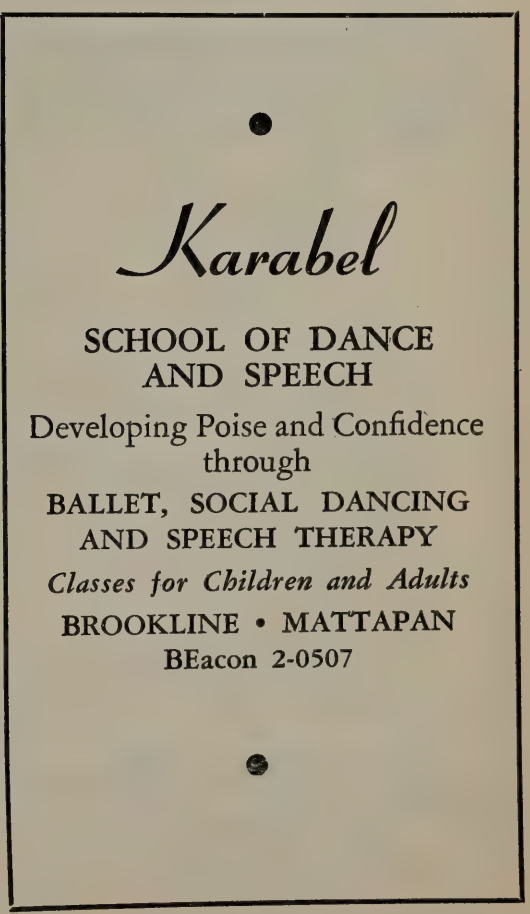
EVANGELIST: Peter then denied again, and immediately the cock crew. And Peter remembered the words of Jesus, and he went out, and wept bitterly.

ARIA

TENOR SOLO: Ach, mein Sinn, wo willst du endlich hin, wo soll ich mich erquicken? Bleib' ich hier, oder wünsch' ich mir Berg und Hügel auf den Rücken? Bei der Welt ist gar kein Rath, und im Herzen steh'n die Schmerzen meiner Missethat, weil der Knecht den Herrn verleugnet hat.

TENOR SOLO:
Oh, my soul, what end awaits? Who will stand beside me? Shall I stay here or seek mountain heights? On earth there is no counsel and in my heart is the pain of my error, for the servant has denied his Lord.





CHORALE

Petrus, der nicht denkt zurück, seinen Gott verneinet,
Der doch auf ein'n ernsten Blick bitterlichen weinet:
Jesu, blicke mich auch an, wenn ich nicht will büssen;
Wenn ich Böses hab' gethan, rühre mein Gewissen.

Peter, without thinking, denied his Master, but now at once weeps bitterly. Jesus, look Thou upon me if I do not repent, if I have done wrong, help me to know.

PART TWO

CHORALE

Christus, der uns selig macht, kein Bös's hat begangen,
Der ward für uns in der Nacht als ein Dieb gefangen,
Geführt vor gottlose Leut' und fälschlich verklaget,
Verlacht, verhöhnt und verspeit, wie denn die Schrift saget.

Christ, who makes us blessed, who did no wrong, was seized in the night, like a thief, led before Godless people and falsely accused, derided, scorned, despised, as the Scriptures foretold.

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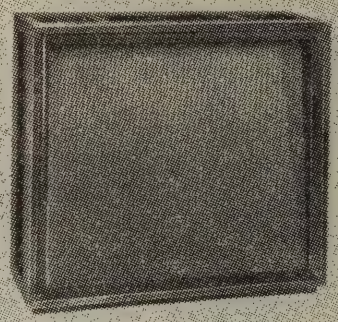
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Readers of this program knew him as a knowledgeable assessor of Boston's musical output. Clever as the Columnist was with the turned phrase, the Critic never used an evening at Symphony Hall as a vehicle for the display of wit or omniscience, confining his remarks to the specifics of the performance. Another critic might have described: What I Wish Had Happened But Didn't. Still another: This Is Exactly What Went Wrong. There was neither catastrophe nor caprice in art as observed by Elie; only more or less enjoyment and memorability, politely and pertinently translated into linotype.

In 1947, when we opened the country's first hi-fi equipment demonstration room, we hopefully asked Rudolph Elie down for a look. He stayed an hour, later devoting an entire Herald column to our venture. On at least one other occasion he gave us a "galley" of the choicest publicity. Ever the reporter, he could tolerate the most obvious bid for free advertising if the news values were actually there. The same giving graciousness was annually extended to the New England High-Fidelity Music Show, a trade event to which he even lent his good name for the letterhead.

The formula? You asked . . . he gave. That may explain why we are still saying Thanks, Rudy. For the good prose, good sense, and the rose-colored glass you blew in the A.M. edition. For finding yet another cuisine where the ladle is not for burning. For never saying the negative, the obvious, or even the uninteresting.

A man who can wear many hats and look good in all of them is quite a guy! Rudolph Elie was such a man: reporter, columnist, novelist, speaker, musician, humorist, critic, gourmet. His closer friends undoubtedly could add to the list. We knew him just well enough to say him this goodbye, and we say it with our one commercial hat in our hand.

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RECITATIVE

EVANGELIST: Da führeten sie Jesum von Caiphas vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf dass sie nicht unrein würden, sondern Ostern essen möchten. Da ging Pilatus zu ihnen hinaus, und sprach:

EVANGELIST: Then led they Jesus from Caiaphas into the Hall of Judgment: and it was early; and they themselves went not into the Judgment Hall, lest they should be defiled, but that they might eat the Passover. Pilate then went out unto them, and said,

PILATUS: Was bringet ihr für Klage wider diesen Menschen?

PILATE: What accusation bring ye against this man?

EVANGELIST: Sie antworteten und sprachen zu ihm:

EVANGELIST: They answered and said unto him,

CHORUS

Wäre dieser nicht ein Uebelthäter, wir hätten dir ihn nicht überantwortet.

If he were not a malefactor, we would not have delivered him.

RECITATIVE

EVANGELIST: Da sprach Pilatus zu ihnen:

EVANGELIST: Then said Pilate unto them,

PILATUS: So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze!

PILATE: Take ye him, and judge him according to your law.

EVANGELIST: Da sprachen die Juden zu ihm:

EVANGELIST: The Jews therefore said unto him,

CHORUS

Wir dürfen Niemand tödten.

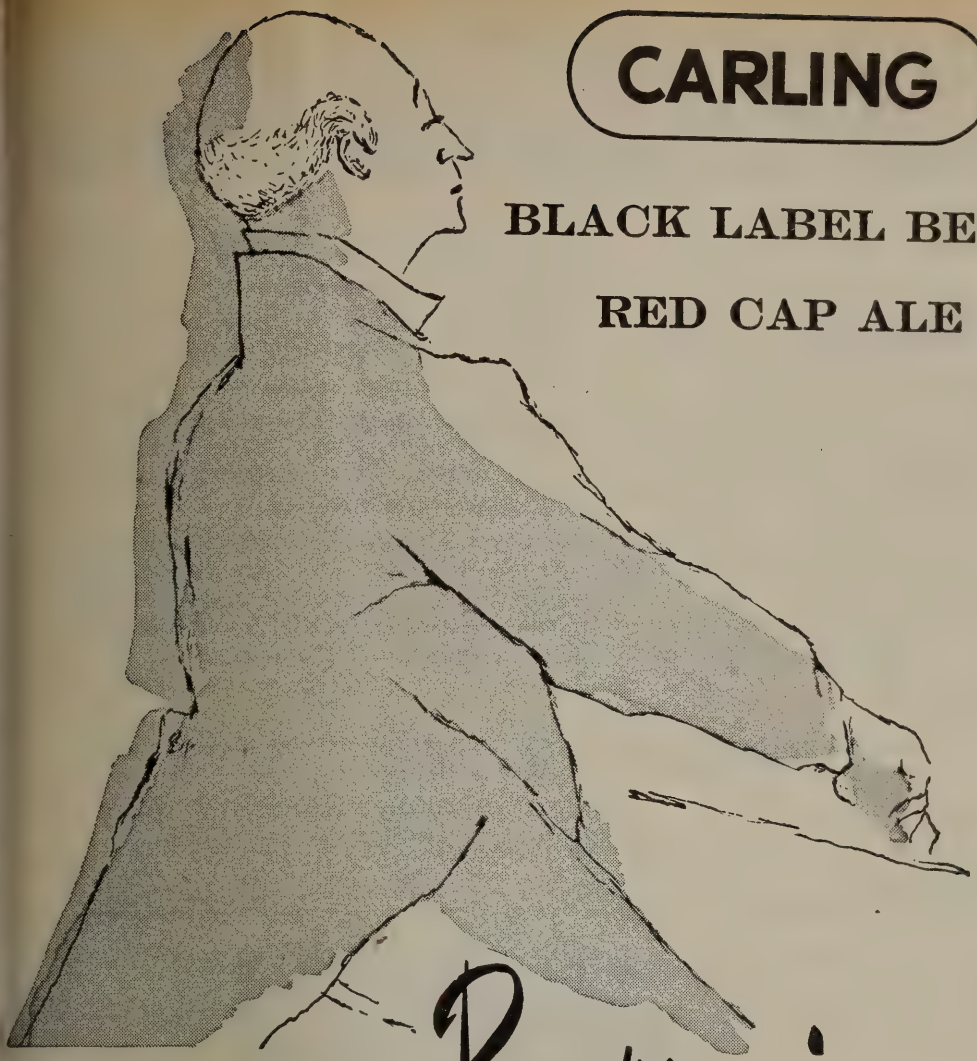
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[1315]

RECITATIVE

EVANGELIST: Auf dass erfüllet würde das Wort Jesu, welches er sagte, da er deutete, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus, und rief Jesum, und sprach zu ihm:

EVANGELIST: That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate entered into the Judgment Hall again and called Jesus, and said unto him,

PILATUS: Bist du der Juden König?

PILATE: Art thou the King of the Jews?

EVANGELIST: Jesus antwortete:

EVANGELIST: Jesus answered,

JESUS: Redest du das von dir selbst oder haben's dir Andere von mir gesagt?

JESUS: Sayest thou this thing of thyself, or did others tell it thee of me?

EVANGELIST: Pilatus antwortete:

EVANGELIST: Pilate answered,

PILATUS: Bin ich ein Jude? Dein Volk und die Hohenpriester haben dich mir überantwortet; was hast du gethan?

PILATE: Am I a Jew? Thine own nation, and the chief priests have delivered thee unto me. What hast thou done?

EVANGELIST: Jesus antwortete:

EVANGELIST: Jesus answered,

JESUS: Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine Diener würden darob kämpfen, dass ich den Juden nicht überantwortet würde! aber, nun ist mein Reich nicht von dannen.

JESUS: My kingdom is not of this world: if my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews: but now is my kingdom not from hence.

CHORALE

Ach, grosser König, gross zu allen Zeiten,
Wie kann ich g'nugsam diese Treu ausbreiten?
Kein's Menschen Herze mag indess ausdenken,
Was dir zu schenken.

Ah, mighty King eternal, how can I tell of Thy greatness?
No heart of man can conceive Thy glory.



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RECITATIVE

EVANGELIST: Da sprach Pilatus zu ihm:	EVANGELIST: Pilate therefore said unto him,
PILATUS: So bist du dennoch ein König?	PILATE: Art thou a King then?
EVANGELIST: Jesus antwortete;	EVANGELIST: Jesus answered,
JESUS: Du sagst's, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, dass ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme.	JESUS: Thou sayest that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Everyone that is of the truth heareth my voice.
EVANGELIST: Spricht Pilatus zu ihm:	EVANGELIST: Pilate saith unto him,
PILATUS: Was ist Wahrheit?	PILATE: What is truth?
EVANGELIST: Und da er das gesaget, ging er wieder hinaus zu den Juden und spricht zu ihnen:	EVANGELIST: And when he had said this, he went out again unto the Jews, and saith unto them,
PILATUS: Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, dass ich euch einen losgebe; wollt ihr nun, dass ich euch der Juden König losgebe?	PILATE: I find in him no fault at all. But ye have a custom, that I should release unto you one at the Passover; will ye therefore that I release unto you the King of the Jews?
EVANGELIST: Da schrieen sie wieder allesammt und sprachen:	EVANGELIST: Then cried they all again, saying,

CHORUS

Nicht diesen, sondern Barabbam!	Not this man, but Barabbas.

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RECITATIVE

EVANGELIST: Barabbas aber war ein Mörder. Da nahm Pilatus Jesum und geisselte ihn.

EVANGELIST: Now Barabbas was a robber. Then Pilate therefore took Jesus, and scourged him.

ARIOSO

BASS SOLO: Betrachte, meine Seel', mit ängstlichem Vergnügen, mit bittrer Lust und halb beklemmtem Herzen, dein höchstes Gut in Jesu Schmerzen, wie dir aus Dornen, so ihn stechen, die Himmelsschlüsselblumen blühn; du kannst viel süsse Frucht von seiner Wermuth brechen, drum sieh' ohn' Unterlass auf Ihn.

BASS SOLO: Ponder, O my soul, in agony and rapture, with bitter joy and heart oppressed, thou wilt find benefit in Jesus' sorrow. The thorns that crown Him will seem to bloom with heavenly flowers; His wormwood will seem to yield sweet fruit; gaze, ever gaze upon Him.

RECITATIVE

EVANGELIST: Und die Kriegsknechte flochten eine Krone von Dornen, und setzten sie auf sein Haupt, und legten ihm ein Purpurkleid an, und sprachen:

EVANGELIST: And the soldiers plaited a crown of thorns, and put it on his head, and they put on him a purple robe, and said,

CHORUS

Sei gegrüsset, lieber Judenkönig!

Hail, thou King of the Jews.

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RECITATIVE

EVANGELIST: Und gaben ihm Backenstreiche. Da ging Pilatus wieder heraus und sprach zu ihnen:

PILATUS: Sehet, ich führe ihn heraus zu euch, dass ihr erkennet, dass ich keine Schuld an ihm finde.

EVANGELIST: Also ging Jesus heraus, und trug eine Dornenkrone und Purpurkleid. Und er sprach zu ihnen:

PILATUS: Sehet, welch ein Mensch!

EVANGELIST: Da ihn die Hohenpriester und die Diener sahen, schrieen sie und sprachen:

EVANGELIST: And they smote him with their hands. Pilate therefore went forth again, and saith unto them,

PILATE: Behold, I bring him forth to you, that ye may know that I find no fault in him.

EVANGELIST: Then came Jesus forth, wearing the crown of thorns, and the purple robe; and Pilate saith unto them,

PILATE: Behold, the man.

EVANGELIST: When therefore the chief Priests and officers saw him, they cried out,

CHORUS

Kreuzige!

Crucify him!

RECITATIVE

EVANGELIST: Pilatus sprach zu ihnen:

PILATUS: Nehmet ihr ihn hin und kreuziget ihn: denn ich finde keine Schuld an ihm!

EVANGELIST: Die Juden antworteten ihm

EVANGELIST: Pilate saith unto them,

PILATE: Take ye him, and crucify him: for I find no fault in him.

EVANGELIST: The Jews answered him,

CHORUS

Wir haben ein Gesetz, und nach dem Gesetz soll er sterben, denn er hat sich selbst zu Gottes Sohn gemacht.

We have a law, and by our law he ought to die, for he made himself the Son of God.

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(Continued from page 1284)

graphically, the work of the Center has had effect. I think it may be claimed that for the most part the students at Tanglewood have been the cream of the crop. Certainly that has been true of conducting students, many of whom originally went to study under the supervision of Koussevitzky. Some of those who attended in the earliest seasons are now approaching the prime of career.

• •

THE SOLOISTS

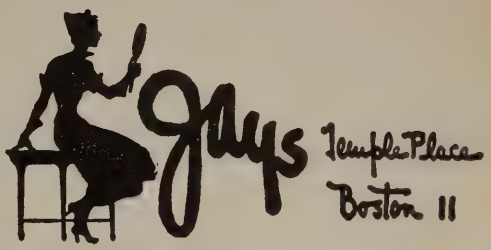
The soloists in the present performances have all, except one, appeared with this Orchestra previously, Blake Stern having made his first appearance here in Stravinsky's Canticum Sacrum earlier this season.

Mattiwilda Dobbs, who is heard for the first time with the Orchestra, has taken a prominent place in opera performances far and wide, having sung at Covent Garden in London, at the Glyndebourne Festival, at La Scala, Milan (she was the first Negro singer to appear on that stage), at the Festivals in Edinburgh and Holland. She has become a prominent singer of the Metropolitan Opera Company. Miss Dobbs, born in Atlanta, began her public career when she took first prize in the 1951 International Musical Competition in Geneva, Switzerland. Her previous studies had included a season in the Opera Department of the Berkshire Music Center in 1949.

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RECITATIVE

EVANGELIST: Da Pilatus das Wort hörete, fürchtet er sich noch mehr; und ging wieder hinein in das Richthaus, und sprach zu Jesu:

PILATUS: Von wannen bist du?

EVANGELIST: Aber Jesus gab ihm keine Antwort; da sprach Pilatus zu ihm:

PILATUS: Redest du nicht mit mir? weissest du nicht, dass ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben?

EVANGELIST: Jesus antwortete:

JESUS: Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's gröss're Sünde:

EVANGELIST: Von dem an trachtete Pilatus, wie er ihn losliesse.

EVANGELIST: Die Juden aber schrieen und sprachen

EVANGELIST: When Pilate therefore heard that saying, he was the more afraid, and went again into the Judgment hall, and saith unto Jesus,

PILATE: Whence art thou?

EVANGELIST: But Jesus gave him no answer. Then saith Pilate unto him,

PILATE: Speakest thou not unto me? Knowest thou not that I have power to crucify thee, and have power to release thee?

EVANGELIST: Jesus answered,

JESUS: Thou couldest have no power at all against me, except it were given thee from above; therefore he that delivered me unto thee hath the greater sin.

EVANGELIST: And from thenceforth Pilate sought to release him.

EVANGELIST: But the Jews cried out,

CHORUS

Weg mit dem, kreuzige ihn!

Away with him, crucify him!

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RECITATIVE

EVANGELIST: Spricht Pilatus zu ihnen:
PILATUS: Soll ich euren König kreuzigen?
EVANGELIST: Die Hohenpriester antworteten:

EVANGELIST: Pilate saith unto them:
PILATE: Shall I crucify your King?
EVANGELIST: The chief priests answered and said:

CHORUS

Wir haben keinen König denn den Kaiser.

We have no King but Caesar.

RECITATIVE

EVANGELIST: Da überantwortete er ihn, dass er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin, und er trug sein Kreuz und ging hinaus zur Stätte, die da heisset: Schädelstätt, welches heisset auf Ebräisch: Golgotha!

EVANGELIST: Then delivered he him unto them to be crucified: and they took Jesus, and led him away. And he bare his cross, and went forth into a place called the place of a skull, which is called in the Hebrew, Golgotha.

EVANGELIST: Allda kreuzigten sie ihn, und mit ihm zween Andere, zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Ueberschrift, und setzte sie auf das Kreuz, und war geschrieben: Jesus von Nazareth, der Juden König: diese Ueberschrift lasen viel Juden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist.

EVANGELIST: And there they crucified him, and two other with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And there was written: JESUS OF NAZARETH, THE KING OF THE JEWS. This title then read many of the Jews: for the place was nigh to the city where Jesus was crucified.

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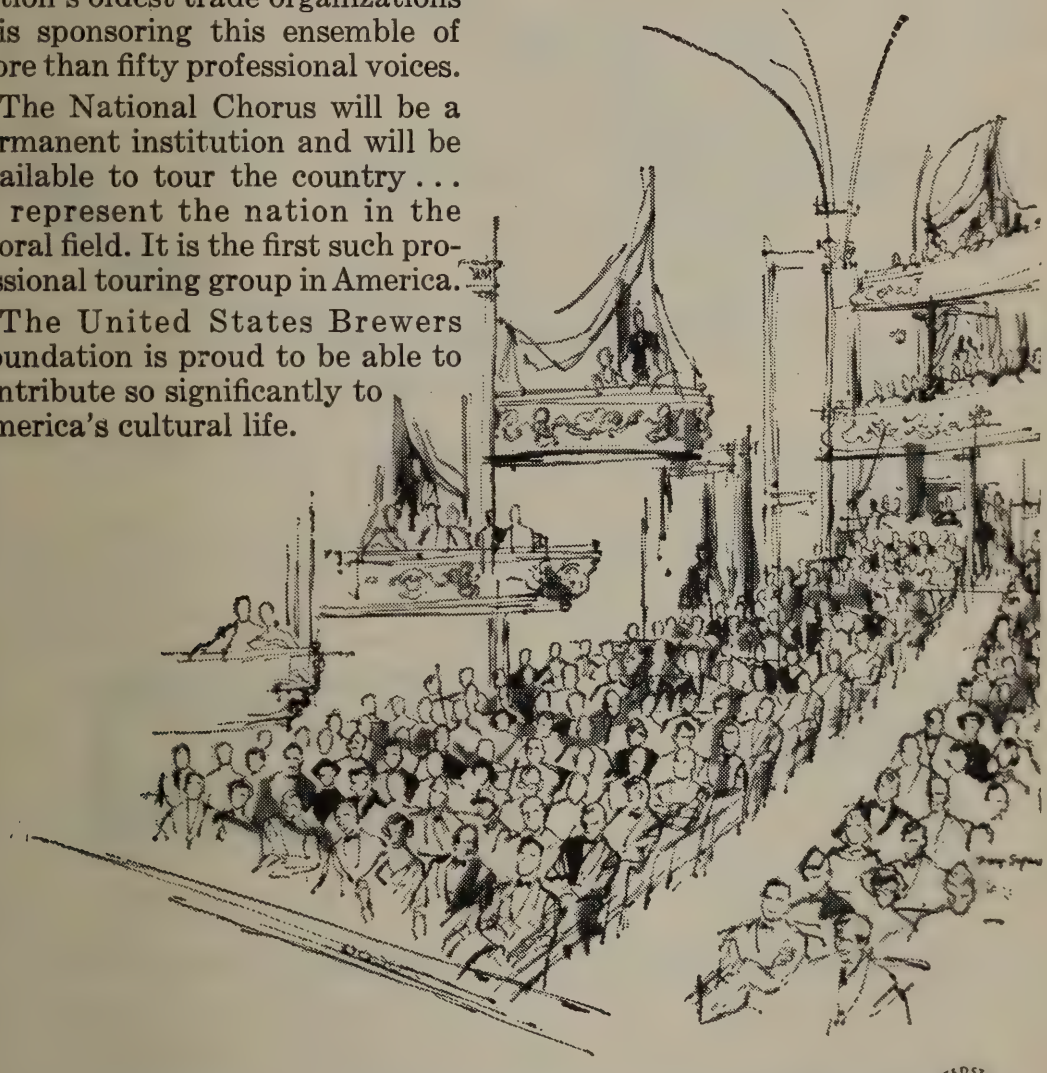
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CHORALE

In meines Herzens Grunde, dein Nam' und Kreuz allein,
Funkelt allzeit und Stunde, d'rauf kann ich fröhlich sein.
Erschein' mir in dem Bilde zu Trost in meiner Noth,
Wie du, Herr Christ, so milde dich hast geblut't zu Tod.

Deep in my heart, Lord Jesus, Thy name and Thy cross are written. When the dread of death approaches, Thy cross, dear Lord, will comfort me.

RECITATIVE

EVANGELIST: Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider und machten vier Theile, einem jeglichen Kriegesknechte sein Theil, dazu auch den Rock. Der Rock aber war ungenähet, von oben an gewürket durch und durch. Da sprachen sie untereinander:

EVANGELIST: Then the soldiers, when they had crucified Jesus, took his garments (and made four parts, to every soldier a part) and also his coat: Now the coat was without seam, woven from the top throughout. They said therefore among themselves:

CHORUS

Lasset uns den nicht zertheilen, sondern darum losen, wess er sein soll.

Let us not rend it, but cast lots for it, whose it shall be.



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RECITATIVE

EVANGELIST: Solches thaten die Kriegesknechte. Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Cleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter:

JESUS: Weib! siehe, das ist dein Sohn.

EVANGELIST: Darnach spricht er zu dem Jünger:

JESUS: Siehe, das ist deine Mutter!

EVANGELIST: These things therefore the soldiers did. Now there stood by the cross of Jesus, his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother,

JESUS: Woman, behold thy son.

EVANGELIST: Then saith he to the disciple,

JESUS: Behold thy mother!

CHORALE

Er nahm Alles wohl in Acht in der letzten Stunde, seine Mutter noch bedacht', setzt ihr ein'n Vormunde. O Mensch, mache Richtigkeit, Gott und Menschen liebe; stirb darauf ohn' alles Leid, und dich nicht betrübe!

He was aware of everything in the last hour, and looked upon His mother, and how she should be cared for. O men, make your peace here and above, that when your time of death comes, you shall be reconciled.

RECITATIVE

EVANGELIST: Und von Stund' an nahm sie der Jünger zu sich. Darnach, als Jesus wusste, dass schon alles vollbracht war, dass die Schrift erfüllet würde, spricht er:

JESUS: Mich dürstet.

EVANGELIST: And from that hour that disciple took her unto his own home. After this, Jesus knowing that all things were now accomplished, that the Scripture might be fulfilled, saith,

JESUS: I thirst.

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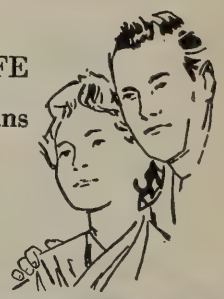
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EVANGELIST: Da stund ein Gefässe voll Essigs. Sie fülleten aber einen Schwamm mit Essig und legten ihn um einen Isoppen und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte sprach er:

JESUS: Es ist vollbracht!

EVANGELIST: Now there was set a vessel, full of vinegar: and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth. When Jesus therefore had received the vinegar, he said,

JESUS: It is finished.

ARIA

(With viola da gamba)

CONTRALTO SOLO: Es ist vollbracht, o Trost für die gekränkten Seelen. Die Trauernacht lässt mich die letzte Stunde zählen. Der Held aus Juda siegt mit Macht, und schliesst den Kampf. Es ist vollbracht.

CONTRALTO SOLO: It is fulfilled, and fearful spirits are at rest. This night of sorrow brings my last hours. The lion of Juda conquers with his might and closes the battle. It is fulfilled.

RECITATIVE

EVANGELIST: Und neigte das Haupt und verschied.

Und siehe da der Vorhang im Tempel zerriss in zwei Stück, von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber thäten sich auf. Und stunden auf viele Leiber der Heiligen.

EVANGELIST: And he bowed his head, and gave up the ghost.

And behold, the veil of the Temple was rent in twain, from the top to the bottom: and the earth did quake; and the rocks were rent. And the graves were opened, and many bodies of saints arose.

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ARIOSO

TENOR SOLO: Mein Herz! in dem die ganze Welt bei Jesu Leiden gleichfalls leidet, die Sonne sich in Trauer kleidet, der Vorhang reisst, der Fels zerfällt, die Erde bebt, die Gräber spalten, weil sie den Schöpfer sehn erkalten: was willst du deines Ortes thun?

TENOR SOLO: My heart! While the whole world mourns for Jesus, the sun is clouded, the veil severed, the rocks sundered, the earth trembles, the graves open, to behold their Maker cold in death. Wilt thou now do thy part?

ARIA

SOPRANO SOLO: Zerfliesse, mein Herze, in Fluthen der Zähren, dem Höchsten zu Ehren. Erzähle der Welt und dem Himmel die Noth, dein Jesus ist todt!

SOPRANO SOLO: Melt, my heart, in weeping, in the flood of Thy sorrow, in highest honor. Tell heaven and earth — Jesus is departed!

RECITATIVE

EVANGELIST: Es war aber an der Stätte, da er gekreuziget ward, ein Garten, und im Garten ein neu Grab, in welches Niemand je gelegen war, daselbst hin legten sie Jesum, um des Rüsttags willen der Juden, dieweil das Grab nahe war.

EVANGELIST: Now in the place where he was crucified there was a garden, and in the garden a new tomb wherein was never man yet laid. There laid they Jesus, because of the Jews' preparation day, for the tomb was nigh at hand.

CHORUS

Ruht wohl, ihr heiligen Gebeine, die ich nun weiter nicht beweine,
Ruht wohl, und bringt auch mich zur Ruh'.
Das Grab, so euch bestimmet ist, und ferner keine Noth umschliesst,
Macht mir den Himmel auf, und schliesst die Hölle zu.

Rest well, O sacred limbs, that I may cease from weeping; rest well that I may find my peace. The grave that is prepared for Thee will bring release; it shall be my path to heaven and close hell to me.

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In Abrahams Schooss tragen!
Den Leib in sein'm Schlafkämmerlein gar sanft, ohn' ein'ge Qual und Pein
Rüh'n bis am jüngsten Tage!
Alsdann vom Tod erwecke mich, dass meine Augen sehen dich
In aller Freud, o Gottes Sohn, mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich, ich will dich preisen ewiglich!

Ah, Lord, when my end comes, may angels bear me to Abraham's bosom! My flesh shall rest in peacefulness until the day of judgment! Then, waking from the dead, my eyes shall joyfully behold Thee; O Son of God, my Saviour, and my throne of grace. Lord Jesus Christ, hear me, and my unending praise!

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"THE flame of Christian ethics is still our highest guide. To guard and cherish it is our first interest, both spiritually and materially. The fulfillment of spiritual duty in our daily life is vital to our survival. Only by bringing it into perfect application can we hope to solve for ourselves the problems of this world and not of this world alone."

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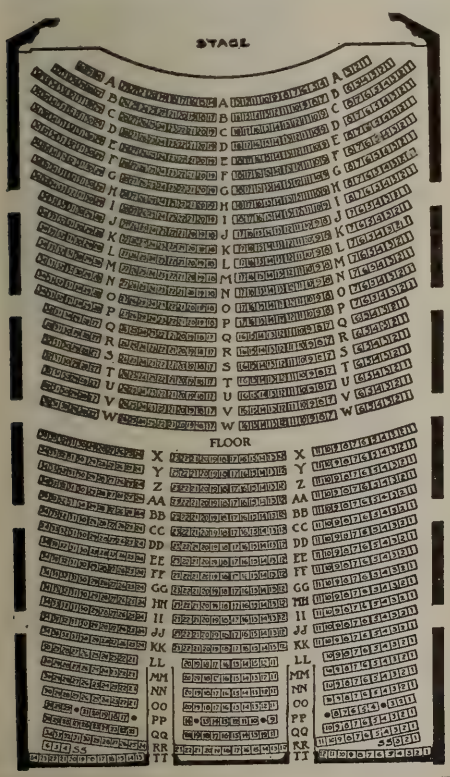
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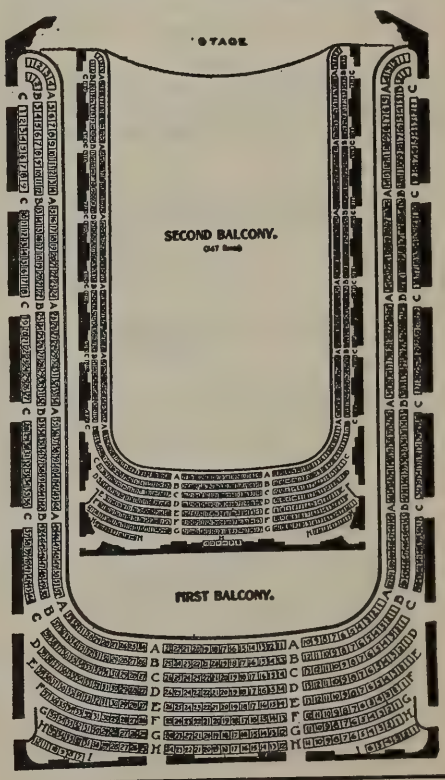
established 1873

For the text of his Passion according to St. John, Bach has chosen Chapters 18 and 19 of John's Gospel. The actual narrative text, according to the custom of the Lutheran Church at the time, is sung in recitative form by a solo tenor, as the Evangelist, while the directly quoted speeches in John's story are distributed among a cast of characters as in a play, which indeed this is. The chorus has the shouts of the crowd, or, as in a Greek chorus, reflects the intense sentiment of the moment in chorales or by joining in the solo arias — music of ecstatic contemplation.

These aria texts, whoever their author, however debatable their literary value, are words of adoration, of compassion for the suffering Jesus, of strengthened exaltation as His spirit prevails. The music of course bespeaks the whole, the complete faith of Bach, who takes the text of John word for word and just as it stands. In his day the

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Gospels were plenary truths no one thought of examining critically. It was only in the two centuries which followed that they were subjected to scholarly investigation, to rationalization, and so to controversy. No one who listens sympathetically and intelligently to Bach's Passion will find there anything else than an act of worship. "Like all music," Bach wrote in 1738, listing the principle of accompaniment for his pupils, "the figured bass should have no other end and aim than the glory of God and the re-creation of the soul."

Bach set the biblical words poignantly, dramatically, even descriptively because he was pointing his story, making as vivid as he could the most dramatically enthralling tale in all literature. But his plain and obvious purpose was to put the agony and steadfastness of Jesus in the most intense light, an intensity to which every episode in the story served to contribute. Similarly, the congregation of Good Friday directed their entire attention upon the figure of Christ, and His words, gentle and prophetic, deeply significant. The world which rejected Jesus was inessential. His sayings, to be treasured through the centuries, were quite beyond the comprehension of His accusers – in some cases they were not comprehended by His apostles. But in John's text they are everything.

The Gospel According to St. John was probably the last of the four to be written. The first three are called by the savants the "synoptic"

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"The violinist's tone is sheer magic . . . his playing imaginative . . . so eloquent that the concerto was interrupted by applause."—*N. Y. Times*

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gospels because their narratives are for the most part parallel. In Mark and Luke large portions are identical, showing that both were quoting from an earlier manuscript, and this manuscript has never been found. The variation between them is mostly a matter of chronology and emphasis. None of the four Evangelists were eye witnesses – the first of their written accounts did not appear until thirty-five years after the Crucifixion.

John describes the trial in more detail, and the answers to Pilate more specifically and with more dramatic point. This Gospel gives a definite impression of a first-hand account, and the teller was once supposed to be the Apostle John, the son of Zebedee, who alone among the twelve, if the one mentioned in the narrative was he, was with the Master at the Cross when the Roman soldier pierced His side with a lance. It was thought that this Apostle was John, not named by himself out of modesty. The theory of authorship has since been controverted, and this Gospel placed at about 100 A.D.*

John stresses the signs of prophetic fulfillment in Christ's words

* The Dead Sea Scrolls may, according to some opinion, restore the earlier theory. A champion of this theory was Washington Gladden, in his "Who Wrote the Bible?" (1891): "Either it [the Fourth Gospel] was written by John the Apostle, or else . . . it is a cunning and conscienceless fraud."

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and deeds. We are aware from His first entry into Jerusalem at the beginning of the three-year period of His teachings that He will be put to death. He says so repeatedly to His disciples, adding that "the time has not come," and for that reason He enters Jerusalem anonymously. When He ejects the money lenders from the tabernacle (John alone places this at the earlier date) He flagrantly defies Rabbinical authority and accuses the Church of corruption. When He performs miracles on the Sabbath Day, He is again openly doing what the Church has forbidden. These are the overt acts for which His life is wanted. Of course the conflict is far deeper. A poor carpenter in Galilee is said to have called Himself the Messiah, which if a lie is the worst blasphemy, and in itself enough for the death penalty. He has spoken a faith of direct spiritual comfort for the common man, the merest slave. This faith is spreading across the countryside like wildfire. It has taken hold the more rapidly because the constituted Church has become formal, remote, and bound by dogma. But when a single insurgent rises from nowhere with no force of arms, with nothing stronger than the kindled imagination of the populace to support him, when this insurgent who has revealed God in his own way confronts those who have laid down by law how God is to be found, then it is certain that he will be crushed. It is equally certain that his martyrdom will immensely strengthen his spirit surviving in the heart of man. Simple, unquestioning faith, as that of the poor peasant girl of Domrémy, and of other individuals of humble origin through history who

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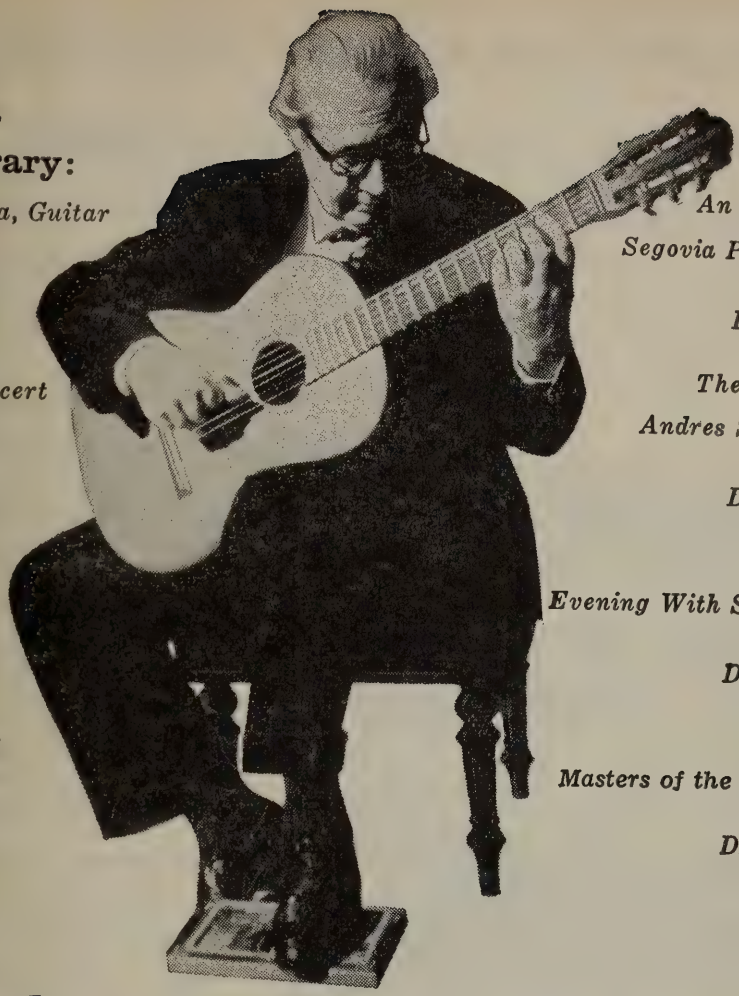
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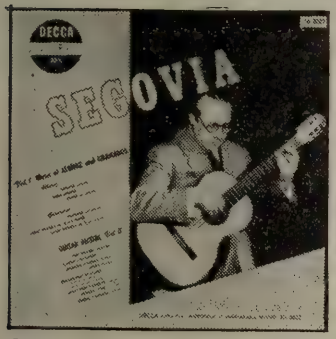
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have addressed their God directly, has often stirred the uneasy enmity of those in power. This sort of thing can happen anywhere, extending to politics. And since human nature has not changed in the slightest degree in the last 2000 years, it can happen right now.

A man rises among the people with a creed of his own which deviates from the established order. He may be a fantastic dreamer or he may not, but he is sure to be thought so by practical folk. If numbers rally to his banner, those influential citizens whose rank and privilege are threatened denounce him as dangerous to public safety. Spurred by them, the crowd cries with law and order. They do it instinctively, as the herd, clinging to their security. In the excitement of the moment, the blind cry goes up for the blood of him who has challenged the accustomed path of social conformity. He is brought before a tribunal and the local Pilate, perhaps a colonial administrator, presides. The accused may appear to his judge to be innocent, but, unwilling to risk his career and good standing in defense of an unimportant individual, he yields to the pressure, and lets the law take its course. The executioners, like the Roman soldiers, may have nothing whatsoever against the victim, but being the type for a brutal job they are quite ready to give the *coup de grâce*. So Jesus came into a world which, being what it was, could have acted in no other way than it did. The events rolled relentlessly to their foreordained, their prophesied conclusion, and the human actors in the drama were simply the tools of fate.

J. N. B.

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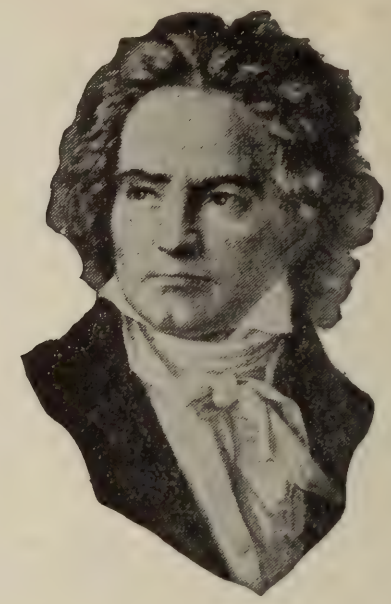
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SATURDAY EVENING, APRIL 12, *at* 8:30 *o'clock*

BACH ..... Suite No. 1, in C major

Grave; Allegro
Courante
Gavottes I and II
Forlane
Minuets, I and II
Bourrées I and II
Passepieds I and II

(First performance at these concerts)

HAIEFF ..... Symphony No. 2

I. Maestoso; Doppio movimento
II. Andante
III. Maestoso

(First performance)

INTERMISSION

DEBUSSY ..... "Jeux," Poème dansé

WAGNER ..... Prelude to "Die Meistersinger von Nürnberg"

These concerts will end about 3:50 o'clock on Friday afternoon; 10:35 o'clock on Saturday evening.

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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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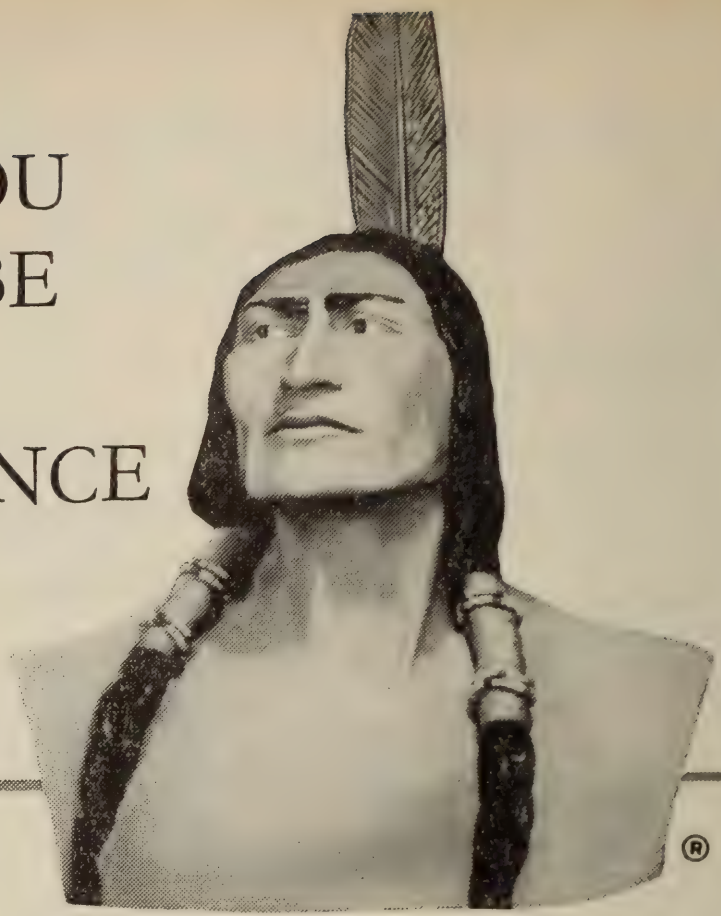
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Exhibition

The Statues in Symphony Hall

EXHIBITION

The paintings now on view in the gallery have been loaned by the Institute of Contemporary Art, Boston.

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THE STATUES IN SYMPHONY HALL

McKim, Mead, and White, architects of Symphony Hall, and Professor Wallace C. Sabine, their acoustical adviser, found in statuary the solution to several of their most pressing problems. Faced with the necessity of relieving the large wall surfaces above the second balcony, Professor Sabine found that niches, suitable to holding statues, would be a perfect solution to his problem. In addition, the backs of the niches, protected by natural shadows and the statues, would, if necessary, provide admirable places for experimentation with acoustical building materials too rough to be put on exposed wall surfaces. At the same time, the statues themselves would help considerably to solve the architect's decorative problem in a suitable and dignified way.

A committee of two hundred interested symphony-goers, under the leadership of Mrs. J. W. Elliot, selected and donated casts of eighteen well-known statues. They were not in place for the dedicatory concert in Symphony Hall, October 15, 1900, but were added as they were completed by Pietro Caproni in his Boston studio.

The statues chosen were selected not only for their beauty, but in most cases with an eye to the appropriateness of the subject to the use of the new auditorium. Thus, there are two statues of Apollo, god of music and poetry, and one of Athena, goddess of learning. Their apostles are represented by statues of the dramatists, Sophocles and Euripedes; the orators Æschines and Demosthenes; Anacreon, chief Greek poet of love and wine; as well as of three satyrs. Apollo and two of the satyrs are the only musically-minded ones in the group: one statue shows Apollo playing on his cithara; and the satyrs hold cymbals, with which they are evidently beating out time for their dancing.

• •

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Pheidias, best known of all Greek sculptors, was most famous for his mammoth statues of Athena and Zeus on the Acropolis, for his design and supervision of the sculpture for the Parthenon, and for his Lemnian Athena. (In Symphony Hall, this statue is the fourth from the stage on the left-hand side of the auditorium.) It was the Lemnian Athena that the ancients found the most impressive of his work. Pausanias, who traveled extensively in the second century, A.D., wrote: "The most remarkable of the works of Pheidias, an image of Athena, called Lemnian, after the dedicators." Lucian had this to say in dialogue form:

"Lyk: Which of the works of Pheidias do you praise most highly?

"Pol: Which but the goddess of Lemnos, whereon Pheidias deigned to inscribe his name. Pheidias and the Lemnian goddess shall bestow on her the outline of her countenance, her delicate cheeks and finely proportioned nose."

The body of an excellent Roman copy of this Athena had been in the collection of the museum at Dresden for some time before it was discovered that a head in the Bologna museum obviously belonged to it. The cast of the reassembled Lemnian Athena enables us to get some idea of the masterwork of Athens' greatest sculptor.

The Resting Satyr which stands nearest the stage on the left-hand side of the hall is best known for supplying Hawthorne with the title for one of his best-known books. Now, as often as not, the satyr is known by the name of the book, "The Marble Faun." Praxiteles executed the original in the fourth century B.C., and the Roman copy by which we know the work stands in the Capitoline Museum in Rome.

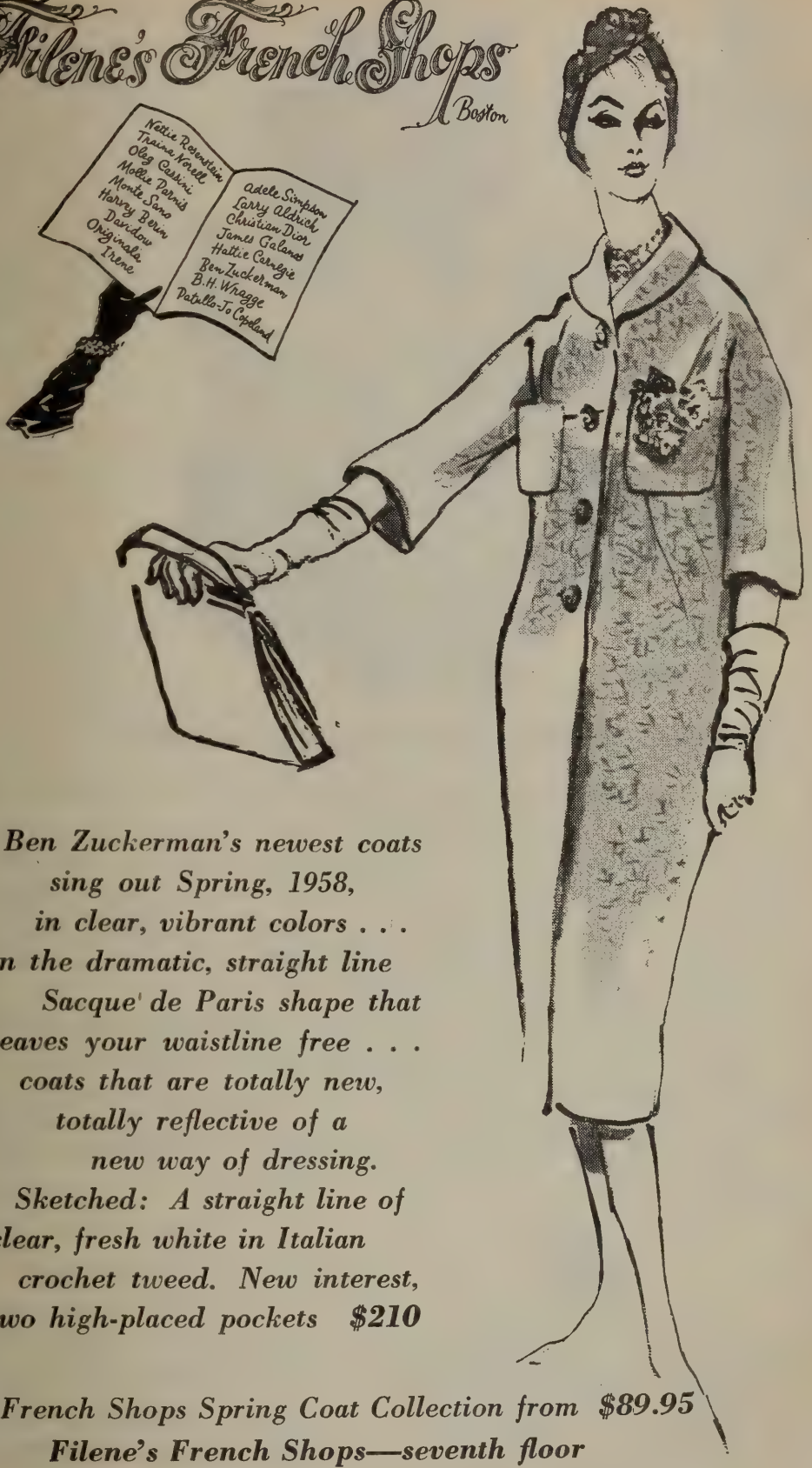
The Amazon by Polycleitos (which is next to the Marble Faun) is a statue with a "story." The tale is told that statues of the Amazons were wanted for the Temple of Artemis at Ephesus, where the female warriors had taken refuge from Dionysos in ages past. The greatest sculptors of Greece, including Pheidias of Athens and Polycleitos of Argos, brought statues of Amazons for the occasion. The competing artists were then called upon to choose the best statue. In the first poll, each man voted for his own work; but as soon as they had shown this faith in their own work, they agreed upon the statue of Polycleitos as the winner.

The statue from which the cast was

(Continued on page 1387)

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BACH ..... Suite No. 1, in C major

Grave; Allegro
Courante
Gavottes I and II
Forlane
Minuets, I and II
Bourrées I and II
Passepieds I and II

(First performance at these concerts)

HAIEFF ..... Symphony No. 2

I. Maestoso; Doppio movimento
II. Andante
III. Maestoso

(First performance)

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DEBUSSY ..... "Jeux," Poème dansé

WAGNER ..... Prelude to "Die Meistersinger von Nürnberg"

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OVERTURE (SUITE) NO. 1 IN C MAJOR FOR ORCHESTRA

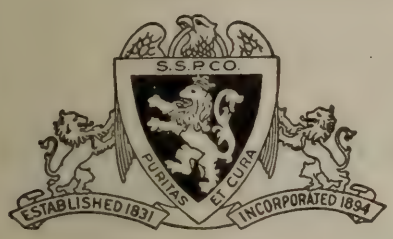
By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died in Leipzig, July 27, 1750

This "Overture" calls for 2 oboes, bassoon, first and second violins, violas and basso continuo.

The First Suite has been performed on several occasions at the Berkshire Festival concerts, but never in the Boston concerts of this Orchestra.

BACH'S "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art – it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most



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of his chamber music, half of the "Well-tempered Clavichord," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are each in D major, include timpani and a larger wind group: in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

The "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him.



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Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

"The introductions are monumental movements," Albert Schweitzer has written, "all constructed on the plan of the French overture. They begin with a stately section; to this succeeds a long and brilliant allegro; at the end the slow section returns. When Mendelssohn, in 1830, played to the old Goethe, on the piano, the overture of the first of the two suites in D major, the poet thought he saw a number of well-dressed people walking in stately fashion down a great staircase. In 1838 Mendelssohn succeeded in getting the 'overtures' performed by the orchestra at the Gewandhaus, Leipzig. It was the first performance of any of these splendid works since Bach's death.

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SYMPHONY NO. 2

By ALEXEI HAIEFF

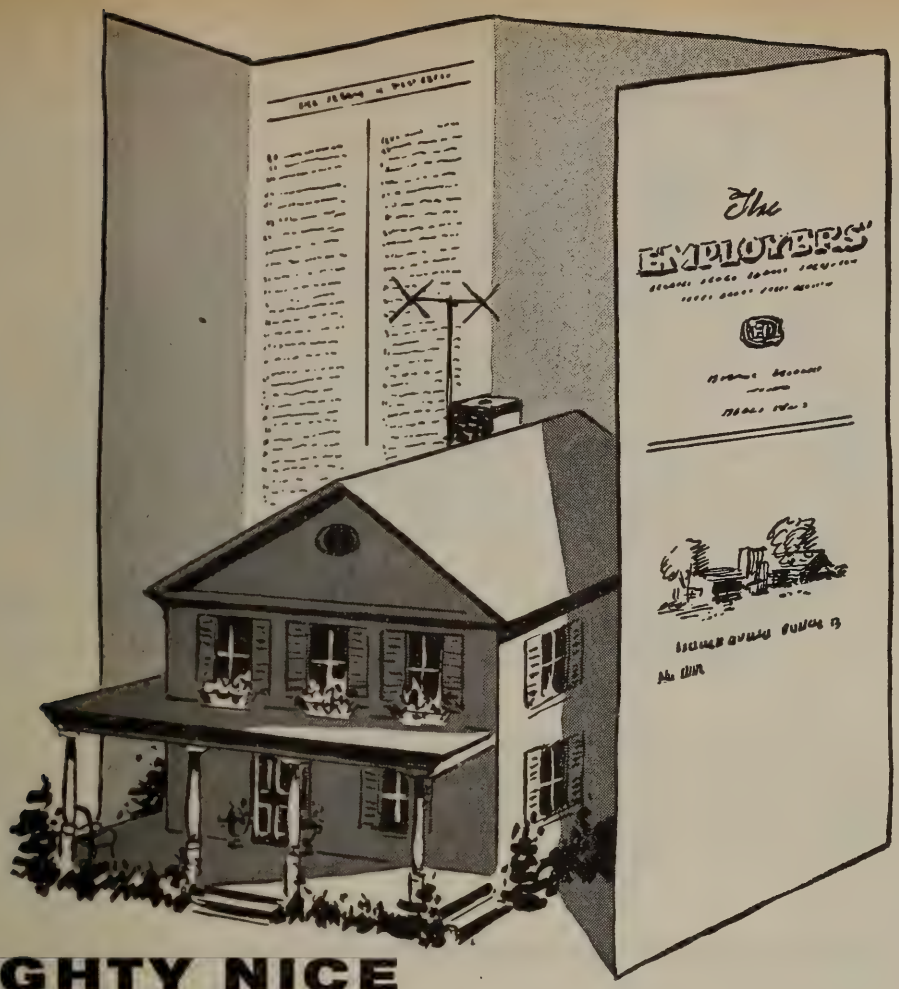
Born in Blagoveschensk, Siberia, August 25, 1914

The orchestration consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, snare drum, bass drum, harp, and strings.

THE following information has been furnished by the composer: "The Symphony is a transcription for orchestra of the Piano Sonata I composed in 1955. Adaptation for orchestra of solo instrumental pieces had long been practiced by composers of the past. We have innumerable examples from Bach and Handel, etc., up to Ravel, who had beautifully 'transplanted' his most 'orchestrally' orchestral pieces from the pieces he wrote originally for piano. This problem interested me always, especially because when teaching orchestration one asks one's student to do just that, and since finishing the 'pianistic' Sonata I was fascinated to re-do it as an 'organically symphonic' work for orchestra. The winter of 1956–57 I spent in Rome and there I

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plunged into this delicate operation. I tried to preserve the transparency of the original writing by avoiding any unnecessary doublings or introducing any new contrapuntal voices, and the discipline of restriction was inspiring and very gratifying. The only structural change in the whole piece is the final chord, which instead of being on the first beat as in the Sonata, now, in the Symphony, comes on the second.

"The Symphony opens with a Maestoso: a slow, fantasia-like introduction, which is followed by a Doppio Movimento Allegro of a very fugal character with all kinds of contrapuntal devices. What one may call the development section employs the theme in inversion and augmentation. The movement ends with the return to the introductory Maestoso.

"The second movement is a free fantasia, Andante, the middle section having a sudden turbulent, romantically climactic onrush of triplets.

"The last movement begins with the motive of the Maestoso of the first, and then introduces a new fugal theme in fast sixteenths, which is elaborated in transformations of all kinds with interspersion of the original motive."

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Alexei Haieff, a native of Siberia, was taken to Manchuria at the age of six, and lived there studying music until his seventeenth year, when he migrated to the United States. In New York, where he now still lives, he studied with Constantin Shvedoff, continuing with a scholarship for three years at the Juilliard Graduate School with Rubin Goldmark and Frederick Jacobi. He also studied with Nadia Boulanger, first in Cambridge (Massachusetts) and later in France (1938–39). He has received and benefited by several fellowships and awards, including the Lili Boulanger Memorial Fund Award.

Mr. Haieff's *Divertimento* was introduced at these concerts under the direction of Richard Burgin on November 1, 1946. His Piano Concerto had its first concert performance here on October 31, 1952, when Leo Smit was the soloist. In addition to his Piano Concerto, *Divertimento* and two symphonies, Mr. Haieff has composed a violin concerto (1948) and the ballets, *Princess Zoudilda and her Entourage* (1946), and a *Ballet in E.*

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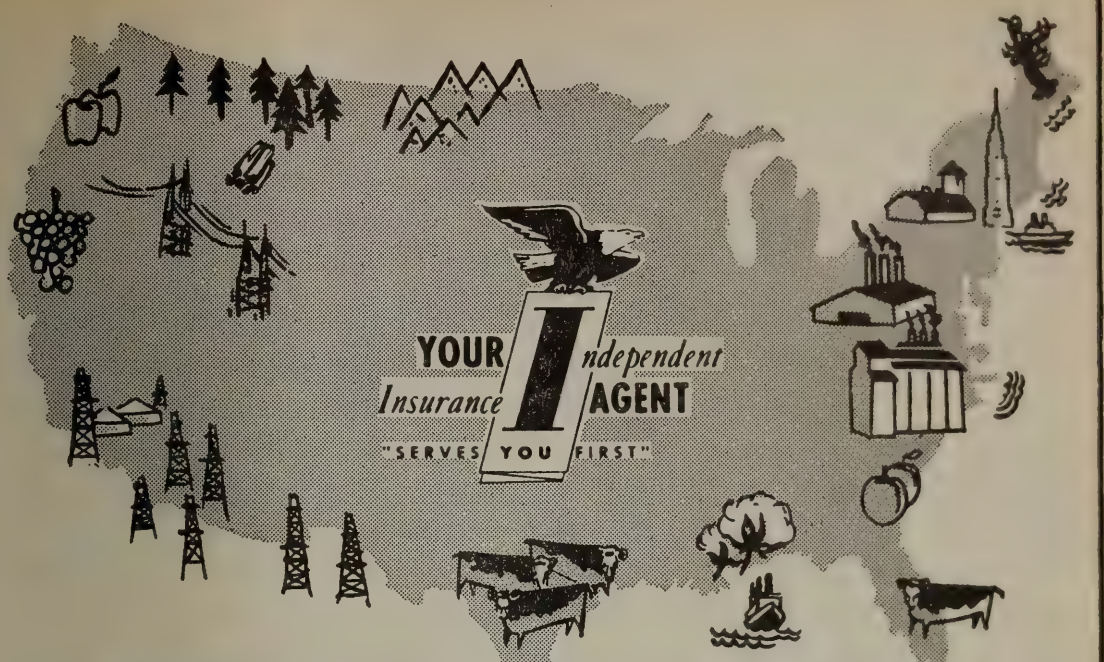


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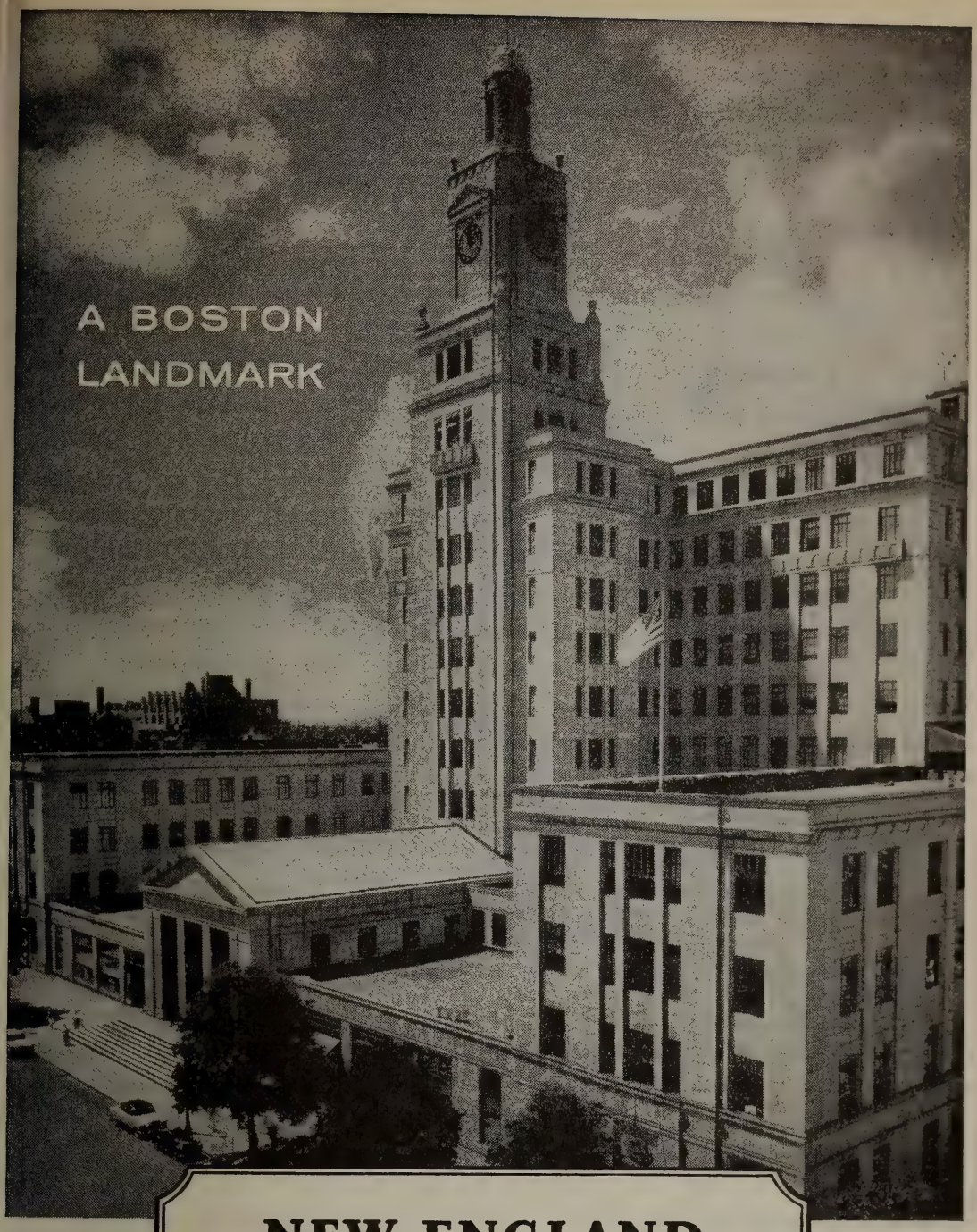
One can detect in *Die Meistersinger* the merest rudimentary elements of light opera as it was known at that time. There are rapid, pointed dialogues; there are melodies in conventional verse form; there is a quintet, a concerted finale; very occasionally, there is a quasi-recitative

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passage with accompanying chords; in the story there is a pair of young lovers in the Romantic style. Beckmesser as he courts Eva may be considered to derive from the buffo tradition. In using these traditional elements Wagner makes no concession whatever to established custom. He uses them solely because they suit his immediate purpose, and in doing so transforms them until they are almost unrecognizable as of the past. For example, the first part of the third act could be considered as a succession of traditional scenes as between Sachs and David, Sachs and Walther, Sachs and Beckmesser, Sachs and Eva. Between each, instead of a blank pause where the actors must contrive to get on and off as quickly as they may, there is an orchestral "bridge" in which Wagner, unhampered by the necessity of voices, continues to unfold his story with a miraculous play of motives.

Opera buffa in general was at least as completely changed by *Die Meistersinger* as was operatic tragedy by his other works. Of the numberless operatic comedies that have since profited by the rich orchestra, the superb continuity, the liberation from theatrical convention, the musical characterization of *Die Meistersinger,* we can name only two which have so much as approached it: *Falstaff* and *Der Rosenkavalier.*

Die Meistersinger was an expectable reaction on Wagner's part in

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the course of his creative career. In 1861, when he turned to his Nurembergers, the *Ring* was a torso lying in abeyance; *Tristan* was an "unperformable" venture into impassioned chromaticism, with a cruelly demanding tenor part for which he could find no singer. His creative inclinations sought the refreshing opposite of these profound, deeply serious, deeply philosophical music dramas. There was also a practical consideration of immediate performance and profit. He wrote to his publisher, Schott, in that year that he was working upon "a popular operatic comedy . . . thoroughly light and popular," which would assure "a rapid circulation through all the theatres." The plan was not new. As long before as 1845, while at work on *Lohengrin,* he had been intrigued by literature of 16th-century tradesmen's guilds in Nuremberg, the Nuremberg of Dürer, and of Hans Sachs, the shoemaker-poet. He sketched a plan making fun of the mastersingers, prosperous burghers, cultivated, artistically ambitious, but bound by rulings as narrowing and arbitrary as they were quaint.

Wagner may at first have had in mind something in the general order of comic opera as then known. The plan grew in his thoughts from time to time, as was always the way with Wagner. It acquired a deeply motivating, an increased underlying significance. The character of



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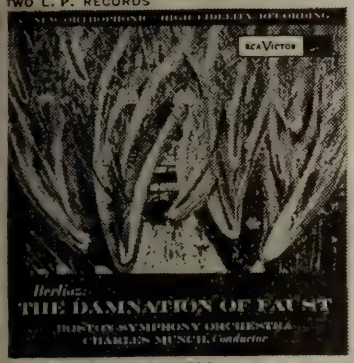
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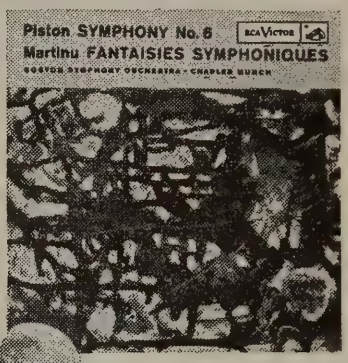




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Hans Sachs, at first more crafty than sympathetic, developed, mellowed, expanded, until he became the beloved hero of his fellow-townsmen, and the spokesman of the new, free and individual spirit in art — indeed in this last respect a personification of the artist Wagner himself. Beckmesser stood for conservatism, the carping, denigrating forces, specifically Wagner's critical opponents.*

From the starting point of having a little fun with the archaism of medieval guilds, Wagner, being Wagner and not a Donizetti, a Nicolai or a Lortzing, proceeded through seven years to prodigious ends. The piece which was to be so easily produced required before he was through a huge orchestra, sixteen exacting solo parts, elaborate coaching of stage "business" throughout a performance time almost five

---

* In the sketch of 1861 the marker's name is written as "Hanslick." As for Hans Sachs, Ernest Newman, in *The Wagner Operas*, an invaluable treatise on the sources of each, propounds the interesting theory that since the Prelude, composed in this single case before the opera proper, makes no use of the motives of Sachs, the full, mellow musical characterization of Sachs must have come to the composer later, in the development of his score. Yet the libretto, written before the Prelude, has the verbal characterization of Sachs, which must have been accompanied by musical images. Moreover, the Prelude, with its clear dualism of archaic Mastersinger motives and fluent Walther motives, is a perfect preparation for the first act. The other elements connected with later developments would have become excessive and confusing at this point.

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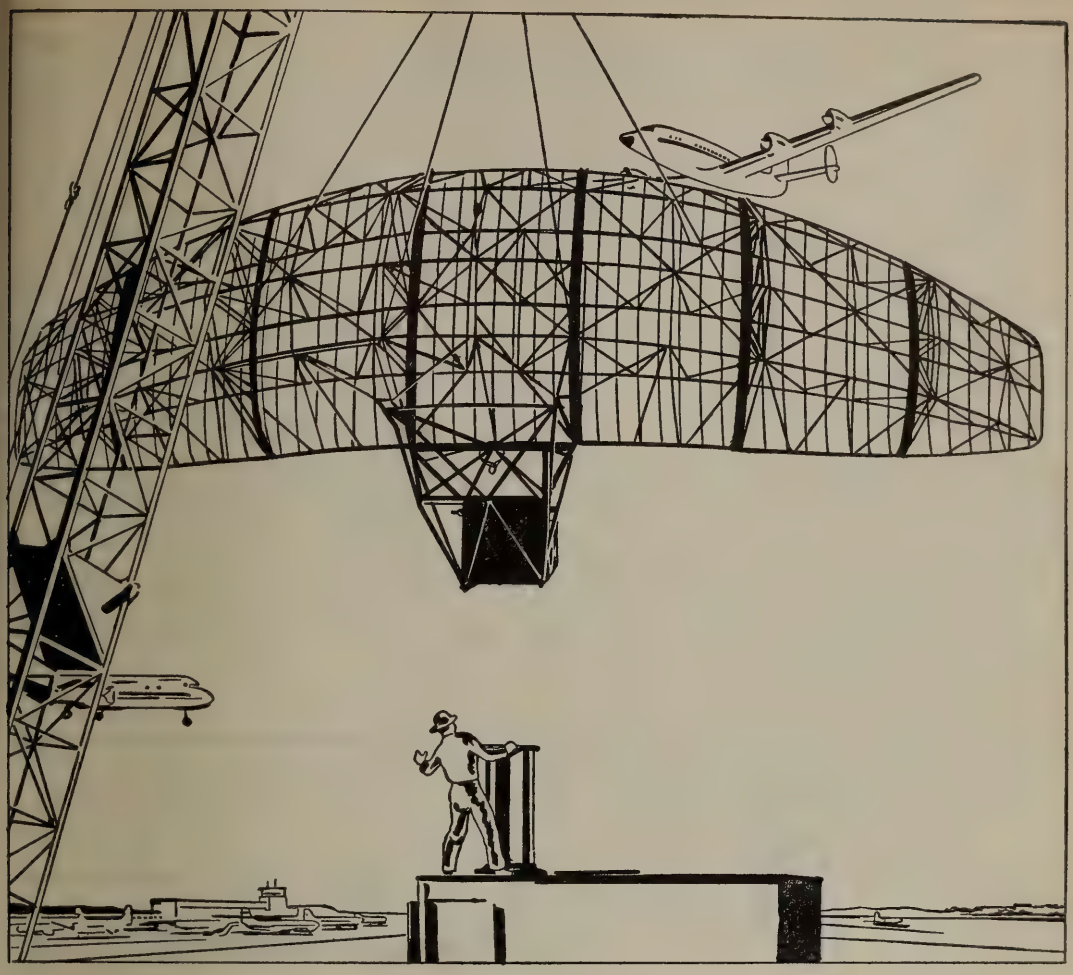
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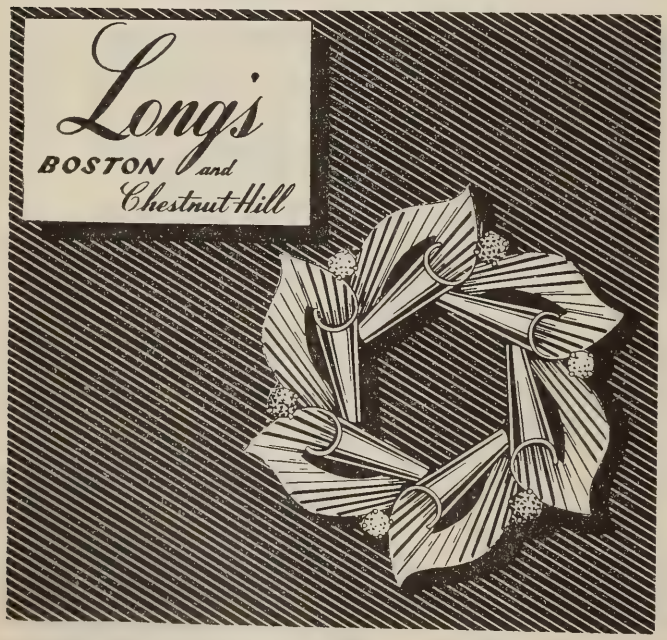
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hours long. It remained withal a luminous, light-hearted score, lyrical and of engaging simplicity. The simplicity was also deceptive and concealed an enormous complexity. While lampooning a past epoch, Wagner treated his characters for the most part with gentleness and affection. The historical Sachs subjected to Wagner's probing and building imagination gave way to a figure whose understanding and nobility of sentiment dominated the whole scene. The mood of the whole, which could be called a blend of joyousness and naïveté, changes in the introduction to the third act and in the later scene with Eva into true pathos. Eva, whom Sachs has known from her childhood, upbraids him for standing aside in the prize song contest which could make her his bride. As he beholds the young lovers gazing upon each other in speechless wonder, the act of renunciation takes place freely in the depths of his heart. The exception in this warm story of a good-hearted people is of course Beckmesser, but it can be said of Beckmesser that with all his underhanded ways he is a farcical figure, inviting laughter rather than rancor. He is too short-sighted and fumbling ever to threaten the happy outcome.

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Wagner, the inward organizer, the complete integrator, brings the varying components into a smooth-flowing unified discourse. There are the diatonic, square-cut tunes of the ancient Nurembergers, which he adopts or invents, and fills with fresh exuberance. There are the more free and supple melodic strands connected with Walther; the fragmentary use of motives in a way akin to symphonic development. In his orchestra Wagner here wrote his most continuous and manifold lyricism. The word *"ausdrucksvoll,"* occurring again and again in the score, is the flag for molten melody — a promise Wagner never fails to fulfill. The motives piece together with wonderful ease into a rich contrapuntal texture (notably in the prelude and the finale, the mob scene in Act II and the quintet in Act III).

The popular success of *Die Meistersinger* in Central Europe was a foregone certainty, delayed only by the inability of the municipal theatres to produce it. The folk character which pervaded it, culminating in Sachs's words before the final curtain, became an appeal to German national unity at the very moment of German national consolidation. It silenced for the time being those of Wagner's opponents who had been proclaiming his inability to write a melody. Here were

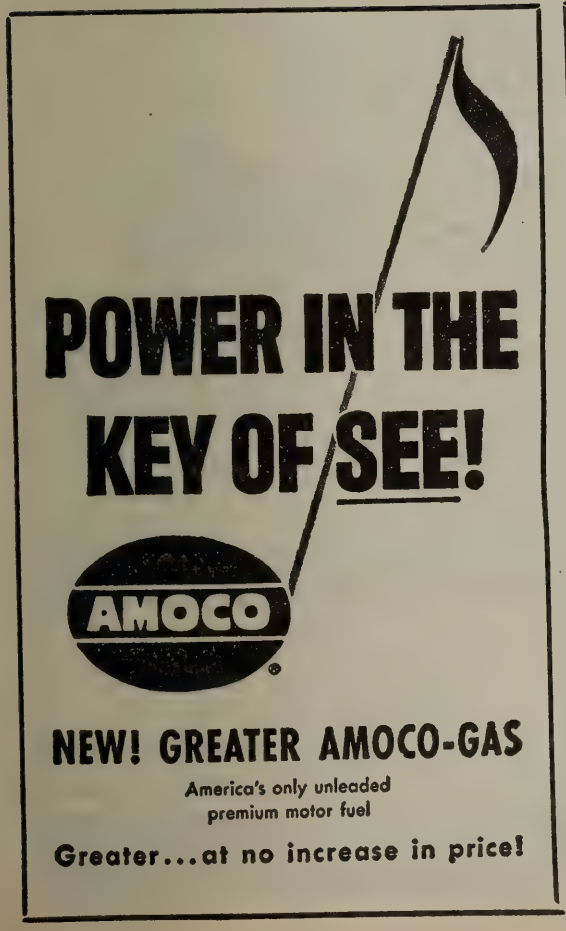


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traditional melody and free Wagnerian melody, a two-fold eloquence set in contrast and blended into one. Here was Wagner's most annihilating critical retort to such a charge — an incidental retort, for Wagner the artist would have been incapable of debasing his music to a forensic level. There were indeed some vicious paragraphs directed at *Die Meistersinger* and Wagner stooped to an anonymous retaliation in print. One regrets that the everyday Wagner could not have been as serene before Beckmesserism and as impervious to it as was the Hans Sachs of his creation.

J. N. B.



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Victor R. Seroff has written a book on Debussy* amplifying the personal portrait so far available in the considerable Debussy literature by various letters and reminiscences which have since come to light. "My portrait," writes Seroff, "differs from the accepted Debussy legend, but I hope that my readers will judge the man for what he has given the world as much as what he took from it." Indeed Debussy emerges from the new account as a not wholly lovable character. His friends and those closely bound to him by affection had to endure a good deal. On the other hand "what he has given the world" he has given with complete and uncompromising devotion to his æsthetic purpose, an integrity in the face of deprivation, misunderstanding and delayed recognition. For this we can be grateful; if he cannot command our whole-hearted concurrence by his relations with those about him, he can at least draw our sympathy.

Debussy as revealed by Mr. Seroff was seldom a happy man. The

* *Debussy: Musician of France*, G. P. Putnam's, Sons, N. Y., 1956.

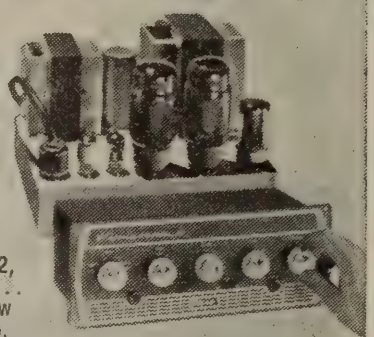
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rudy

Readers of this program knew him as a knowledgeable assessor of Boston's musical output. Clever as the Columnist was with the turned phrase, the Critic never used an evening at Symphony Hall as a vehicle for the display of wit or omniscience, confining his remarks to the specifics of the performance. Another critic might have described: What I Wish Had Happened But Didn't. Still another: This Is Exactly What Went Wrong. There was neither catastrophe nor caprice in art as observed by Elie; only more or less enjoyment and memorability, politely and pertinently translated into linotype.

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The formula? You asked . . . he gave. That may explain why we are still saying Thanks, Rudy. For the good prose, good sense, and the rose-colored glass you blew in the A.M. edition. For finding yet another cuisine where the ladle is not for burning. For never saying the negative, the obvious, or even the uninteresting.

A man who can wear many hats and look good in all of them is quite a guy! Rudolph Elie was such a man: reporter, columnist, novelist, speaker, musician, humorist, critic, gourmet. His closer friends undoubtedly could add to the list. We knew him just well enough to say him this goodbye, and we say it with our one commercial hat in our hand.

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poor circumstances in which he was born were a jarring contradiction to the fastidious tastes, the delicate perceptions, he soon developed. He escaped temporarily from the hated drab surroundings when he spent three seasons in the elaborate entourage of Mme. Nadejda von Meck, the Russian millionairess widow who was at the time Tchaikovsky's "Beloved Friend." This gave him a taste of the luxury of wealth, with the stigma of being one of the many hirelings with which the lady surrounded herself in her Russian villa or in the summer resorts of western Europe. The place of Debussy, aged eighteen, in this regime was as pianist in a youthful trio she had engaged. Mme. von Meck delighted in her "Bussyk" as she called him, her "little Bussy," until he aspired to the hand (and dowry) of her not unattractive daughter, Sonia. Learning of this, she dismissed him at once and forever.

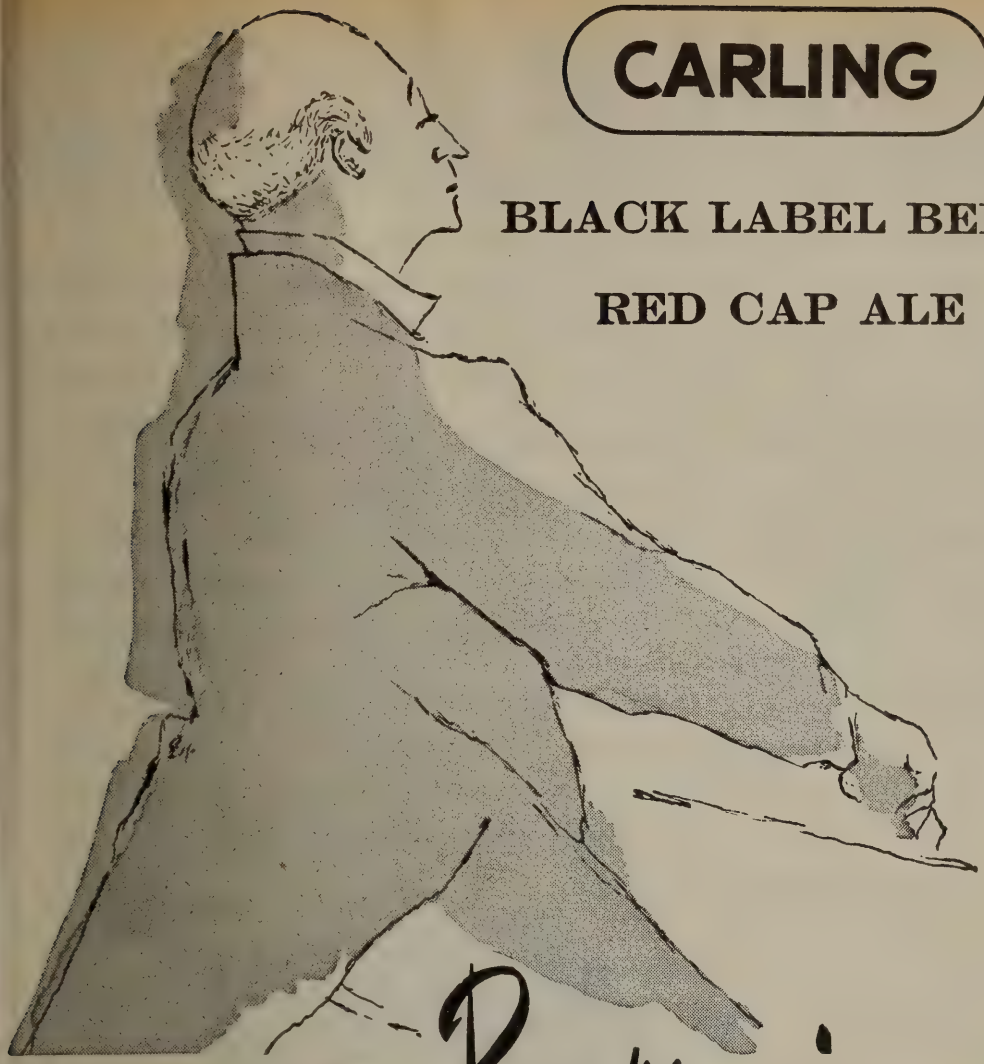
Debussy later came to know wealthy friends and seems to have had no compunctions about profiting by the attendant advantages. Independent and comfortable circumstances commensurate with his tastes he never knew. His *Prix de Rome* sojourn in the Eternal City was a weariness to his soul. The women in his life brought him more love than they received in return. His affair with Mme. Vasnier, in a sort of *ménage à trois,* in which the husband was generous and presumably



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complacent, apparently ended without broken hearts. The case of Gabrielle Dupont was more serious. "Gaby" was a denizen of the Montmartre. In "Bohemian" quarters there, Debussy lived with her on and off for ten years (1888–1898).

"Living with Debussy," so writes Seroff, "she learned of beautiful things, yet the arts remained to her both unknown and inaccessible. She watched her lover's devotion to the 'great mysteries' and she knew how to be patient and how to wait for the promised rewards of his labor. Meanwhile she took charge of their domestic affairs, and that was not a simple task; for even when their lunches (if they had any at all) were made of a small chocolate bar and a piece of bread, Debussy remained an *enfant gâté* and would empty his purse for a bibelot or a statuette that caught his fancy, without giving a moment's thought to how they would eat on the following day. It was up to Gaby's ingenuity and her charm to keep the creditors away and, if everything else failed, to take the object of yesterday's fancy to a pawnshop, while the musician's mind was wandering in the heights of his artistic creations."

Gaby remained patient and devoted. One day Debussy lost interest, or rather became interested in Rosalie Texier, a worker in a *maison de couture.* This time it was marriage. Rosalie (Lily) was "a simple,



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provincial, beautiful girl." Again he had found someone to take care of him, and put up with his difficult ways. When after five years he became attentive to Emma Bardac, who had a wealthy husband and understood his music, Lily shot herself, not quite fatally.* The scandal was considerable and the sympathy of the friends of the pair naturally went to the abandoned wife. When many of these friends jointly subscribed to pay her hospital bills, Debussy shut himself off from everyone who had subscribed (as he had done with Eugene Ysaÿe, his first and most loyal patron, after the separation with Gaby). The outcasts included his closest friend, Pierre Louÿs, René Peter, the young writer who had been his adorer, Messager, his most understanding conductor, Mary Garden, his favorite Mélisande, Misia Edwards, the celebrated patroness of the arts, even Maurice Ravel.

This was in 1904. Debussy, having thus forfeited his closest friends, was a lonely man in his last years. Fame came to him, but not wealth;

* Léon Vallas, who hardly touches upon Debussy's personal life, refers to this in one cryptical phrase as an "incident" which had a "well-nigh fatal result." Gaby is not even mentioned.

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he never knew affluence. The illness from which he died in 1918 was protracted and painful.

Debussy the composer was anything but happily adjusted. In the early years he was deeply smitten with the music of Wagner, until he realized that to save his æsthetic soul and to develop according to his personal taste and style he must liberate himself from that insidious influence. In freeing himself of the inherited style of Massenet and entering into a harmonic chromaticism more individual and more subtly expressive, he was constantly accused of vagueness. The accusation was not just, but it was understandable. The absence of harmonic polarity was found disturbing. Debussy himself, however sure of his expressive purpose, was often in doubt about its realization. In pursuit of the mood to convey the tale of *Pelléas et Mélisande,* aiming to capture in tones certain characters in certain situations, he had no convenient structural formula to depend upon, but only his own elusive "intuition," a word he himself used in his letters. This self-assignment was inevitably perplexing, because of its very elusiveness. Where another composer would have casually put down the first chord which occurred to him, this one would hesitate for days over an alternative resolution, ever seeking, persistently unsatisfied. It required ten

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(Continued from page 1348)

taken is now in Copenhagen. Several other Amazons gracing various European museums are assumed to be copies of the statues submitted by the unsuccessful competitors in the fifth century B.C.

• •

LIST OF CASTS IN SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows:

Faun with Infant Bacchus (Naples).
Apollo Citharoedus (Rome).
Girl of Herculaneum (Dresden).
Dancing Faun (Rome).
Demosthenes (Rome).
Sitting Anacreon (Copenhagen).
Euripedes (Rome).
Diana of Versailles (Paris).

The casts on the left are:

Resting Satyr of Praxiteles (Rome).
Amazon (Berlin).
Hermes Logios (Paris).
Lemnian Athena (Dresden, head in Bologna).
Sophocles (Rome).
Standing Anacreon (Copenhagen).
Æschines (Naples).
Apollo Belvedere (Rome).

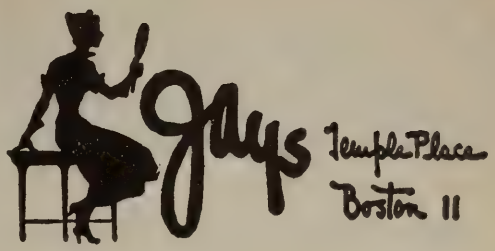
The reliefs in the passage are:

Bacchic Procession (Naples).
Orpheus, Eurydice, and Hermes (Naples).

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years of his life and many revisions to make of *Pelléas et Mélisande* the masterpiece it finally became. *Pelléas et Mélisande* is to us now a triumphant vindication of the underlying sense of direction in Debussy's "intuitive" quest. There is something heroic in the ten years' search for the justly expressive *Pelléas,* for through those years not his nearest adherents could have had any real confidence that his prolonged and painstaking efforts were justified. Debussy was in this sense a lone composer, until at least *Pelléas* brought him a limited fame, and sympathetic support from a limited faction of connoisseurs. Other composers addicted to revision, such as Mahler or Bruckner, were of lesser stature in that their revisions remained indeterminate. Debussy could have been nothing else than a continual tester and reviser by the uncharted nature of the æsthetic he adopted.

Debussy was also unfortunate in his collaborators (the exception was d'Annunzio, with whom he worked in complete cordiality to notable ends). Maeterlinck, whose text fitted his purpose far more closely than any other could have done, was hostile to him from first to last, in spite of the fact (or perhaps because of the fact) that Debussy lifted his text to a superior and far more poignant tonal life without the slightest distortion of the poet's original play. Pierre Louÿs, who was his

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devoted friend and strove to satisfy him with an opera text (*Cendrelune*) could not furnish what he needed. Jean Paul Toulet's attempt to turn *As You Like It* into a libretto came to naught. Edgar Allen Poe's *The Devil in the Belfry* and *The Fall of the House of Usher* appealed to Debussy immensely. He worked interminably trying to set the black and unrelieved catastrophic tale of Roderick Usher, only to destroy every vestige of his music sketches in despair. It is hard to imagine how this subject, so completely lacking in the moments of charm or mood contrasts comparable to *Pelléas,* could have appealed to him in the first place. The composer whose early opera was his fullest and most extraordinary accomplishment was never able, despite attempt after attempt, to compose another.

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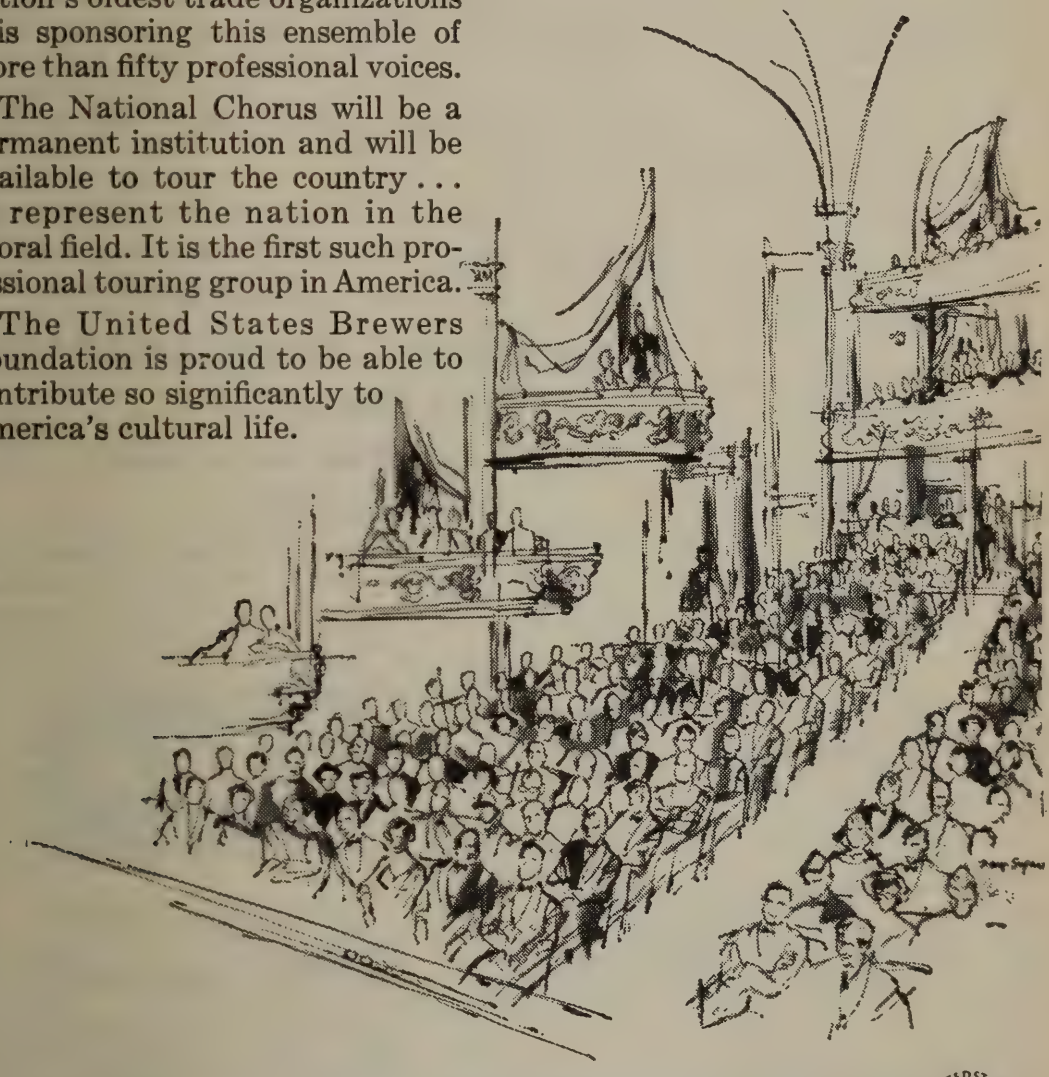
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died in Paris, March 25, 1918

This ballet with choreography by Nijinsky, scenery and costumes by Léon Bakst, was first produced by Diaghileff's Ballet Russe at the Théâtre des Champs-Elysées in Paris on May 15, 1913. The three dancers were Tamar Karsavina, Ludmilla Schollar and Vaslaw Nijinsky. Pierre Monteux conducted. The music was later performed as a concert piece and was so introduced to Boston by Mr. Monteux at a Boston Symphony concert on January 2, 1920, and repeated by him November 30, 1951.

The instrumentation includes 2 piccolos, 2 flutes, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, sarrusophone (contra bassoon), 4 horns, 4 trumpets, 3 trombones, tuba, timpani, tambourine, triangle, cymbals, celesta, xylophone, 2 harps and strings.

A PIANO reduction of the score published before the first performance carries this synopsis of the plot:

"The curtain rises on an empty park. A tennis-ball falls on the stage. A young man in tennis costume, racket on high, crosses the stage in



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bounds, then disappears. From the back of the stage, to the left, two timorous and curious girls appear. For a moment they appear to be searching a spot favorable to an exchange of confidences. One of them begins to dance. The other dances in her turn. They stop, puzzled by a rustling of leaves. The young man is seen in the background apparently concealing himself, but following their movements. He stops in front of them. They would run away, but he gently brings them back and invites them; he begins to dance. The first of the girls runs towards him and they dance together. He asks for a kiss; she escapes him. Another demand; again she escapes, but rejoins him, consenting. The other girl is peevish and slightly jealous, while the couple remain amorously ecstatic. The girl dances by herself in an ironical, mocking manner. The young man follows this dance at first from curiosity, then taking a peculiar interest in it, he leaves the first girl, unable to resist his desire to dance with the other. 'It is thus we will dance.' She repeats the same evolution in a mocking manner. 'Don't mock me.' They dance together. The dance grows more tender. She runs away and hides behind a group of trees. They soon come together, the young man pursuing her, and again dance together. In the transport of their dancing they have not noticed the behavior, at first restless, then

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grieved, of the first girl, who, holding her hands over her face, wishes to run away. Her companion vainly tries to retain her. She will not listen. The other girl succeeds in embracing her. The young man gently draws their heads apart. They look about them: the beauty of the night, the joy of the light, everything urges them to give way to their fantasie. Henceforth the three dance together. The young man, with a passionate gesture, brings the three heads together, and a triple kiss melts them in ecstasy. A tennis-ball falls at their feet; surprised and frightened, they go bounding away, and disappear in the depths of the nocturnal park."

When *Jeux* was staged in Paris and London, the sense of rightness in many of the audience and in some of the critics was disturbed. Ballet sets and ballet costumes could be of any period but one's own; to behold Nijinsky in strictly contemporary tennis flannels, a red scarf about his fine throat, was somehow wrong. The representation by Bakst of impressionistic flowers and three objects that might have been cats caused titters. Nor was the situation taken seriously when Nijinsky

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made love to one girl "in a curious doll-like fashion," as the critic of the *Pall Mall Gazette* had it, while the other whirled about in a sort of gymnastic fury of jealousy. The final pantomime of the triple kiss made, of course, an effective curtain. Debussy's music as such was not found wanting. The critic above-quoted wrote: "It seemed crammed with a quaint delicacy that expressed the humor of the thing in a duly exquisite way."

When *Jeux* was previously performed by the Boston Symphony Orchestra, Philip Hale made an apt and amusing quotation from Théophile Gauthier* who protested in 1857 about a ballet called "Mohicans" with music by Adolphe Adam. "Soldiers and savages do not lend themselves easily to choreography. The ballet demands sumptuous festivals, gallant and magnificent costumes. . . . Sylphs, salamanders, Undines, bayaderes, the nymphs of all mythologies, are the obligatory characters. That a ballet be at all probable, it is necessary that everything in it should be impossible. The more fabulous the action, the more chimerical the characters, the less will probability

---

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be choked; for one is easily led to believe that a sylph expresses grief by a pirouette and declares her love by means of a *ronde de jambe;* but this appears not at all probable, in spite of the illusion and conventions of the theatre, in a female dressed in a robe of *peau-de soie* blue, having for a father a colonel with something of a paunch, wearing doeskin breeches and riding-master's boots."

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By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

The Prelude to "The Mastersingers of Nuremberg" was completed in 1862, the entire music drama in 1867; its first presentation: June 21, 1868.

The most recent performances in the Friday and Saturday series were on April 15–16, 1955.

The score of the Prelude calls for these instruments: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, harp and strings.

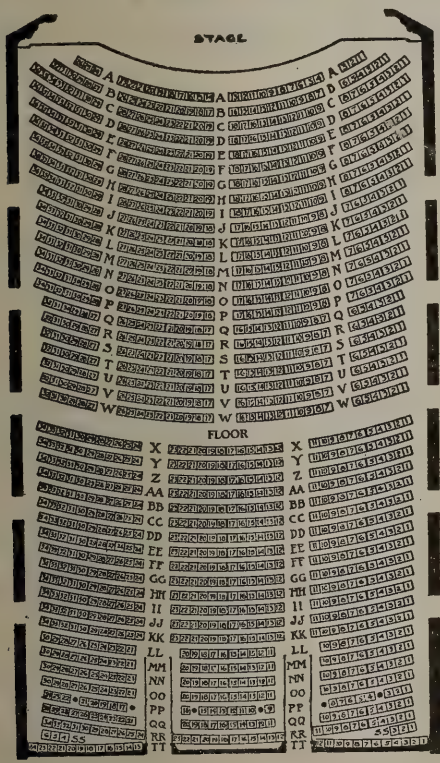
WAGNER, whose ideas for music dramas were always considerably ahead of their fruition, first conceived plans for *Die Meistersinger* (and *Lohengrin* as well) in the summer of 1845, when having completed *Tannhäuser* he was anticipating its first production. A humorous treatment of the early guilds, of Hans Sachs and his fellow tradesmen,

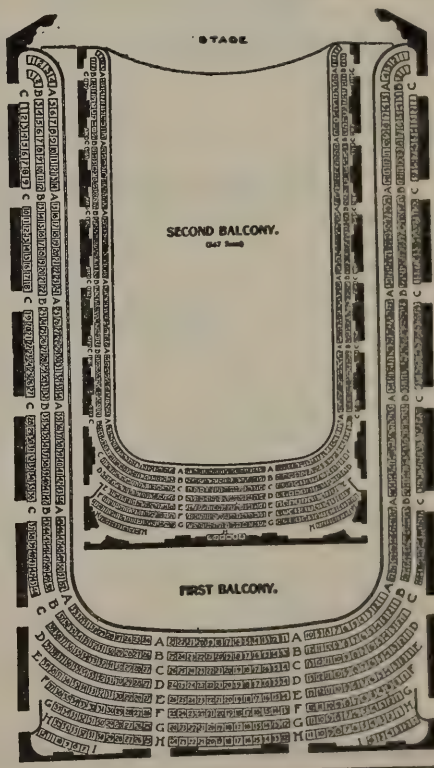
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occurred to him as an outgrowth from the Wartburg scene in *Tannhäuser* and its contest of song. He carried the project in the back of his mind while more immediate concerns – *Lohengrin* and the *Ring* – occupied him. Then came *Tristan,* and only after the *Tannhäuser* fiasco in Paris, in 1861, did he give his complete thoughts to his early Nurembergers, and draw his libretto into final form. At once, with a masterful assembling of fresh forces as remarkable as that which he had shown in plunging into *Tristan,* he put behind him the impassioned chromaticism of the love drama and the Bacchanale, and immersed himself in the broad and placid periods, the naïve folk style of the early guilds. He built up readily, and for the first time, a strictly human world, free of gods, legendary heroes, and magic spells.

He went to Biebrich on the Rhine to compose *Die Meistersinger* and in the early spring of 1862 had completed the Prelude, begun the first act, and sketched the prelude to the third – fragments implicating a fairly complete conception of the ultimate score. Wagner even planned on finishing *Die Meistersinger* for performance in the autumn season of 1862, but intruding troubles – notably the entanglements

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with love, politics and royalty in Munich, which enforced his departure from that city – these events delayed his score, which was not finished until October, 1867.

The Prelude was performed from the manuscript at a concert especially arranged by Wendelin Weissheimer at the Leipzig Gewandhaus, November 1, 1862. Wagner conducted the "new" prelude and the overture to *Tannhäuser*. There was an almost empty hall, but the Prelude was encored. The critics were divided between praise and strong denouncement. There were performances in other cities in 1862 and 1863. The entire work had its first presentation at Munich, June 21, 1868.

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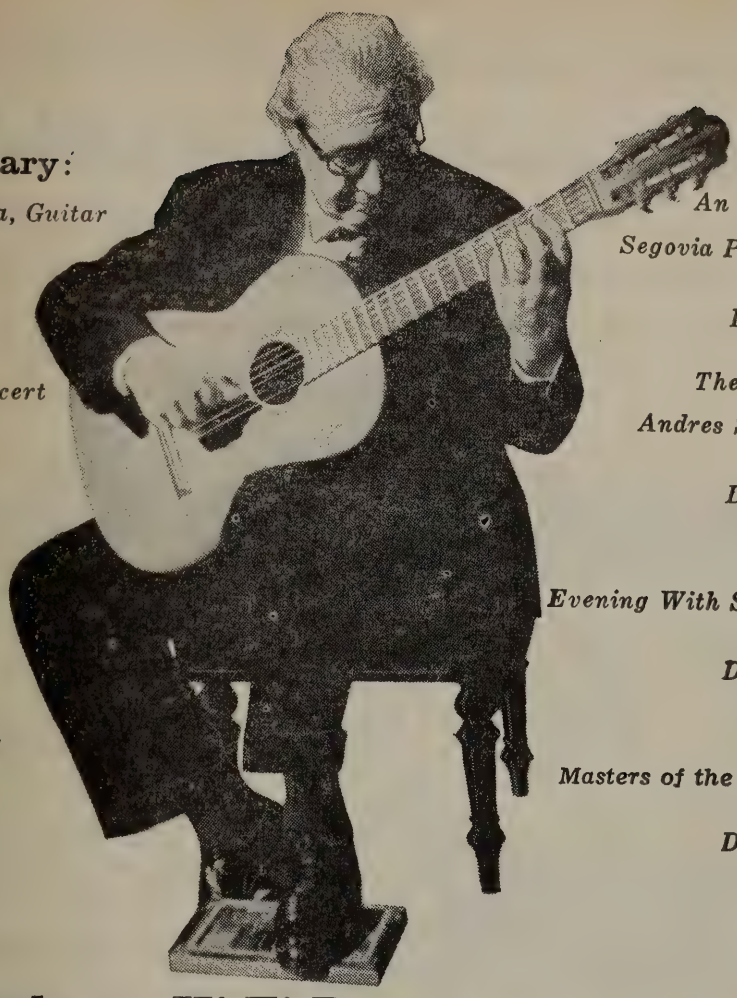
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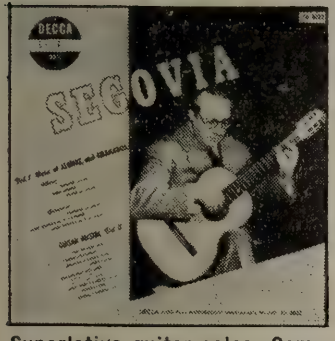
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II. Andante comodo
III. Scherzo: Allegretto grotesco — Molto rigoroso il tempo
IV. Andante sostenuto

(First performance)

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IV. Allegro con spirito

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CONCERT BULLETIN

with historical and descriptive notes by

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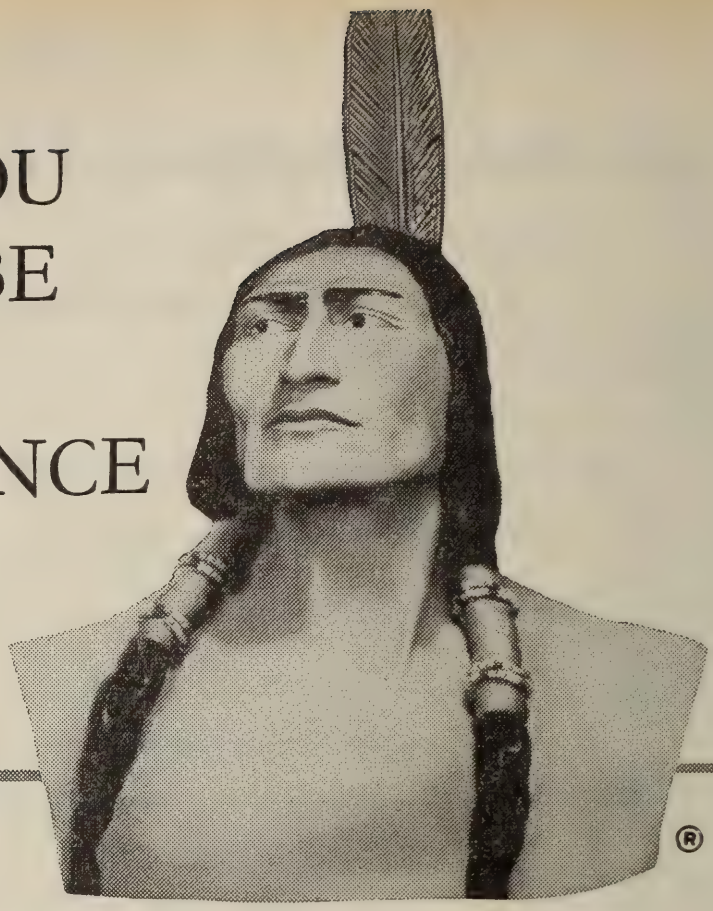
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The Visit of Nadia Boulanger

BERLIOZ MANUSCRIPTS

Two letters of Berlioz referring to his *Requiem* have been kindly loaned by Mrs. Henry C. Fenderson from her rare collection and are on view in the gallery. They are here translated:

To Monsieur le Baron Taylor
54 Rue de Bondy, Paris
My dear Monsieur Taylor:

Would you be kind enough to undertake two or three small matters: Please send a reserved ticket to M. July Lecomte, editor of *L'Independance Belge,* Rue de Térèse No. 12; to M. Fiorentino, Rue di Miromesnil No. 41 at Janin; to the music papers, and especially to the people connected with the Ministry of the Interior (Mme. Persigny). If it were possible to obtain above all an audition of my *Te Deum* for friends or a relative of the Ministry at one of the Imperial ceremonies where my *Requiem* is being rehearsed, it would perhaps facilitate matters. I have secured another rehearsal for the chorus for tomorrow, Monday, at 9 o'clock. It is indispensable; the singers are very far from knowing their parts. I was much pained and tormented yesterday. After all, it is too bad that this work which was so admirably performed three times provincially (at Lille) must be always more or less torn to shreds in Paris.

Don't forget to send reserved tickets to the above.

I believe it would be well to send an invitation to Meyerbeer, Hôtel de Paris, rue Richelieu; he has asked me about the hour of rehearsal. If you could also send one to Mr. Gathy, rue de La Bruyère No. 18, it would be helpful to us. He is the correspondent of the *Gazette of Augsburg* and several other German newspapers.

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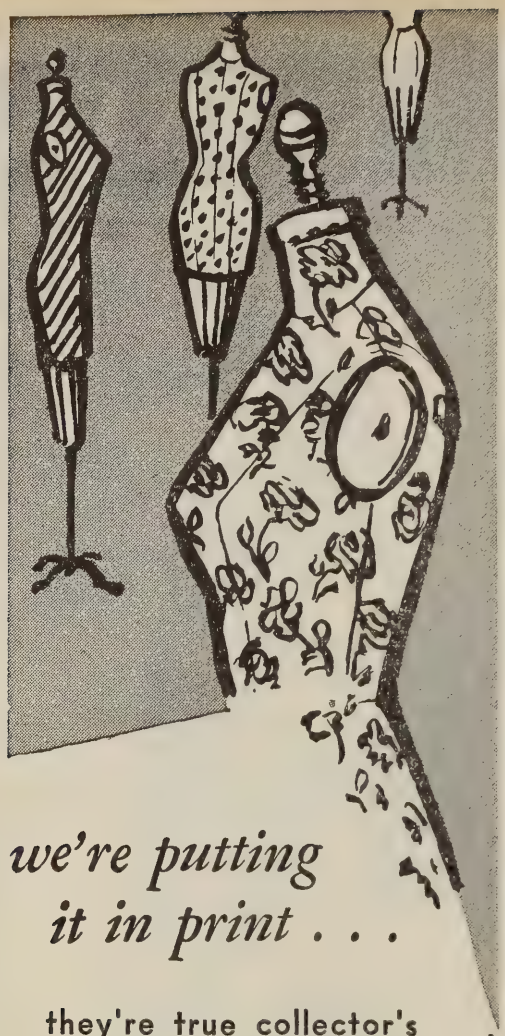
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A thousand greetings!

I shall see you here on the 19th—if you wish to come to the general rehearsal, do let me know.

H. BERLIOZ.

December 4.



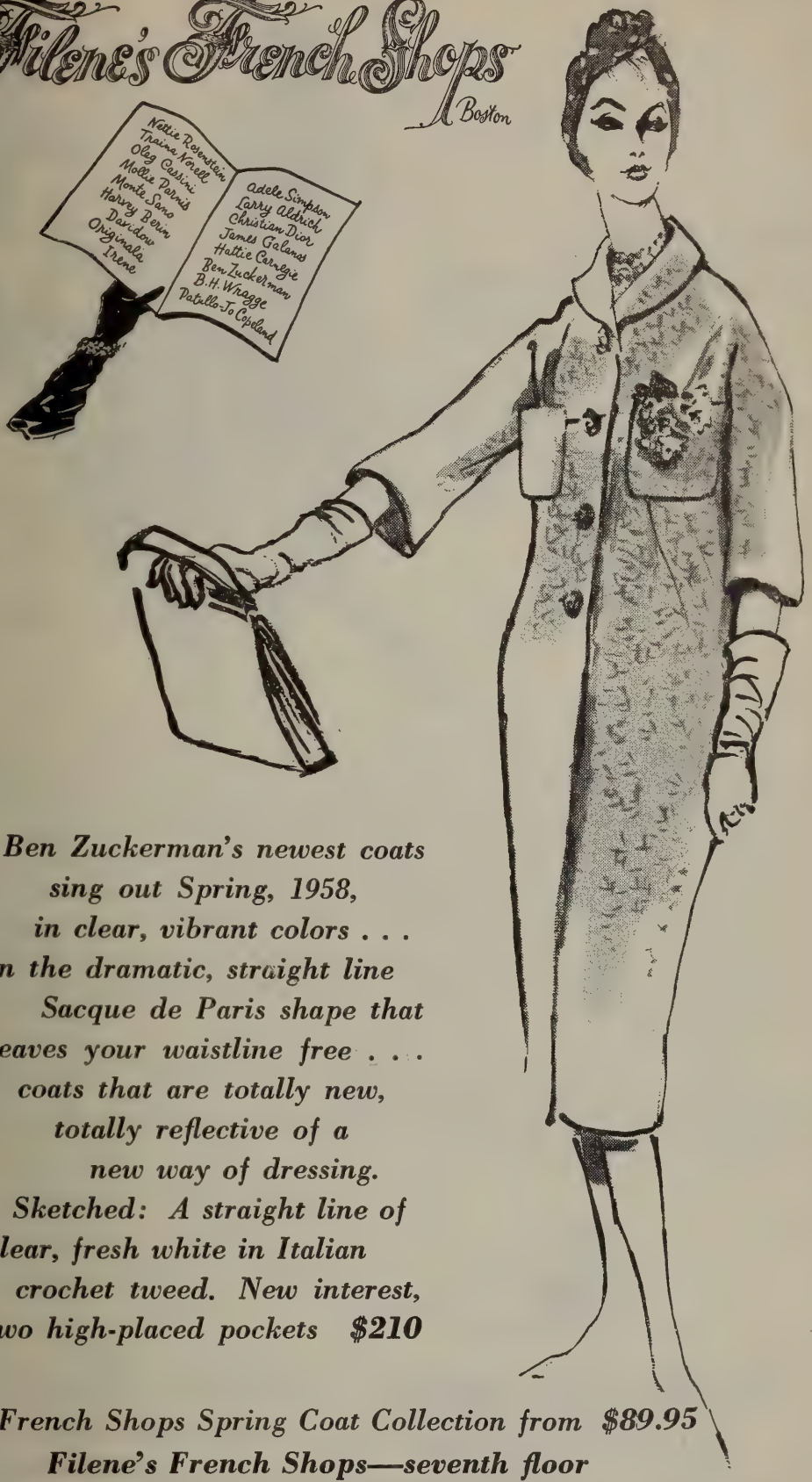
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The coming visit of Mlle. Nadia Boulanger to the United States, which will include a concert in Sanders Theatre, Cambridge, on Wednesday eve-

(Continued on page 1483)

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FRIDAY AFTERNOON, APRIL 18, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 19, *at* 8:30 *o'clock*

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GLUCK . . . . . Overture to "Iphigenia in Aulis"

BLACKWOOD . . . . . Symphony No. 1

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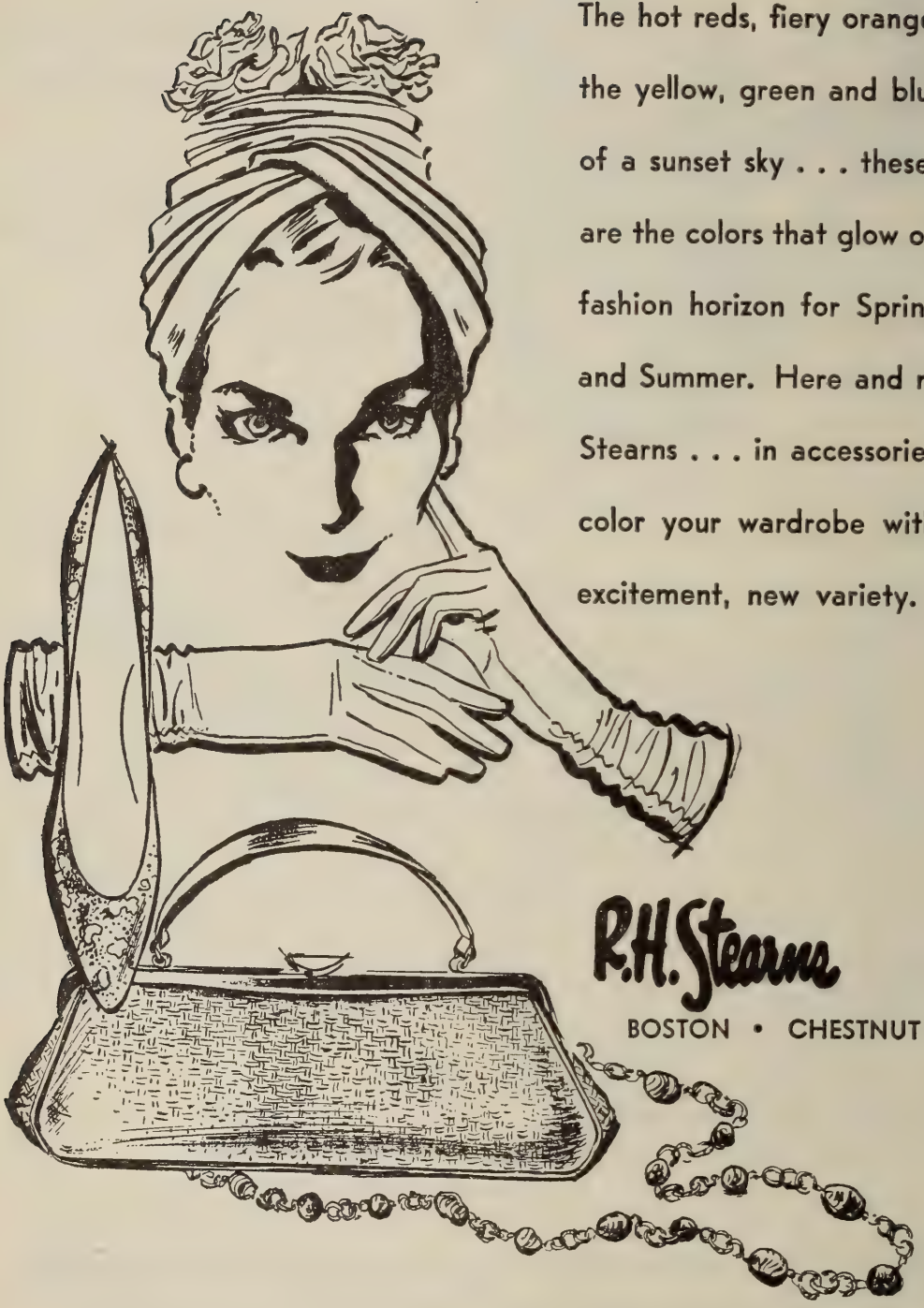
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OVERTURE TO *"IPHIGÉNIE EN AULIDE"*

By CHRISTOPH WILLIBALD GLUCK

Born July 2, 1714, at Weidenwang; died November 25, 1787, at Vienna

Gluck composed this *"Tragédie opéra"* in the year 1769. The libretto was furnished by the Bailli du Roullet, who based it upon the *Iphigénie* of Jean Racine. The first performance of *Iphigénie en Aulide* took place at the *Opéra* in Paris, April 19, 1774.

The Overture, with the ending by Richard Wagner, was last performed at the Friday and Saturday concerts of the Boston Symphony Orchestra, October 18–19, 1940.

WHEN Charles Burney visited Vienna in the year 1769, he called upon the famous Gluck and was received in friendly fashion. "He was so good-humored," wrote Dr. Burney, "as to perform almost his whole opera *Alceste,* many admirable things in a still later opera of his called *Paride ed Elena,* and in a French opera, from Racine's *Iphigénie,* which he had just composed. His last, though he had not as yet committed a note of it to paper, was so well digested in his head, and his retention is so wonderful, that he sang it nearly from the beginning to the end, with as much readiness as if he had a fair score before him."*

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When Dr. Burney wrote that his host had not "committed a note" of his new opera to paper, he was misinformed, or at least mistaken. Gluck had completed the score of his *Iphigénie en Aulide,* as appears in a letter from du Roullet, the librettist, to Dauvergne a month earlier. Gluck was indeed planning industriously for a descent upon Paris. In Vienna his efforts had not brought him full artistic satisfaction. He looked with interest towards France, where opera, though stilted and formal, at least made much of its dramatic subject and did not lose itself in the meaningless vocal ornamentation of the current Italian style. Gluck accordingly cultivated the acquaintance of du Roullet, then attaché of the French Embassy at the Court of Vienna, with the result that du Roullet wrote for him a book on *Iphigénie,* and when it was set to music called attention to the fact in a letter to Dauvergne, the Director of the *Académie Royale de Musique* in Paris. Gluck had already filled the ear of M. de Sevelinge, a receptive amateur, with his enthusiasm for the French style, and for Lully in particular, and M. de Sevelinge obediently carried messages of this hopeful enthusiasm back to Paris. Still another, and this time a winning card, was played by Gluck. He paid his respects to Marie Antoinette, and "Madame la Dauphine," who remembered him well as her music-master, at once threw her powerful influence in his favor.



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There could have been but one outcome to this combination of inclination and strategy. As Alfred Einstein expresses it in his admirable biography of the composer: "Not only had Gluck become ripe for Paris, but Paris for Gluck." *Iphigénie* was ordered for production at the *Opéra* in Paris. Gluck supervised the production of the opera, not without difficulties, through six months of rehearsals. The first performance came to pass on April 19, 1774, amid much excitement. Some were moved by Gluck's dramatic power, many were puzzled by his innovations. There was no doubt about the result and general verdict as Marie Antoinette, in her box, applauded with an emphasis as consequential as any royal decree. The Overture, although it led into the opening scene without interruption, was encored. At succeeding performances the opera took its place as a genuine success.

• •

Since Gluck gave no end to his Overture (in itself a departure from tradition), endings have been supplied by others for concert usage. The one generally adopted is that of Richard Wagner made in 1854 for a performance in Zurich. Wagner at that time wrote a communication to the *Neue Zeitschrift für Musik* on the subject of this overture. He pointed out that the general custom of breaking into an

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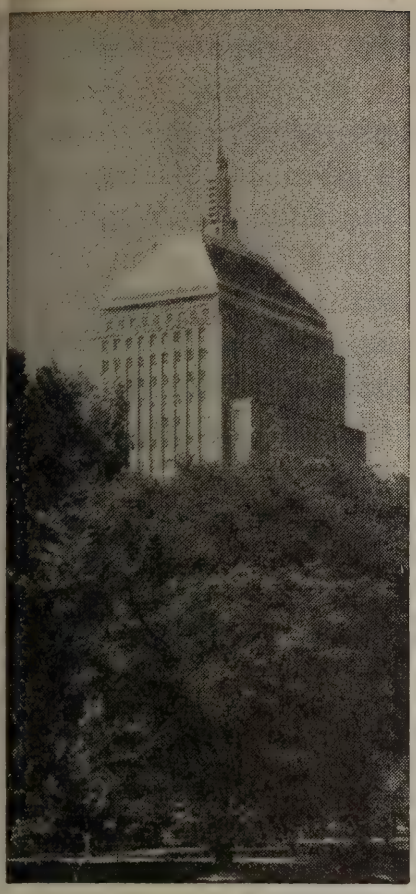
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allegro at the nineteenth bar where the strings have a striking passage in unison was a blind following of the tradition of operatic overtures, and was a violation of Gluck's evident dramatic intentions. Wagner took the pains of examining the original French edition of the score, and found that there was no new tempo indication at this point, the only tempo given being that of the opening andante. Wagner demonstrates that the grave opening measures are a preparation for Agamemnon's touching appeal to Diana for the life of his daughter, which begins the opera. A glib and lively tempo in the Overture, according to Wagner, is a violation of this mood, and destroys the dignity and beauty of some fine passages. Instead of providing the Overture with a brilliant clap-trap ending, such as the one he specifically rejected and attributed (probably wrongly) to Mozart, Wagner closed the Overture with a reprise of the introductory measures varied slightly but treated respectfully and in good taste. The Overture thus ends *pianissimo* upon the theme of Agamemnon's apostrophe *"Diane, impitoyable."**

* When Wagner revived the opera at Dresden, he laid a refurbishing hand upon the entire score. It must be said that he took far more liberties than our more respectful epoch would allow. He cemented the arias and choruses with connecting passages of his own, justifying

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The connection between Gluck and Racine to be found in "Iphigenia in Aulis" is subtler and deeper than the letter of a text. Indeed, the libretto which Gluck set resembled Racine's drama only in that it kept the general scheme of dramatic unfolding and the happy denouement.* If Racine's text was not usable in that it did not fit the rather rigid requirements for arias, ensembles, division into acts, etc., of the opera form, Gluck no doubt felt this opera as coming

himself by using "Gluck's own themes." In the third act he introduced entirely new matter in the recitatives, brought in a new character, Artemis, and changed the ending. The revision was well received. "Our own judgment of today," says Alfred Einstein, "grown historically more sensitive, can no longer share this benevolence. What Wagner made of *Iphigénie* is no longer Gluck. He produced an overpainting which obscures the true colors and contours to the point of falsifying the original intention. The height of violation occurs probably at Iphigenia's resolve to die, where the music is not far from the most luxuriant 'Lohengrin' romanticism."

* Euripides, in the ancient drama which was Racine's model, introduced Achilles as a mere pretext for the summoning of Iphigenia to Aulis. Racine depicted Achilles and Iphigenia as really in love, thus heightening the dramatic interest. Euripides had the goddess Diana snatch Iphigenia from the altar of immolation, and transport her to Tauris. Racine ended his play with her final pardon by the gods at the critical moment, and her happy union at last with Achilles. Ernest Newman has turned ridicule upon this dénouement: "Nietzsche once asked scornfully how Parsifal came to be the father of Lohengrin. One might as well have asked Gluck how Iphigenia, the wife of Achilles, managed to get to Tauris as high priestess."

Gluck's later opera, *Iphigénie en Tauride*, the text by Guillard, based on the tragedy of La Touche, was produced in Paris in 1779.



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indirectly from the pen of that illustrious poet of the Court of Louis XIV. Indeed, Racine was accepted as the very embodiment of the classical tradition. Stendahl wrote an essay of book length on *"Racine et Shakespeare,"* depicting the two poets as representative of the classical and romantic in letters. Richard Wagner used the same analogy in his "Opera and Drama," where he described the stage of his own time as the development of two tendencies: the "romance which found its greatest flowering in the plays of Shakespeare," and its "diametrical opposite," the *"Tragédie"* of Racine, where there is nothing more than "talk upon the scene, while the action is kept outside." Gluck found a sort of emotional release for the French tragedy by carrying it into opera. "Opera was thus the premature bloom of an unripe fruit, grown from an unnatural, artificial soil."* Unfortunately for Racine in these essays, their writers were too definitely upon the romantic side to give him a just accounting. They could not have been anything but impatient with his perfectly worded phrases, his

* Paul-Marie Masson, in a scholarly article on "Rameau and Wagner" in the *Musical Quarterly*, for October, 1939, points out that Rameau had already brought about many of the reforms attributed by Wagner to Gluck.

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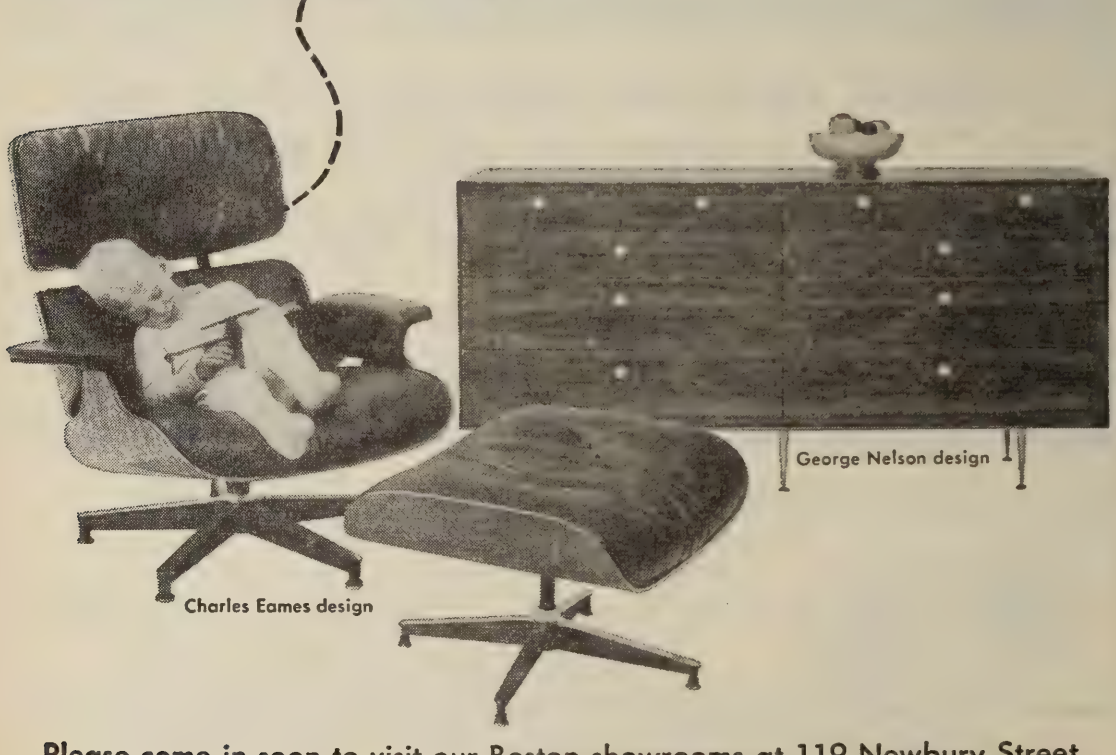
rhymed couplets, his servility before king and period. French writers, before the Romantic peak and after, have freely granted him his exalted position. Voltaire, placing him above Corneille, said: "He is complete in himself; there remains only to write below every page *'beau, pathétique, harmonieux, sublime.'*" Anatole France summed him up in this sentence: *"Une intelligence fine des passions, un sens délicat et sûr de la vérité intellectuelle — voilà tout Racine."*

"Racine," he wrote, "knew the secret of external realization for his visions of beauty. As a poet he figures among the best of men, among those who charm human existence, lifting it to enchanted regions peopled with divine forms. The most beautiful images he has invoked will dwell for long to come in the hearts of men. We prefer to believe that they have not yet faded. We would say that they were immortal if the science of our century had not taught us that man makes nothing for eternity. We hold, perhaps, a quicker interest in the creations of the poet when, knowing that they are the finest in the world, we remember too that they are perishable."

Jean Giraudoux, writing a brochure on Racine,* praises him as

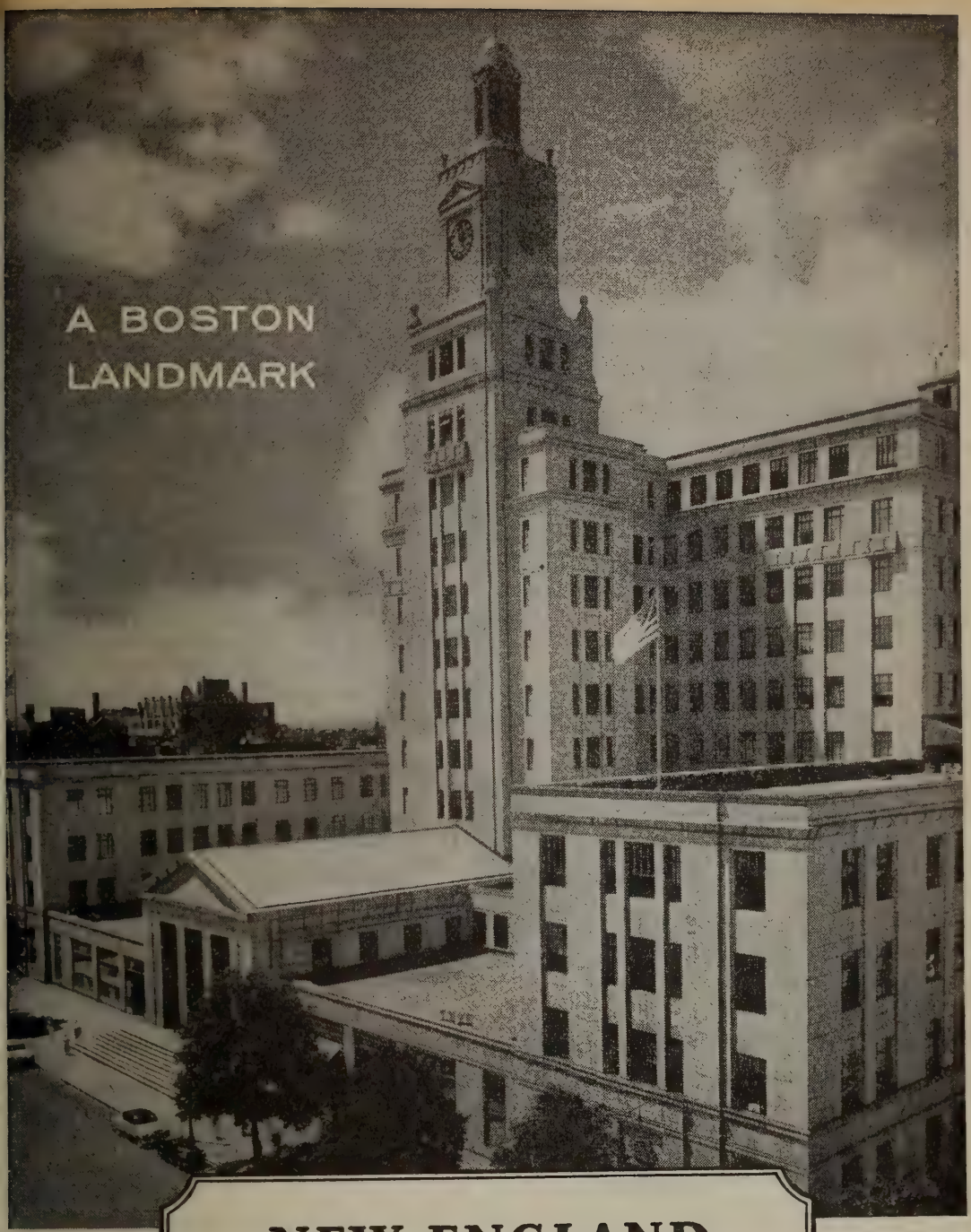
* Translated by Mansell Jones, Gordon Fraser, 1938.

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the flower of a civilization, rather than as an individual genius. This Frenchman exalts the civilization "which rears the man of letters in a stately tranquillity, raising him above histrionics and confession, and making him responsible for an ultimately perfect acoustic. The virtue of a successful civilization is such that in place of the restricted means by which, in unfinished epochs, writers acquire experience – misfortunes, the observation of men, crises cardiac or conjugal – is substituted in those happier periods a congenital knowledge of great hearts and great moments. Racine is the finest illustration of this truth. . . .*

"For Racine the birth of a tragedy is first a question of subject, then of composition, then of development. When the word 'death' comes under his pen, he does not think of his own death. No more than of

* No anecdote shows more clearly than the following the subjection of Racine, the man of individual thoughts and feelings, to Racine, the court poet. He was once moved to write a paper on the miserable condition of the people of France as the result of the expenses of war. Madame de Maintenon, interceder for him at Versailles, was reading this paper when Louis surprised her. He looked at the contents with displeasure, and inquired who had written it. When he was told, he said coldly: "Does he think he knows everything, and because he is a great poet, does he expect to be a minister of State as well?" Racine had to absent himself from the royal presence for a long time, and was restored to favor only after an abject apology and the earnest intervention of Madame de Maintenon.

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his shadow when he writes the word 'shadow,' or of his mistress when he writes the word 'mistress.' He simply feels the ease with which his talent works, and the responsibility of seeing himself become the appointed purveyor to his country and his king. . . . He is the poet for whom one could have engraved the following epitaph: 'Here lies he who never set himself the problem of God or of knowledge, he for whom problems of politics, rank and morality had no existence. Here lies Racine.' "


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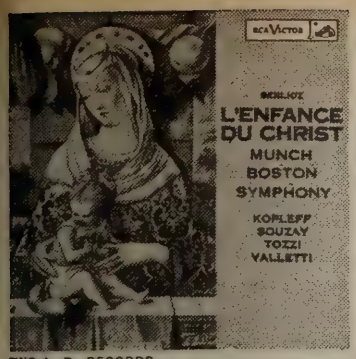
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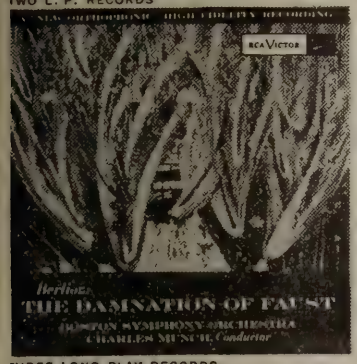
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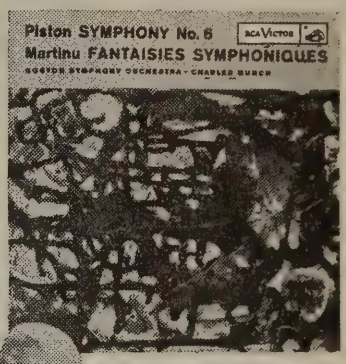




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Mr. Blackwood completed his Symphony in December 1955 in Paris. It is scored for 4 flutes and 2 piccolos, 3 oboes and English horn, 3 clarinets, E-flat and bass clarinet, 3 bassoons and contra-bassoon, 6 horns, 4 trumpets, 3 trombones and tuba, timpani (including small timpanum in B-flat), percussion (cymbals, paired and suspended, antique cymbals, bass drum, triangle, snare drum, gong, celesta) and strings.

EASLEY BLACKWOOD studied piano at an early age, reaching the point of playing as soloist with the orchestra of his native city when he was fourteen. In the summer of the following year he attended the Berkshire Music Center at Tanglewood, returned in 1949 and studied composition with Olivier Messiaen. He also attended the school in 1950. He later studied composition with Bernhard Heiden and at Yale with Hindemith. He was awarded a Fulbright grant for three years in Paris, during the first two of which he studied with Nadia Boulanger. In the summer of 1955 he attended the American Conservatory at

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Fontainebleau, taking the first prize in composition, a Lili Boulanger Memorial Award. He received a commission from the Fromm Music Foundation for a string quartet which has been played by the Kroll Quartet and the Budapest Quartet.* He has composed a sonata for viola and piano, and a chamber symphony for fourteen wind instruments.

Mr. Blackwood informs us that he began his Symphony in November 1954 in Paris and had sketched most of the first three movements, when in the Spring the progress of the Symphony was interrupted for a summer at the American Conservatory at Fontainebleau where he composed another work in a competition. In the autumn he completed the orchestration for the first part and finished the entire Symphony on December 9th of that year.

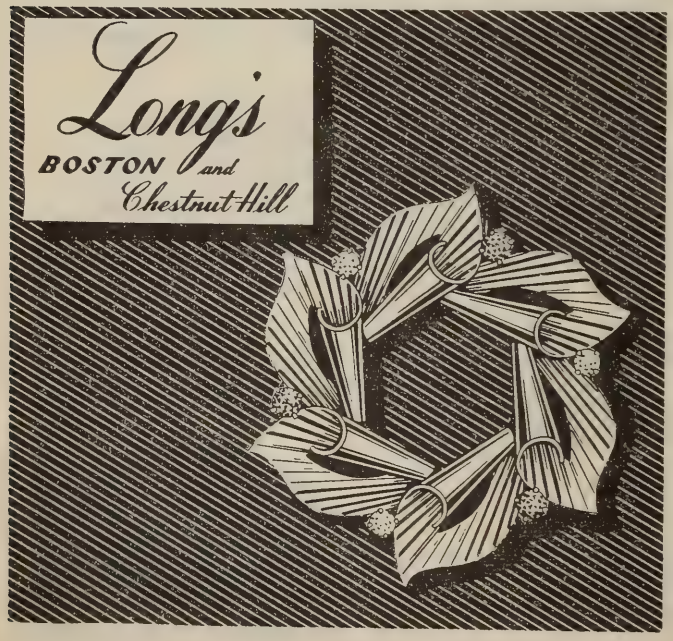
The Symphony, according to the composer, "is conceived along completely abstract lines, and has no direct or implied parallel with literature or any of the other arts. It is an expression of musical ideas and nothing more. There are no radical innovations in the handling of any of the material, formal or otherwise; I am convinced that such innovations are too often inherently non-musical in their approach.

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"The second movement consists of two themes which are much more alike in character than are those of the first movement. There is no real development of either theme; they are juxtaposed and changed in register and harmony rather than being worked out.

"The third movement is a scherzo, but is in classical sonata form. The striking feature of this movement is that it is entirely built on ostinato figures which range in length from one to eighteen measures. The second theme is based on the material which concludes each movement. This is heard near the beginning played by a single horn unaccompanied. The first part of the development is entirely canonic;



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later, the two themes are heard together. The recapitulation is in the proper order, but the first theme is considerably curtailed, while the second is changed in character.

"The last movement is much freer in form than are the other three. This movement is in large part a variation on the first, although it contains some new material which has not been heard before. Of special interest is a progression of two chords which recurs throughout, taking on greater importance as the end is reached. This movement is quiet throughout, except for a brief climax near the end. There is a coda immediately following the climax which makes extensive use of the material which concludes all of the movements (this has not previously appeared in the fourth). The work concludes on the progression of two chords reiterated by muted violins pianissimo."

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THE recent concerts of contemporary German music, heard in the Third Programme, reveal an even more acute state of disintegration than is at once perceptible in composition today everywhere. At any cost young composers seem determined to prove they are contemporary; "if there's no future for us," we can imagine them saying, "then let us at least live in the present – and for heaven's sake let us forget the past." To echo romantic cadences or harmony is, apparently, to lapse into barbarism. The ironical fact pointed out by history is that the great composers have seldom paid tribute to the Time Spirit, have gone their ways indifferent to the ideologies of the hour, have not worried at the threat that the latest young critic might regard a work as likely to "date." There is no hint of the contemporary scene in Mozart, for example; no matter what may be said of the *Figaro* of

(Continued on page 1472)

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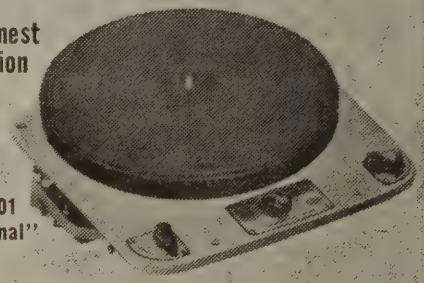
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Dr. and Mrs.
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Mrs. Henry M. Wheelwright
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Mrs. Charles P. White
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Mrs. Trentwell Mason White
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Miss Ruth M. Whitehill
Mr. and Mrs.
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Mr. Jordan M. Whitelaw
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Mrs. Alexander Whiteside
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Mrs. Jasper Whiting
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Mr. Richmond G. Wight
Mrs. William H. Wightman
Mrs. Rufus L. Wilbor
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Mr. James Wiles
Mr. Marshall S. Wilkins
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Mr. Warde Wilkins
Mr. Albert C. Wilkinson
Mr. Alexander W. Williams
Mrs. Ben Ames Williams
Mr. Edward J. Williams
Mrs. Gluyas Williams
Miss Hazel H. Williams
Miss Hilda W. Williams
Mrs. Horace D. H. Williams
Mrs. John T. Williams
Miss Margaret C. Williams
Miss Margaret K. Williams
Miss Marion Williams
Miss Mary E. Williams
Mrs. Moses Williams
Mr. and Mrs. Ralph B. Williams, Jr.
Mr. and Mrs. Robert S. Williams
Miss Ruth C. Williams
Mr. and Mrs. S. P. Williams
Mr. John W. Williamson
Mr. and Mrs. Robert W. Williamson
Mrs. James B. Willing
Miss Ruby Willis
Miss Ruth C. Willis
Mr. Richard S. Willits
Mrs. Wesley P. Wilmot
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Miss Mabel S. Wilson
Miss Sara Lou Wilson
Miss Florence B. Windom
Mrs. H. W. Winer
Mr. Irving Winer
Dr. and Mrs. G. E. Winkler
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Mr. Frederick Winslow
Miss Mary H. Winslow
Mrs. Allen P. Winsor
Mrs. Frederick Winsor
Mr. and Mrs. Frederic Winthrop
Miss Nancy Winston
Mrs. Sidney H. Wirt
Mr. and Mrs. Robert Wise
Mr. and Mrs. Max D. Wit
Miss Eva M. Witham
Mrs. Una C. Withers
Mrs. S. Burt Wolbach
Mr. and Mrs. Oliver Wolcott
Mr. Sherman M. Wolf
Mrs. Albert B. Wolfe
Mr. and Mrs. Gerard Wolfe
Mr. Jules Wolffers
Mr. and Mrs. Lee Marc G. Wolman
Mr. and Mrs. Cornelius Ayer Wood
Miss Louise Wood
Miss Katherine Woodberry
Mrs. George H. Woodis
Mr. and Mrs. David G. Woodle
Miss Beatrice S. Woodman
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Most Reverend John J. Wright
Mr. and Mrs. Kenneth A. Wright
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Mrs. W. T. Wright
Mrs. Walter P. Wright
Mrs. Walter Wrigley
Mrs. Frederick R. Wulsin
Mr. Francis E. Wylie
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Mrs. Borah J. Yoffa
Miss Miriam Yoffa
Mrs. Eli Yoffe
Mr. Sidney R. Yoffe
Dr. Morris Yorshis
Miss Anna Young
Dr. and Mrs. Edward L. Young
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Dr. Louis Zetzel
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Mr. R. Zildjian
Mr. and Mrs. George M. Zimberg
Mrs. Harold O. Zimman
Miss M. Emma Zoller
Mrs. D. W. Zuckerman
Mr. William J. Zumwalt

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Mrs. Michael Addison, New York
Mr. Walter Alford, New York
Mr. Joseph Dana Allen, New York
Mrs. Robert J. Allen, Maryland
Dr. Harold L. Alling, New York
Mr. and Mrs. Lloyd V. Almirall, New York
Miss Evelyn Amann, New Jersey
Mrs. Robert R. Ames, Maine
Mr. and Mrs. Carl Anderson, New York
Miss Elizabeth B. Andrews, New York
Mr. and Mrs. Ernest Angell, New York
Miss Louise H. Armstrong, Maine
Mr. and Mrs. Robert K. Armstrong, Minnesota
Dr. Isadore Arons, New York
Mr. George C. Arvedson, Michigan
Mrs. Arthur O. Asher, New York
Mr. and Mrs. Gifford W. Asher, Washington

Mrs. Edward L. Ballard, New York
Mr. and Mrs. Frederick C. Balz, New Jersey
Mr. John S. Barnet, New York
In Memory of Mrs. Sara Herman Barnet, New York
Miss Laura Barney, New York
Mr. Arthur Baron, Missouri
Miss Mary-Margaret H. Barr, New Jersey
Mrs. Richard A. Bartlett, New Jersey
Miss Helen L. Bass, New Jersey
Miss Pauline L. Batt, New York
Mr. Emil J. Baumann, New York
Mrs. G. C. Beach, New York
Mr. Gerald F. Beal, New York
Mrs. Norwin S. Bean, New Hampshire
Mrs. Frank Begrisch, New York
Mr. Frederick W. Beinecke, New York
Mrs. Haughton Bell, New York
Mrs. Edward Herbert Bennett, Jr., Illinois
Miss Georgina Bennett, New Jersey
Mrs. Samuel C. Bennett, Vermont
Mrs. Winchester Bennett, Connecticut
Mr. and Mrs. Oscar F. Berg, New York
Dr. Beatrice Bergman, New York
Mr. Louis K. Berman, New York
Mr. Myer Berman, New Hampshire
Mrs. Edwin B. Bernheimer, New York
Miss Mary Bernstein, New York
Dr. Frank B. Berry, Washington, D.C.
Miss Dorothy Betts, New York
Miss Gladys M. Bigelow, Maine
Mrs. A. W. Bingham, New York
Miss Mary Platt Birdseye, New York
Mr. Martin Birnbaum, New York
Mrs. E. W. Bishop, New York
Miss Edith C. Black, New York
Mrs. Robert Woods Bliss, Washington, D.C.
Dr. and Mrs. Wilfred Bloomberg, Georgia
Mr. Samuel J. Bloomingdale, New York
Mr. Robert E. Blum, New York
Mr. and Mrs. Benjamin Bogin, Connecticut
Mr. Aaron Bonoff, New York
Mrs. Arthur Bookman, New York
Mr. and Mrs. Burnham Bowden, New York
Mr. and Mrs. John W. Bowden, New York
Mrs. Richard M. Bozorth, New Jersey
Mrs. Hall Braman, New York
Mrs. Selma M. Breitenbach, New York
Mr. Thomas W. Bresnahan, New York
Mr. E. T. Brewster, New York
Mrs. Fred Brodkey, Nebraska
Dr. Samuel M. Brooks, New Hampshire
Miss Carol Brown, Vermont
Mrs. George Nelson Brown, New Jersey
Mrs. Mabel Wolcott Brown Connecticut
Miss Mary Loomis Brown, New York
Mrs. W. Robinson Brown, New Hampshire
Mrs. W. S. Browne, New Jersey
Dr. and Mrs. Howard G. Bruenn, New York
Mr. and Mrs. Bertram F. Brummer, New York
Mr. C. Bruner-Smith, New York
Miss Lucie M. Bryant, New Jersey
In Memory of Mrs. George S. Buck, New Hampshire
Mr. Rowland Burdon-Muller, Maine
Mrs. Freeland H. Burrell, New Hampshire
Mrs. Robert P. Burroughs, New Hampshire
Mr. J. Campbell Burton, New York
Mrs. Clarence Buttenwieser, New York
Miss Alice D. Butterfield, New York

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Mr. and Mrs. Bernard D. Cahn, New York
Mr. R. L. Cameron, New Jersey
Mr. David A. Campbell, New York
Mrs. William H. Campbell, Jr., New Jersey
Mrs. H. Bissell Carey, Connecticut
Rev. and Mrs. Raymond S. Carman, Connecticut
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Mrs. Otis Swan Carroll, New York
Mrs. A. H. Carter, Hawaii
Mr. Frederic D. Carter, New York
Mrs. John L. Carter, New Jersey
Mr. and Mrs. John F. Caskey, Connecticut
Mrs. Charles A. Cass, New York
Mrs. W. R. Castle, Washington, D.C.
Mrs. B. Duvall Chambers, South Carolina
Mr. Y. R. Chao, California
Miss Macanna Chesterton Mangle, New York
Mr. E. Raymond Childs, New Hampshire
Miss Emily C. Childs, Florida
Miss Roscpha P. Chisholm, New York
Miss Mabel Choate, New York
Mr. Charles A. Clark, Jr., New York
Mrs. Henry Cannon Clark, New York
Dr. and Mrs. John Alden Clark, Michigan
Mr. and Mrs. Francis G. Cleveland, New Hampshire
Miss Elizabeth Clever, New York
Mr. Chalmers Clifton, New York
Mr. William A. Coffin, New Jersey
Mrs. G. R. Cogswell, Maine
Mrs. Frank Cohen, New York
Mr. Ira Cohen, New York
Mrs. Isadore M. Cohen, New York
Mrs. George W. Colby, New York
Mr. and Mrs. Sylvan Cole, New York
Miss Constance Coleman, New York
Mrs. Dayton Colie, New York
Mrs. Arthur C. Comey, Maine
Dr. and Mrs. James B. Conant, New York
Mr. William L. Congleton, New York
Miss Margaret Conklin, Pennsylvania
Mrs. W. P. Conklin, Connecticut
Miss Lucy B. Conner, New Hampshire
Mr. and Mrs. John T. Connor, New Jersey
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Miss Luna B. Converse, Vermont
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Mrs. Maurice P. Corrigan, England
Mrs. Frederick W. Cox, New Hampshire
Miss Margaret Cranford, Connecticut
Miss Constance Crawford, New Jersey
Mrs. F. S. Crofts, Connecticut

Mrs. Alan J. Cummins, New York
Miss Mildred E. Curran, New York
Mrs. Kate F. Cutner, New York

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Mr. and Mrs. Charles Whitney Dall, New York
Miss Rachel E. Daltry, New York
Miss Dorothy Dalzell, New Hampshire
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Miss Annie H. Duncan, New Hampshire
Miss Beatrice Dunn, New York
Mr. John [illegible] Dupress, Connecticut
Mrs. Jack [illegible]orin, Pennsylvania

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Miss Florence L. Eccles, Connecticut
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Mrs. W. M. Eisenman, New York
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Mrs. Howell Forbes, New York
Mr. Sumner Ford, New York
Mr. Alfred S. Forsyth, New York
Miss Helen Foster, New York
Miss Flora Fox, New York
Mrs. Lewis W. Francis, New York
Mrs. M. Frank, New Jersey
Mr. Paul E. Freehling, Illinois
Mr. Bernard Freeman, New York
Miss Faustina Freeman, New Jersey
Miss Elizabeth S. French, Vermont
The Misses Ruth and Maxine Freund, New York
Mr. Norman L. Freydberg, New York
Mrs. Nathan Fried, New York
Mr. Arthur L. Friedman, New York
Mr. Harry G. Friedman, New York
Mr. Stanleigh P. Friedman, New York
Miss Helen Frisbie, Connecticut
Mr. Albert D. Frost, New Hampshire
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Mr. Henry F. Merrill, New Hampshire
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Miss Mary Jane Meyer, New York
Miss Shirley Meyers, New Hampshire
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Mr. Gavin Miller, New York
Miss Grace E. Miller, New York
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Mrs. M. J. Miller, New Jersey
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Miss Pauline Murrah, New York
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Mr. and Mrs. George W. Naumburg, New York
Mr. Walter W. Naumburg, New York
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Miss M. Louise Neill, Connecticut
Miss Katherine B. Neilson, Connecticut
Mrs. Roy Neuberger, New York
Mr. and Mrs. Alfred H. Newburger, New York
Mr. and Mrs. Sydney R. Newman, New York
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Mrs. C. J. Nourse, New York
Mr. Gustaf A. Nyden, New York

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Mr. Leslie P. Ogden, New York
Miss Emma Jessie Ogg, New York
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Miss Ida Oppenheimer, New York
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Miss Jean Patterson, New York
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Miss Mary M. L. Peck, Connecticut
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Mrs. Grafton B. Perkins, New Hampshire
Mrs. Russell Perkins, New York
Mrs. Max Pick, New York
Mrs. H. R. Pierce, Vermont
Miss E. Marion Pilpel, New York
Mrs. W. R. J. Planten, Vermont
Mrs. Haviland Hull Platt, New York
Miss Alice B. Plumb, New York
Mr. and Mrs. Seymour Poe, New York
Miss Lilly Popper, New York
Miss Anne Jamison Porter, Michigan
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Mrs. George Eustis Potts, Florida
Mrs. H. Irving Pratt, Jr., New York
Miss Priscilla Presbrey, New Jersey
Mrs. Joseph K. Priest, New Hampshire
Mrs. Rodney Procter, New York
Mr. Edwin Higbee Pullman, New York
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July 4, 5, 6 — **Series X (Theatre)**

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(*Sunday in the Music Shed*)

July 11, 12, 13 — **Series Y (Theatre)**

MOZART

CHARLES MUNCH

Programs include: Piano Concerto in C major, K. 467 (SEYMOUR LIPKIN); Two-Piano Concerto in E-flat, K. 365 (LUKAS FOSS and SEYMOUR LIPKIN); Choral works conducted by HUGH ROSS; Sinfonia Concertante (RUTH POSSELT, JOSEPH DE PASQUALE).

(*Saturday evening concert in the Music Shed*)

July 18, 19, 20 — **Series A (Shed)**

BRAHMS

CHARLES MUNCH AND PIERRE MONTEUX

Programs include: Symphony No. 4; Piano Concerto No. 1 in D minor (LEON FLEISHER); Requiem (HILDE GUEDEN, Soprano; DONALD GRAMM, Baritone).

July 25, 26, 27 — **Series B (Shed)**

DEBUSSY and RAVEL

CHARLES MUNCH AND PIERRE MONTEUX

Programs include: Debussy, "La Mer"; Ravel, "La Valse"; Rachmaninoff, Piano Concerto No. 3 (BYRON JANIS); Tchaikovsky, Violin Concerto (ZINO FRANCESCATTI).

August 1, 2, 3 — **Series C (Shed)**

WAGNER

CHARLES MUNCH AND PIERRE MONTEUX
Soloist: MARGARET HARSHAW, Soprano

Programs include: Siegfried Idyll; Prelude and Love Death; Siegfried's Rhine Journey; Immolation Scene; Liszt, Piano Concerto No. 1 (LEONARD PENNARIO); Piston, Viola Concerto (JOSEPH DE PASQUALE).

August 8, 9, 10 — **Series D (Shed)**

BEETHOVEN

CHARLES MUNCH AND PIERRE MONTEUX

Programs include: Piano Concerto No. 5 (EUGENE ISTOMIN); Ninth Symphony.

(*Programs subject to change*)
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(Continued from page 1440)

Beaumarchais and its relation to or reflection of the French Revolution, Mozart's music, like all his music — *Don Giovanni, Cosi,* the symphonies, the G minor Quintet — is as indifferent to the demands of the Zeitgeist as the novels of Jane Austen. The hints of a later and more tragic harmony sounded in *Don Giovanni,* a music which foreshadows the creative disruption which was Beethoven's most seminal contribution, have nothing to do with ideologies, or the ebb and flow of external events. They came from an inevitable and strictly musical development, the consequence of the evolution of traditional forms acting and reacting to musical genius working from within, from its own coil of imagination. Wagner, a revolutionary in his day compared with whom Berg and Hindemith and Schönberg must be regarded as timid bourgeoisie tentatively dipping cold feet into the advancing tides — Wagner, for all his theories of the "Art Work of the Future," the *"Zukunftsmusik,"* based his masterpieces on myth, his idea being that music can deal, in opera, only with broad types of human nature and emotion and consciousness, not with circumstances and conceptions needing historical context and explanation. Beethoven himself, the iconoclast who was the real cause of all the wrath to come, composed

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Readers of this program knew him as a knowledgeable assessor of Boston's musical output. Clever as the Columnist was with the turned phrase, the Critic never used an evening at Symphony Hall as a vehicle for the display of wit or omniscience, confining his remarks to the specifics of the performance. Another critic might have described: What I Wish Had Happened But Didn't. Still another: This Is Exactly What Went Wrong. There was neither catastrophe nor caprice in art as observed by Elie; only more or less enjoyment and memorability, politely and pertinently translated into linotype.

In 1947, when we opened the country's first hi-fi equipment demonstration room, we hopefully asked Rudolph Elie down for a look. He stayed an hour, later devoting an entire Herald column to our venture. On at least one other occasion he gave us a "galley" of the choicest publicity. Ever the reporter, he could tolerate the most obvious bid for free advertising if the news values were actually there. The same giving graciousness was annually extended to the New England High-Fidelity Music Show, a trade event to which he even lent his good name for the letterhead.

The formula? You asked . . . he gave. That may explain why we are still saying Thanks, Rudy. For the good prose, good sense, and the rose-colored glass you blew in the A.M. edition. For finding yet another cuisine where the ladle is not for burning. For never saying the negative, the obvious, or even the uninteresting.

A man who can wear many hats and look good in all of them is quite a guy! Rudolph Elie was such a man: reporter, columnist, novelist, speaker, musician, humorist, critic, gourmet. His closer friends undoubtedly could add to the list. We knew him just well enough to say him this goodbye, and we say it with our one commercial hat in our hand.

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out of a spiritual belief. If he did begin a symphony not with a melody but with a knocking at the door as forbidding as the knocking in *Macbeth,* he was always willing to turn his vision inward and compose tunes which are only more seriously grounded in tone and feeling than Haydn's because he was the more serious man of the two. But overmuch is made of the Promethean Beethoven; he wrote as a full man, with humour, geniality, and solemnity in proportion. There is no symphony in existence that honours pure musical art more proudly and strictly than the *Pastoral* symphony.

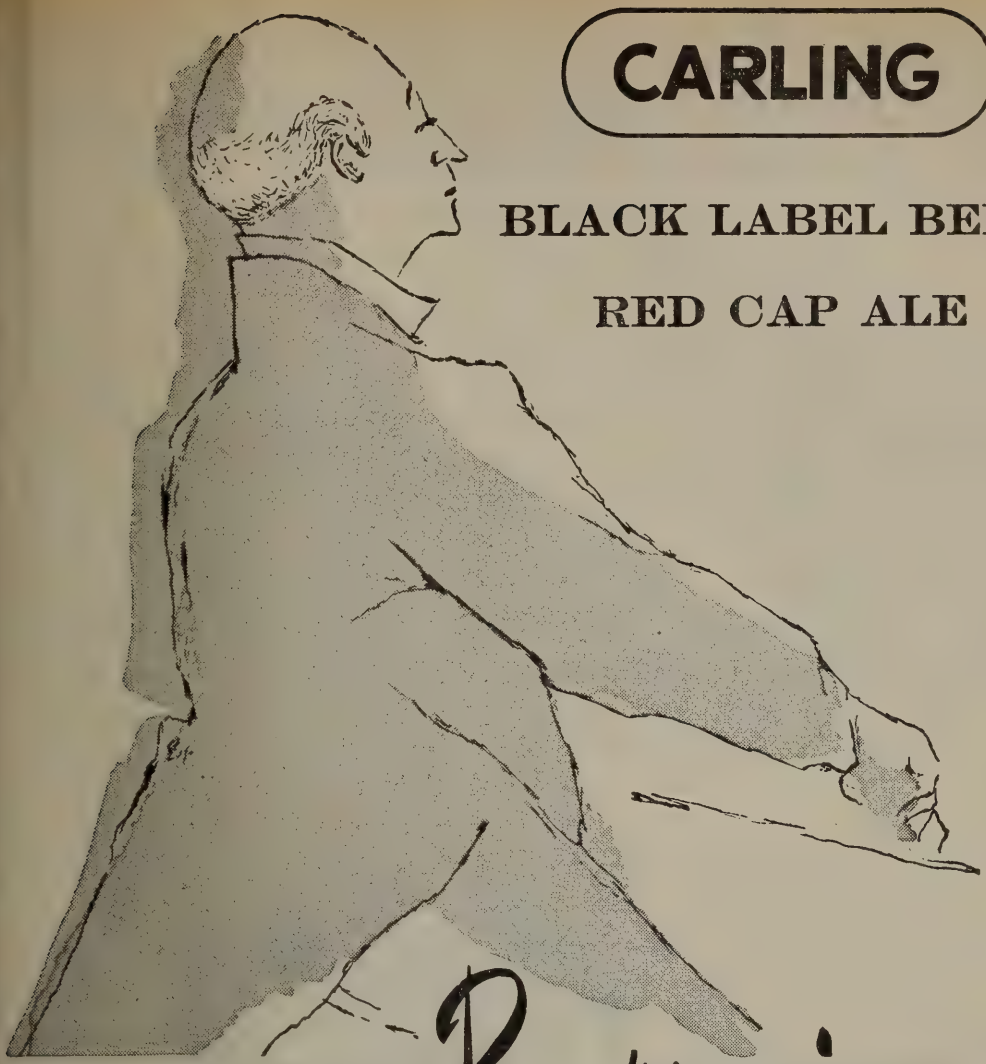
The critics nowadays make a terrible fuss if they think a work of art is "dated." You will hear them, any Sunday evening, talking Ibsen out of existence because in 1957 the departure from the house of the next Nora is no longer of much economic or dramatic significance, and certainly not an event in the theatre calling for a portentous banging of a door. But in the world of imagination nothing dates; we might as well object to the ghost in *Hamlet,* as to the exit of Nora, on grounds of topical "truth." If any play, by Ibsen or anybody else, possesses imaginative power of conviction, time and space cannot touch it; it is the most prosaic sort of criticism that condemns a work of art mainly because it continues to hold the mirror up to a period. In music it is



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not of course easy to point out where a composition is dating; for music cannot really express or convey ideologies or concepts capable of verbal contradiction or approval. Yet there has been an attempt to render a mode of feeling obsolete for the purposes of musical composition; at any rate, quite a number of anti-romantic critics are satisfied that romanticism is a form of outmoded emotional expression. Certain styles, certain technical formulæ, become in time associated with certain ways of conveying modes of artistic feeling and conception. Every classic, said Stendhal, was a romantic in his day. The danger in all the arts at the present time is the label, the fashion, the drive of the self-conscious schools (for never has the creative artist been rendered by events as self-conscious of his processes as today). The critics praise and damn from contemporary and often æsthetically irrelevant points of view. It is the "psychology," the "pathology," the "criticism of life" that make Alban Berg's *Wozzeck* fashionable in post-Freudian circles; the fact is overlooked that Berg's music at its best is as firmly rooted in the soil or soils of the romantic Mahler, Wagner, and Schönberg, as Wagner was rooted in Weber. Only the second-rate composers have had time to pick and choose their ways of expression or their subject-



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matter; only the second-rate composers have been so free from the sway of tradition as to go to work saying in advance: "I shall react against romanticism, avoid excessive chromaticism, and take care I don't fall under the influence of a dated school or subject-matter."

The proper genius is in the possession of his dæmon – and the dæmon usually breathes the informing fires of tradition. No composer so far has preoccupied himself with "new forms," "new idioms," and at the same time given the world a masterpiece. John Sebastian was the old fogy; Philipp Emanuel was the innovator who appealed to the avant-garde!

Obviously the language of music must change with the everlasting unravelling of the stuff of consciousness. The critics will be the last to discover the music that achieves the next integration, and relates to basic continuous growth the new shoots and plants from the fundamental earth-tone. And the less of a rational critic the composer is himself the better for his powers of inspiration. The truly great man will find himself standing apart the more he remains with his forebears.

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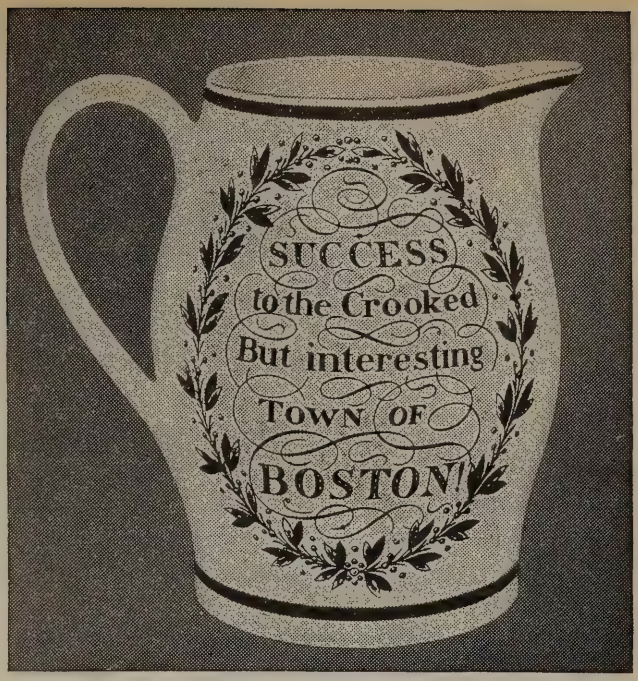
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Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the orchestra's first season (February 24, 1882).

The most recent performances were on March 1–2, 1957, when Eugene Ormandy conducted.

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

LOOKING back over the eighty years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony,

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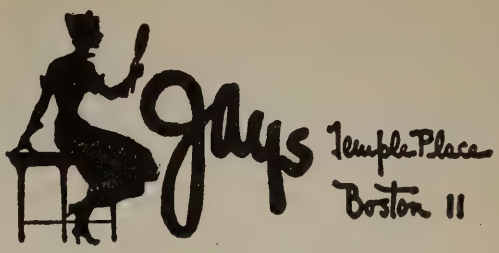
ning, April 23 next, recalls her past special associations with Harvard and Radcliffe and with the Boston Symphony Orchestra. Mlle. Boulanger appeared with this Orchestra as organist on February 20–21, 1925, and in the season 1937–38 when she gave lecture courses at Radcliffe and Wellesley Colleges and at the Longy School of Music, Cambridge.

She conducted this Orchestra on February 18–19 of that season in the first performances at these concerts of Fauré's Requiem, also playing the organ part in the C minor Symphony by Saint-Saëns. In November, 1945, she conducted a Fauré Festival at Harvard, in commemoration of the 100th anniversary of the birth of the composer who was her master. When the Harvard Glee Club made its European tour in the summer of 1956 she was presented the Harvard Glee Club Medal by Mr. Woodworth for distinguished service in the field of choral music. Mlle. Boulanger will conduct at the coming Cambridge concert the Harvard and Radcliffe Choruses and the Bach Society Orchestra (a student orchestra). The program will include works by Bach, Monteverdi, old French and contemporary composers.

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surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler,* "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the coura-

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geous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type known as the "Boston Brahmin." New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they

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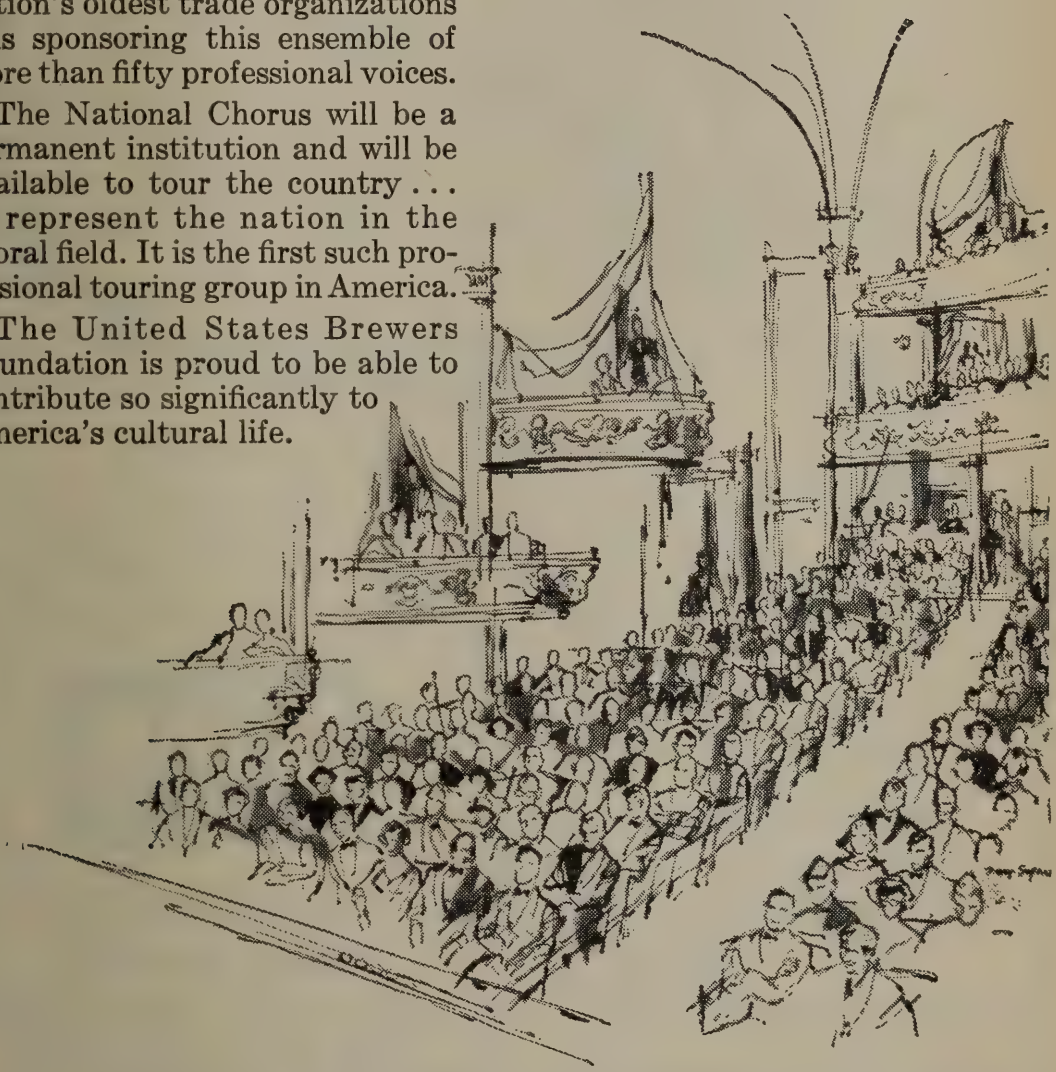
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have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved – the most enduringly popular of all.

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Brahms' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] sym-



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phony. "It is no work of art, you will say – Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not – I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major – the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms.

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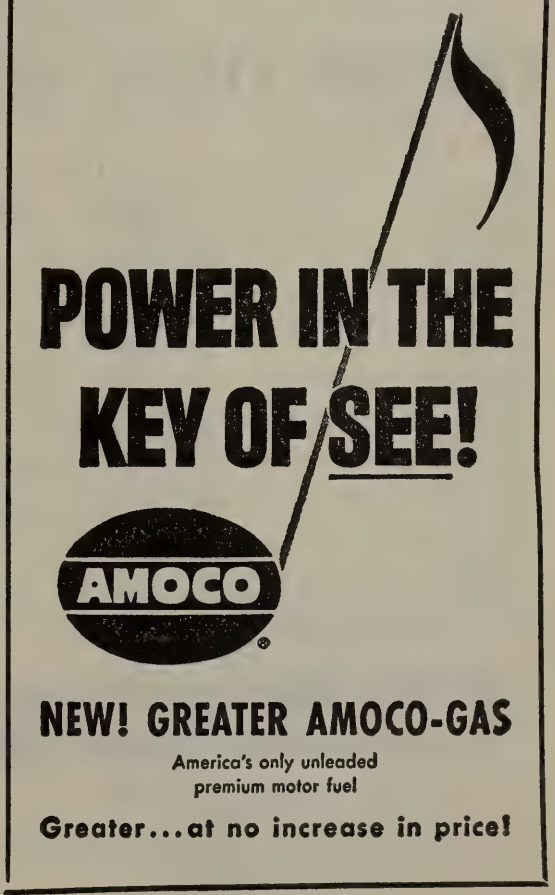
He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

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* This shows the first two movements as far slower than any present-day practice. A timing of a Boston performance under Dr. Munch is as follows: 14½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

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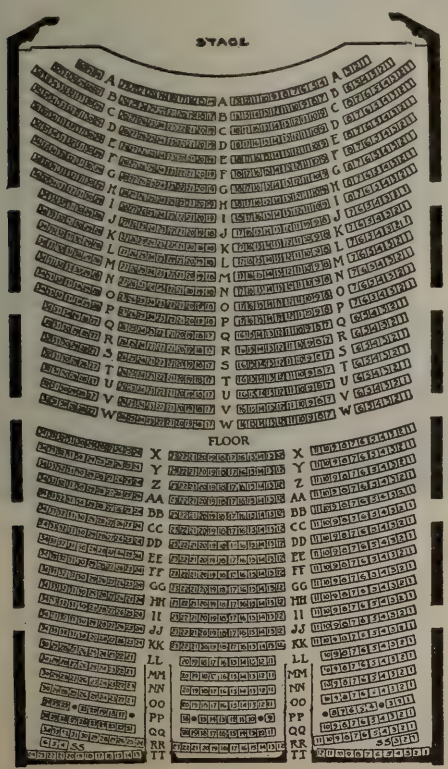
If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily

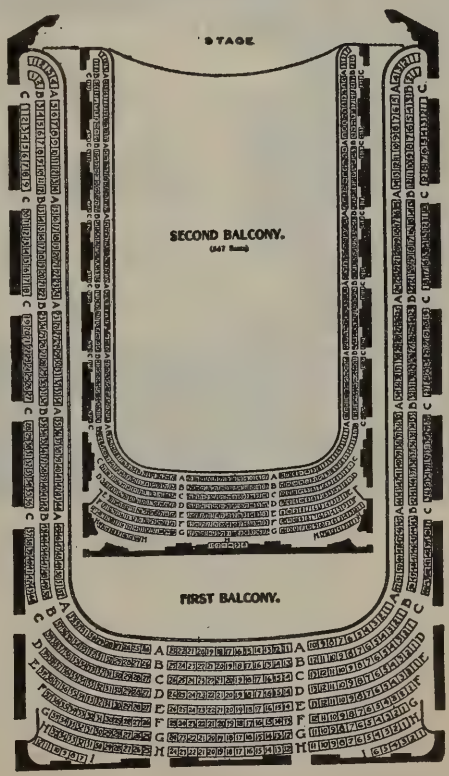
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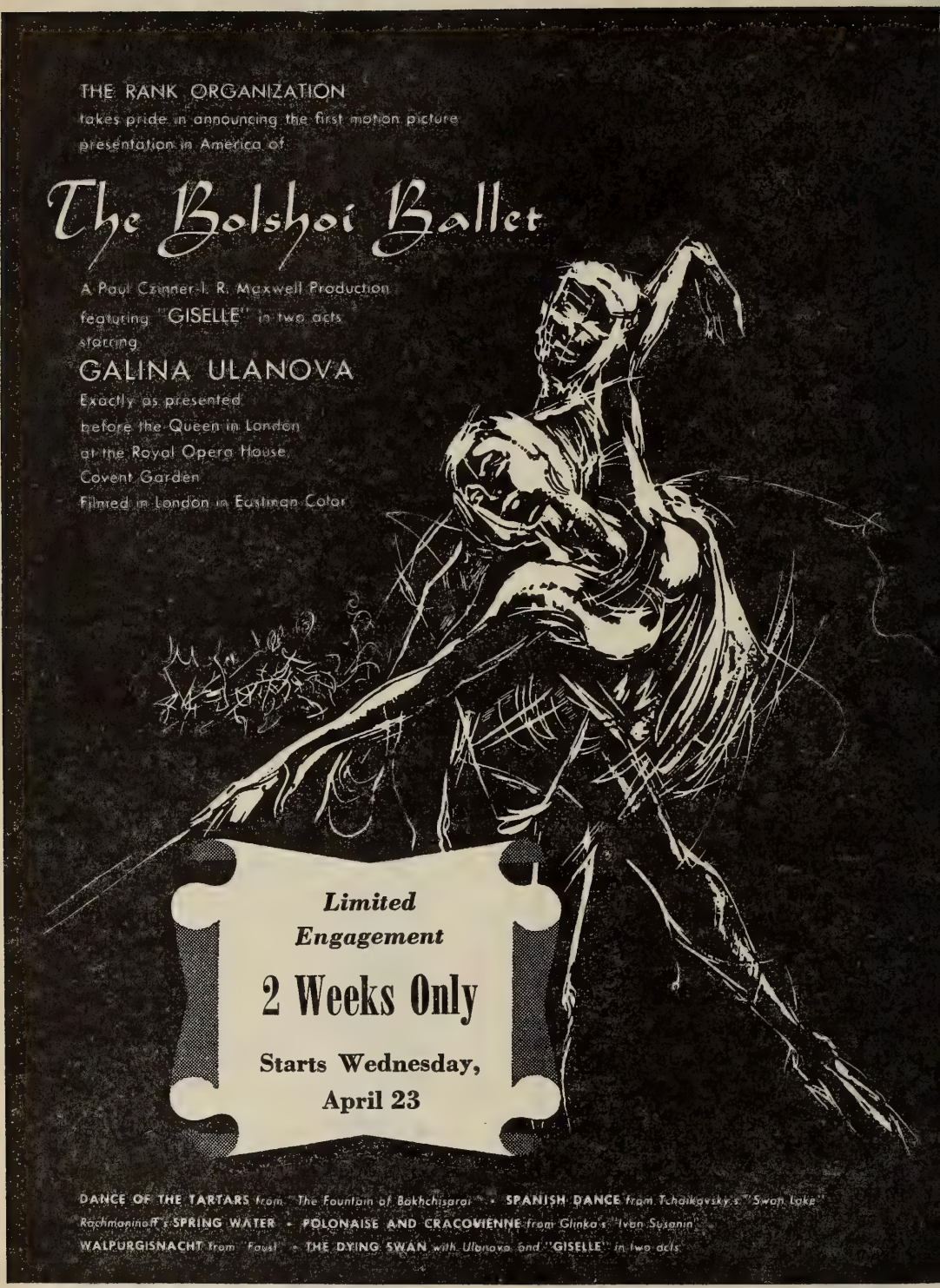
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satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *"gescheite Leute."*

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote

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in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found **wanting.**

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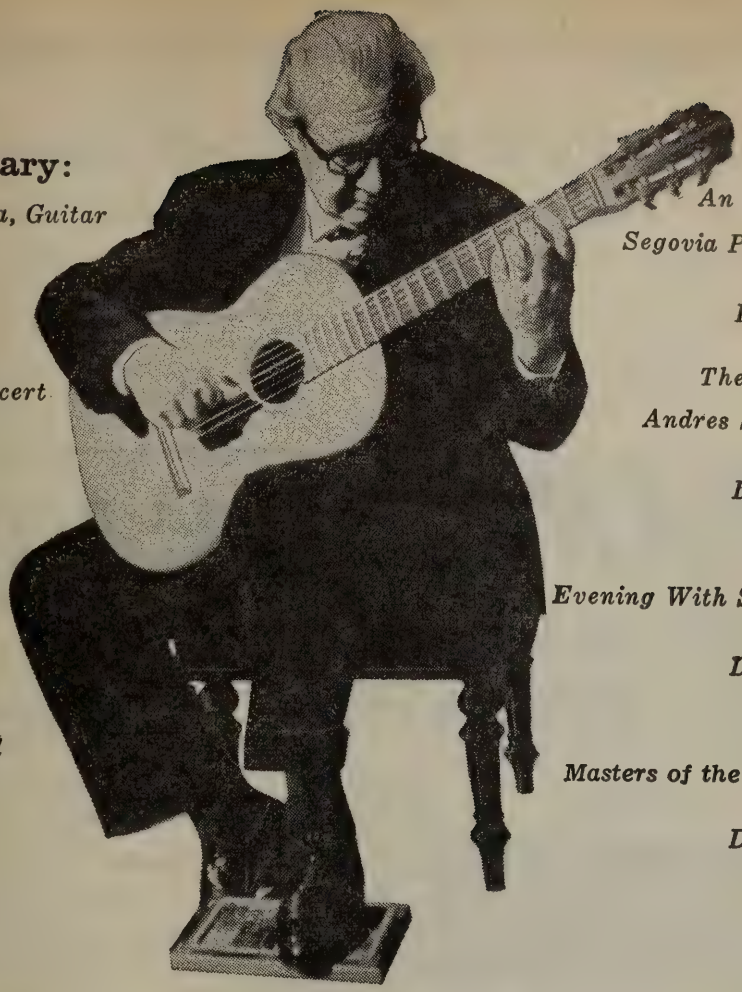
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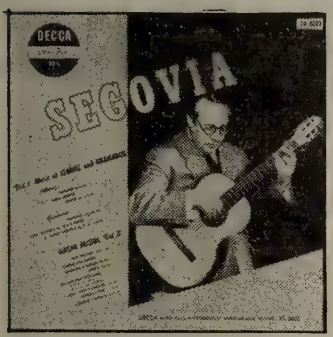
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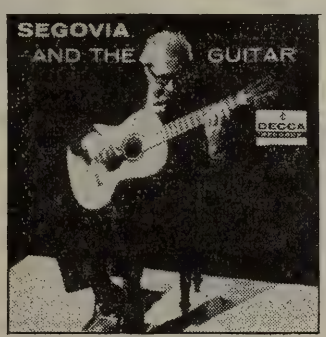
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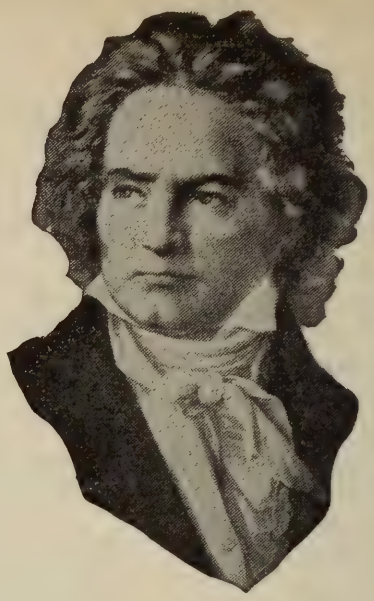
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BERLIOZ . . . . . Grande Messe des Morts, *Op.* 5

Requiem
Dies Irae; Tuba Mirum
Quid Sum Miser
Rex Tremendae
Quaerens Me
Lacrymosa

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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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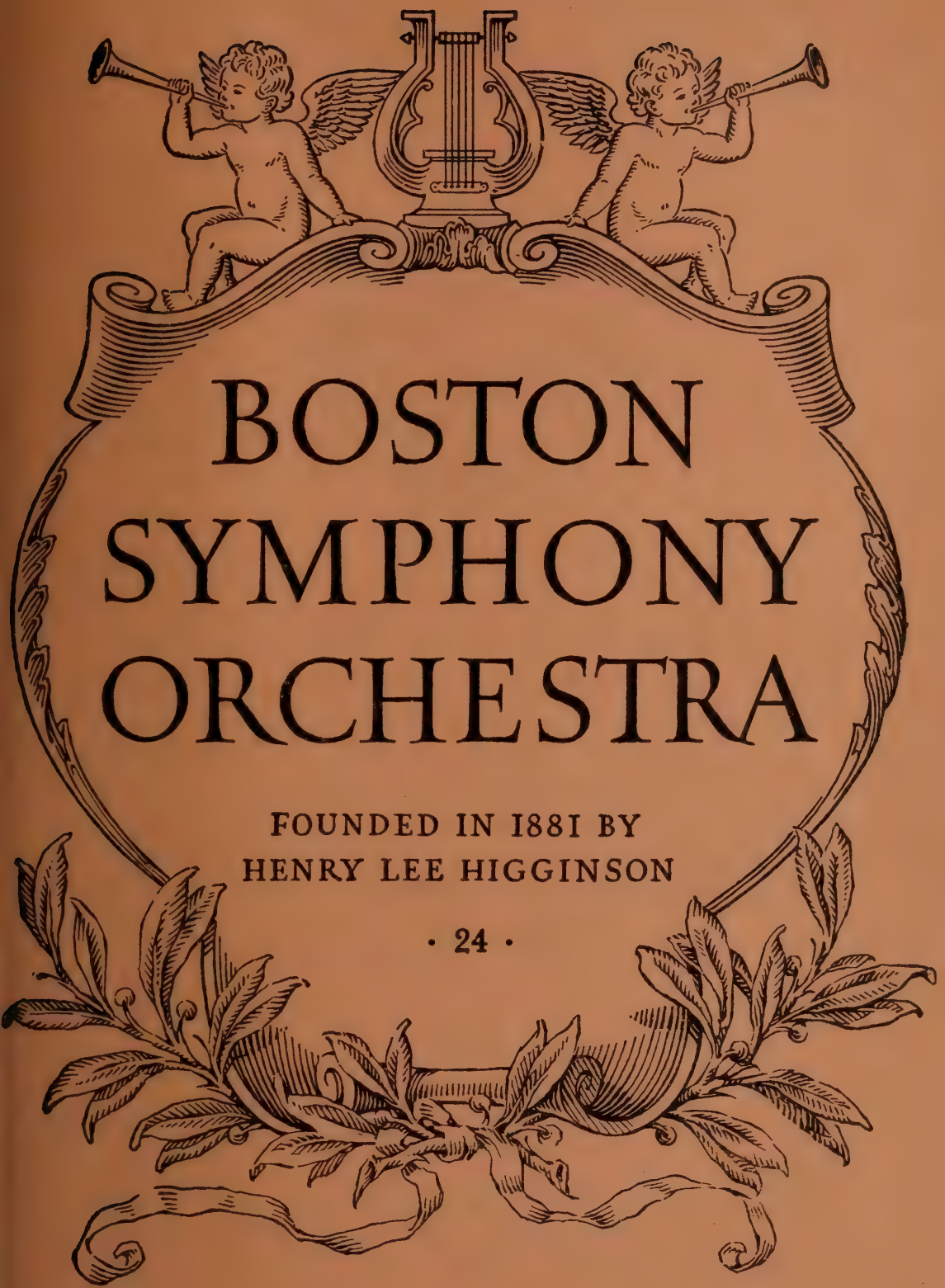
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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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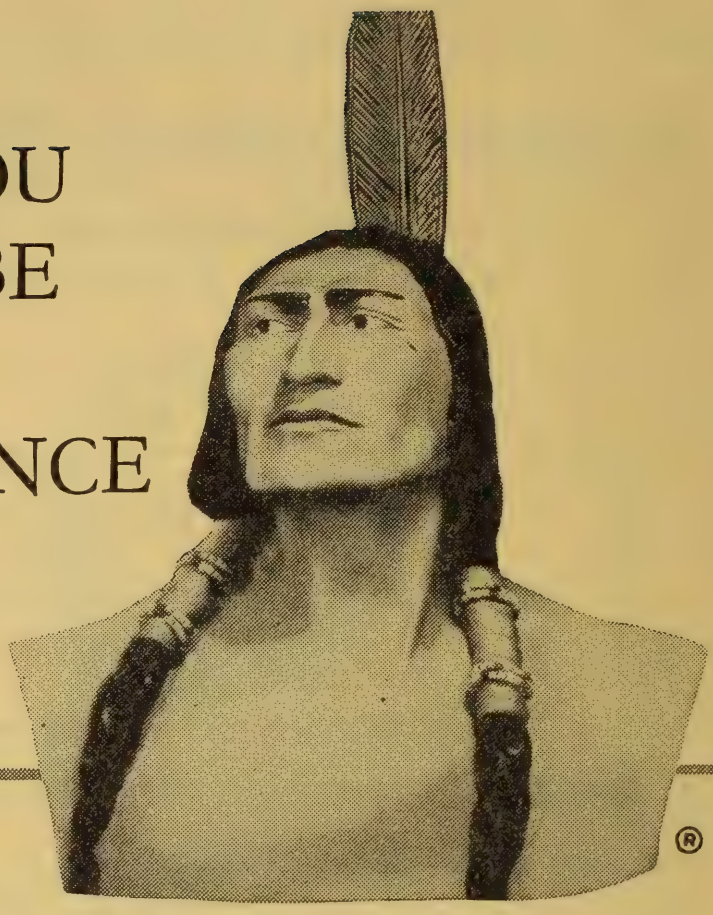
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SYMPHONIANA

Exhibitions
List of Articles
Mrs. M. Graeme Haughton
The Pops
Berkshire Festival Programs

EXHIBITIONS

The exhibitions shown in the Gallery during the season past were as follows:

Paintings loaned by the North Shore Arts Association (October 4–12).

Italian Prints loaned by the Boston Public Library (October 25–November 9).

Paintings by members of the Boston Society of Water Color Painters (November 19–December 10).

Photographs taken on the South American tour of the Zimbler Sinfonietta (December 20–28).

Subscribers' Exhibition (January 3–11).

Paintings from the deCordova and Dana Museum of Lincoln (January 24–February 8).

American paintings loaned by the Fogg Art Museum (February 21–March 15).

Paintings loaned by the Institute of Contemporary Art, Boston (March 28–April 19).

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MRS. M. GRAEME HAUGHTON

The death of Mrs. Haughton on Saturday, April 19, at the age of 93, recalls her long association with this Orchestra as one of its closest friends for many years. She was a niece of Henry L. Higginson.

(Continued on page 1547)



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Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 25, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 26, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

HAYDN . . . . . Symphony in B-flat, No. 102

I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro; Trio
IV. Finale: Presto

STRAVINSKY . . . . . Divertimento, "Le Baiser de la Fée," Allegorical Ballet

I. Sinfonia
II. Danses Suisses
III. Scherzo
IV. Pas de deux
Adagio — Variation — Coda

INTERMISSION

BEETHOVEN . . . . . Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro

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SYMPHONY IN B-FLAT MAJOR, NO. 102
(No. 9 of the London Series)
By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This was the only symphony on the first program of the Boston Symphony Orchestra, on October 22, 1881. This program was repeated on the Orchestra's Fiftieth Anniversary, October 10, 1930, when Sir George Henschel returned to repeat his original program.

The most recent performance at these concerts was on September 30, 1955.

The symphony is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 – he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impresario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public

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had late-coming habits) that the new piece should be played always at the beginning of the second part of the program. When each particular symphony was played it is usually impossible to tell, for the programs simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss."* There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life – the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

As elsewhere among his final symphonies, Haydn here dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices

* It was not until 1817 that the program of the London Philharmonic Society identified symphonies by number or key.



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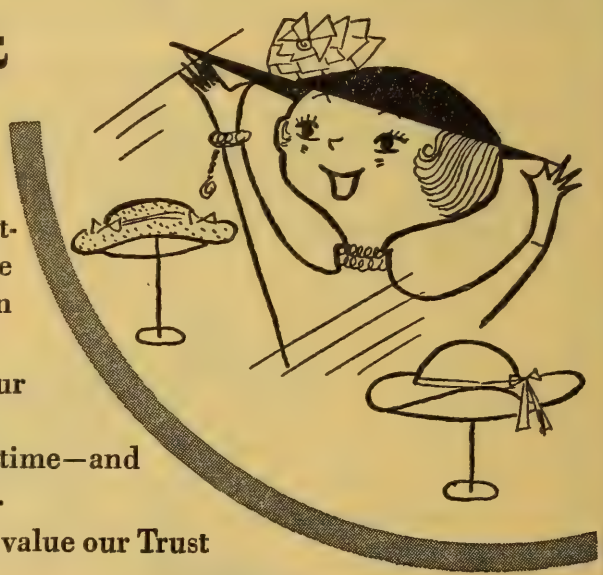
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to introduce the tender largo, with its gentle syncopated pulsations. The sprightly allegro vivace takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox text-books assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naïvely to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost . Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

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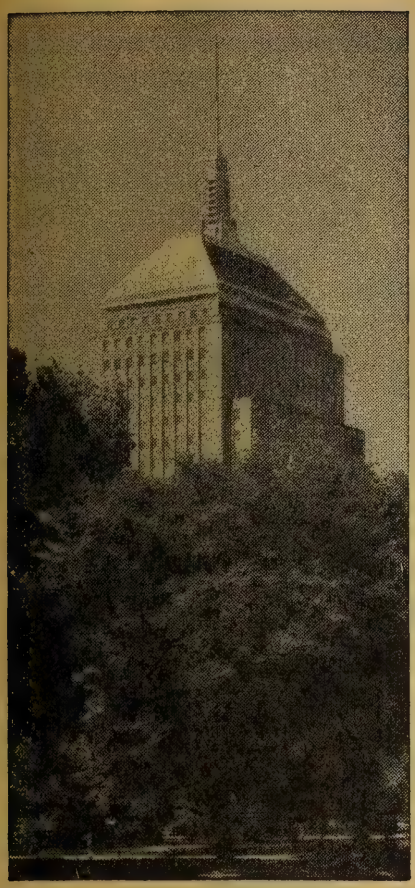
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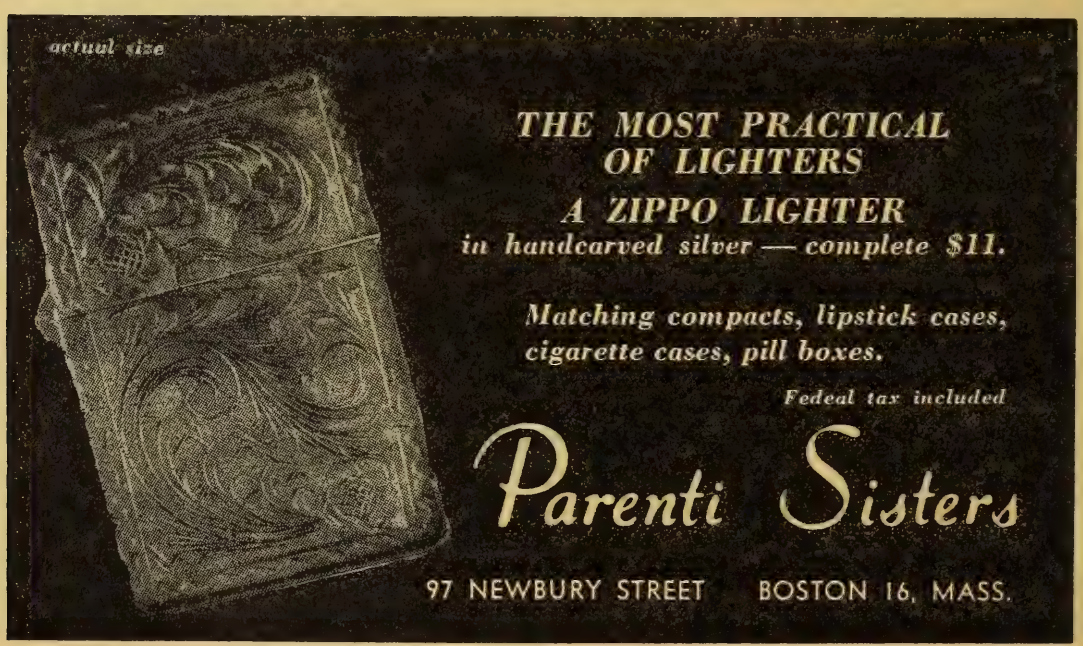
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The Adagio is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This Adagio must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The Minuet, together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The Finale, like most finales of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. (The melodic first phrase of the largo which introduces the symphony Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*)

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Divertimento from *"Le Baiser de la Fée"*
("The Fairy's Kiss"),
Allegorical Ballet in Four Scenes
By Igor Fedorovitch Stravinsky

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

In 1928, Stravinsky composed for Ida Rubinstein *"Le Baiser de la Fée, Ballet-allégorie en 4 Tableaux."* It was performed under his direction at the *Opéra* in Paris, on November 27, and repeated on December 4. The ballet was mounted at the *Théâtre de la Monnaie* in Brussels, and at *Monte Carlo;* also at La Scala in Milan, all in the same season, for the company of Mme. Rubinstein. Later it was studied anew by Mme. Nijinska, and produced at the Colon Theatre in Buenos-Aires, where other of Stravinsky's works have been performed.

The suite was played under his direction in November, 1928, by the then newly formed *Orchestre Symphonique de Paris* at the *Théâtre des Champs Élysées.* Visiting America, Mr. Stravinsky conducted the suite at a concert by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, on March 14, 1935. It was performed in Boston under the direction of Dr. Koussevitzky, October 30, 1936, and repeated under the composer's direction, January 17, 1941, and by Ernest Ansermet, January 11–12, 1952.

The suite is scored for 3 flutes and piccolo, 2 oboes, English horn, 3 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, harp, and strings.



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THE composer made his orchestral suite from the ballet "without great difficulty," as he himself has written, "on account of its straightforward plan." Stravinsky expresses his pleasure in conducting this music in that it embodies a method of orchestral writing new to him, and easily conveyed to its audience in a first hearing.

Stravinsky dedicates the piece "To the muse of Tchaikovsky," and further explains on his score: "I dedicate this ballet to the memory of Pierre Tchaikovsky, identifying his muse with the Fairy, and it is from this fact that the ballet becomes an allegory. His genius has in like degree marked the score with a destined kiss — a mystic influence which bespeaks the whole work of the great artist." Herbert Fleischer further particularized this curious alliance *(Russischer Musik Verlag,* Berlin, 1913): "Stravinsky takes as the basis of the composition the melodies and characteristic turns of expression of Tchaikovsky. He removes the often too sweet and rather feminine meltingness of Tchaikovsky's melos. He recasts the tones of the master, so reverenced by him, in his own rigid tonal language. Yet the lyrical tenderness of Tchaikovsky's melos is not lost.

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"Tchaikovsky's *'Wiegenlied im Sturm'* constitutes the fundamental motive of the ballet. With it, it begins, and with it, it ends. From the succession of Tchaikovskyan melodies that have been drawn upon, of most importance are the Humoresque for piano — used in the splendidly colored material of the second tableau; in the same scene, the melody of the waltz *'Natha'* [from the Piano Suite, *Op.* 51], and the piano piece 'The Peasant Plays the Harmonica' from the Children's Album." There is also an unmistakable allusion to the *Romeo and Juliet Overture.*

Stravinsky, on an introductory page of his score, finds four lines sufficient to give the plot of his ballet: "A Fairy has marked with her mysterious kiss a young man in his childhood. She withdraws him from life on the day of his greatest happiness to possess him and thus preserve this happiness forever. Again she gives him the kiss."

The indications in the score will give a more detailed idea of the action:

I. Prologue (Storm Lullaby)

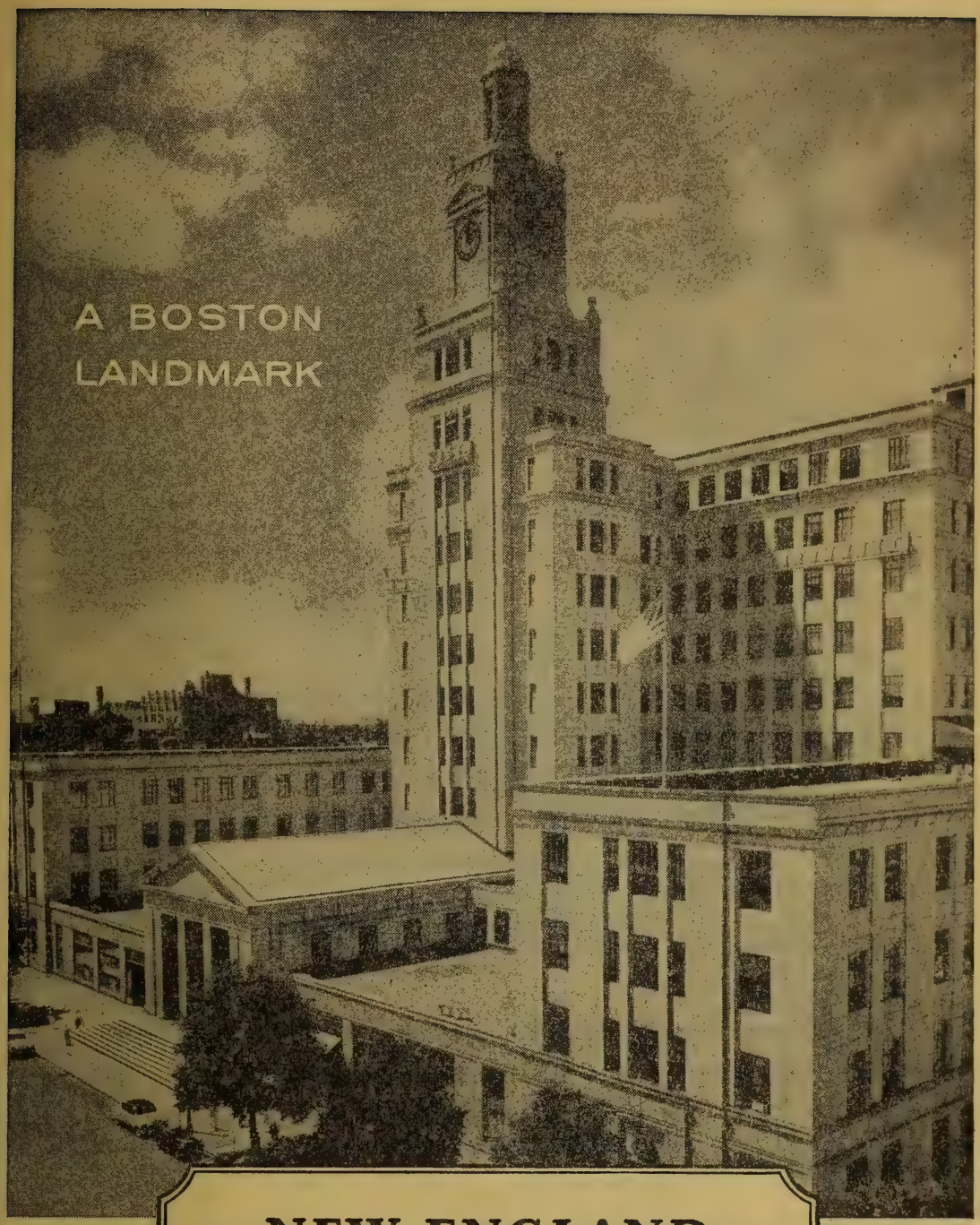
(Andante) — A woman carrying her child proceeds through the storm — The fairy spirits appear.

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(Allegro) — The spirits pursue the woman — They separate her from her child, and carry him off — Appearance of the Fairy — She approaches the child — She surrounds him with tenderness — She kisses his forehead and vanishes, leaving him alone on the stage.

(Vivace) — Passing peasants find the child abandoned, seek vainly for his mother, and anxiously take him off.

II. A Village Fair

(Tempo giusto) — Peasants dance, musicians play; the young man and his betrothed dance with the rest (Valse, poco più lento) — The musicians and the crowd go off; the betrothed leaves the young man all alone.

(Tempo primo) — The Fairy, disguised as a gypsy, approaches him; she takes his hand, and tells his fortune — She dances (tempo agitato), increasing her spell over the young man — She speaks to him of his love and promises him great happiness — Moved by her words, he begs her to lead him to his betrothed — She does so. (Omitted from the suite.)

III. At the Mill

(Moderato) — The young man, led by the Fairy, reaches the mill, where he finds his betrothed surrounded by her companions, playing round games; the Fairy immediately disappears (Allegretto grazioso).

IV. *Pas de deux*

(Moderato) — Entrance of the young man (Omitted from the suite).

(Adagio) — The young man and his betrothed.

(Variation: Allegretto grazioso) — The betrothed.

(Coda: Presto) — The young man, his betrothed, and her companions —

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The betrothed goes to put on her wedding veil — The companions follow her, leaving the young man alone.

(The remainder is omitted from the suite.)

(Andante non tanto) — The Fairy appears, concealed by a wedding veil; the young man takes her for his betrothed, and approaches her with rapture; the Fairy throws back her veil. The young man, astonished, perceives his mistake; he tries to escape, but in vain; his will yields to the supernatural charm of the Fairy, who will carry him to an eternal existence where, to the strains of her lullaby, she will again give him the kiss — The fairy spirits slowly group themselves across the stage in ranks representing the infinite immensity of azure space. The Fairy and the young man are seen on an elevation — She kisses him.

Stravinsky speaks at length of *"Le Baiser de la Fée* in *Chroniques de Ma Vie:*

"I was still occupied with the completion of the music of *'Apollon,'"* he writes, "when towards the end of the year previous (1927) I received from Mme. Ida Rubinstein the request to compose the ballet. The painter, Alexandre Benois, who was working in her interests, submitted to me two schemes. One of them pleased me in every way: it was to create a work under the inspiration of the music of Tchaikovsky. My love [*tendresse*] for this composer and the fact that the coming presentations in the month of November would coincide with the 35th anniversary of his death, confirmed my acceptance of this offer. It gave me the opportunity to make a sincere obeisance to the admirable talent of this man.


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"Turning the pages of Andersen, which were well known to me, I chanced upon a tale which I had completely forgotten, and which seemed to me perfectly suited to my purpose. It was the beautiful tale entitled, 'The Ice Maiden.' From this I borrowed the following plot: a fairy bestows her magic kiss upon a child at birth and separates him from his mother. Twenty years later, at the moment when the young man attains his greatest happiness, she gives him once more the fatal kiss and closes him in her embrace to possess him forever in supreme felicity."

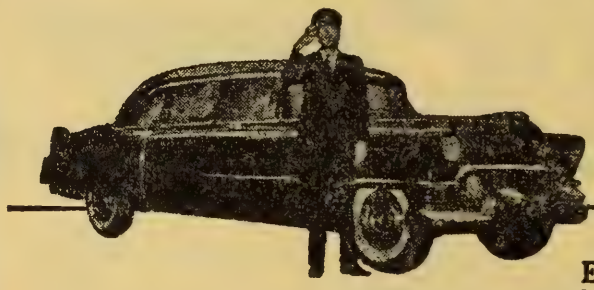
But the kiss of the Ice Maiden in Andersen's tale was the dread kiss of frost. "She, the Glacier Queen, the death-dealing, the crushing one,

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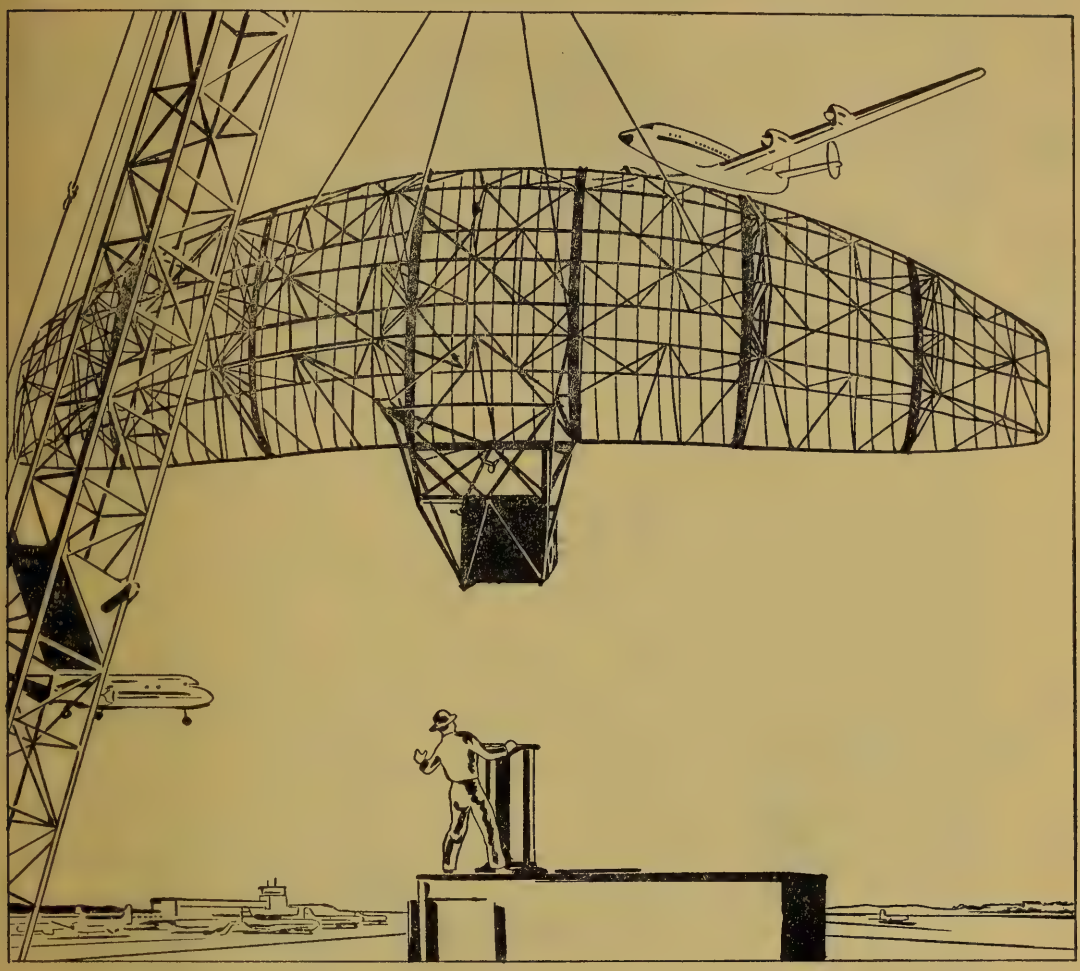
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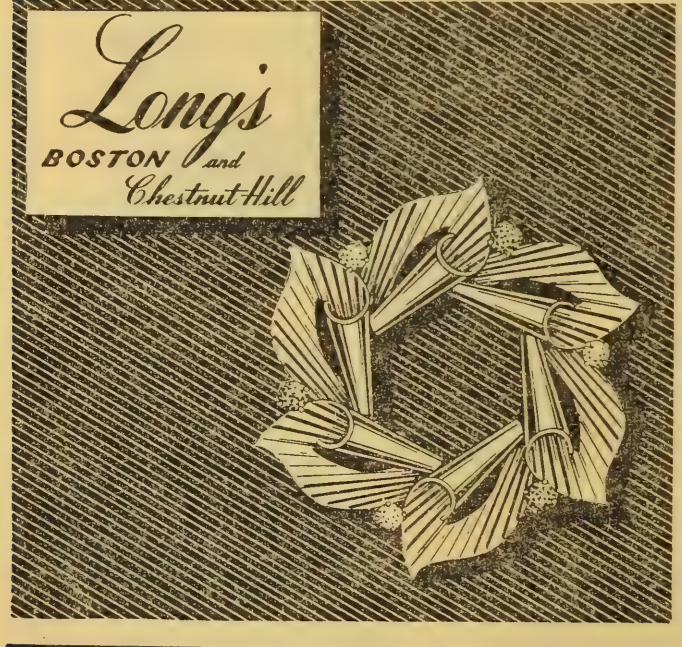
is partly a child of air, partly the mighty ruler of the river; thus she is also able to raise herself to the summit of the snow mountain, where the bold climbers are obliged to hew steps in the ice before they can mount; she sails down the rushing stream on the slender fir twig, and springs from one block to another, with her long, snow-white hair and her blue-green garment fluttering around her and glittering like the water in the deep Swiss lakes.

"'To crush and to hold, mine is the power,' she says. 'They have stolen a beautiful boy from me, a boy whom I have kissed, but not kissed to death. He is again among men; he keeps the goats on the mountains, and climbs upwards, ever higher, far away from the others, but not from me. He is mine, and I will have him!'"

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ON SAYING NOTHING NEW

By GERALD COCKSHOTT

(The Musical Times, March, 1957)

ONE of my favourite bits of music criticism occurs in *The Musical World* of 8 March 1838. "It may be a graphic example of the transcendental horrors of German insanity, but it is not music," says the critic – of a passage in Weber's Overture to *Euryanthe*. In 1899 a critic remarked that "M. Delius's music is bizarre and cacophonous to a degree almost unapproached"; and about twenty-five years ago an eminent writer on musical subjects, who is happily still with us, headed an article in the *Radio Times:* "Is Bartók mad – or are we?"

No modern music critic is going to be caught out like that; but change, as we know only too well, does not necessarily mean progress. An attitude of pontifical blindness towards anything obviously out of the rut is seldom to be met with in critical writing nowadays; but this is not to say that the critic has altogether mended his manners and reformed his ways. He has, rather, reversed his criteria. Where his prodecessor was inclined to favour the traditional and castigate the



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new, he tends to favour what he considers to be new and castigate what he is pleased to call old-fashioned.

It is an understandable reaction, but it is not one that is necessarily approved of by the pioneering composer himself. "The duty of the composer," says Dr. Vaughan Williams, "is to find the *mot juste*. It does not matter if this word has been said a thousand times before as long as it is the right thing to say at that moment. If it is *not* the right thing to say, however unheard of it may be, it is of no artistic value. Music which is unoriginal is so, not simply because it has been said before, but because the composer has not taken the trouble to make sure that this was the right thing to say at the right moment." Elsewhere Dr. Vaughan Williams has made the same point even more bluntly: "If another composer has said the same thing before, so much the worse for the other composer."

The most obvious fault of some of the critics in the past – it is easy to be wise so long after the event – was that they were more indulgent towards lifeless exercises in a style with which the majority of listeners were familiar than towards works of imagination whose idiom was strange to them. Today, some critics – the younger ones in particular – so far from exhibiting a discernment denied to their predecessors,

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merely show themselves more indulgent towards lifeless exercises in a style with which the majority of listeners are unfamiliar than towards works of imagination whose idiom is *not* strange to them. It is unfamiliarity of idiom, not newness of content, that seems to determine their reaction. Constant Lambert, writing in the nineteen-thirties, gives a delightful example of this failing. "Some ten years ago an immature quartet of Walton's, written in the then fashionable revolutionary manner of Central Europe, earned for him the title of 'International Pioneer.' In 1933 his mature but regrettably consonant *Belshazzar's Feast* was dismissed, particularly by the older critics, as 'routinier,' conventional, and unworthy of its place in so selectly revolutionary a festival. The rest of the works were still in the style that Walton himself had used ten years before, but it so happened that Walton's development had led him away from official revolt to personal revolt. It would be a tenable hypothesis that Walton himself was the real revolutionary and the others the conservatives." (The critics who turned up their noses at *Troilus and Cressida* might re-read Lambert with profit.)

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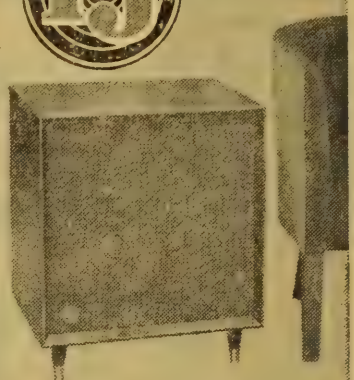
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Readers of this program knew him as a knowledgeable assessor of Boston's musical output. Clever as the Columnist was with the turned phrase, the Critic never used an evening at Symphony Hall as a vehicle for the display of wit or omniscience, confining his remarks to the specifics of the performance. Another critic might have described: What I Wish Had Happened But Didn't. Still another: This Is Exactly What Went Wrong. There was neither catastrophe nor caprice in art as observed by Elie; only more or less enjoyment and memorability, politely and pertinently translated into linotype.

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A man who can wear many hats and look good in all of them is quite a guy! Rudolph Elie was such a man: reporter, columnist, novelist, speaker, musician, humorist, critic, gourmet. His closer friends undoubtedly could add to the list. We knew him just well enough to say him this goodbye, and we say it with our one commercial hat in our hand.

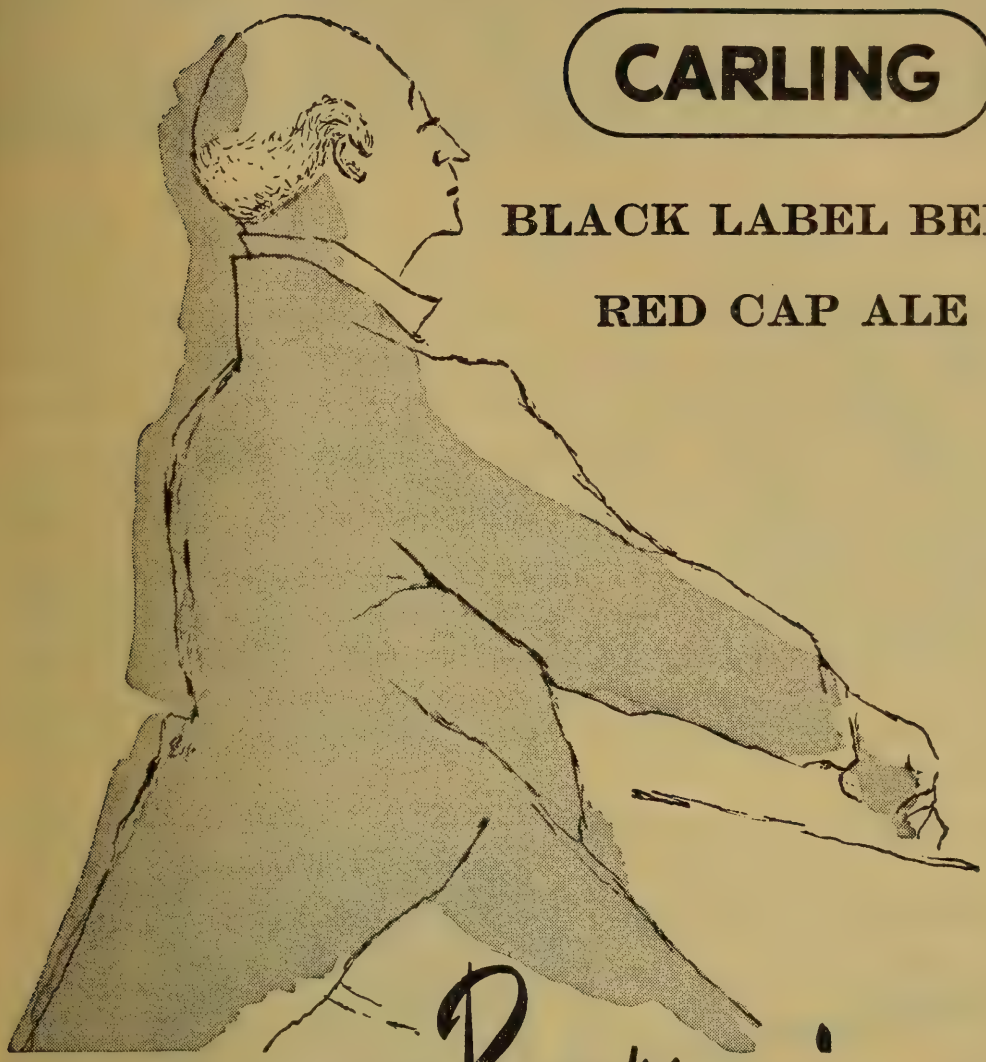
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that the influences that are understood and welcomed by Covent Garden or Festival Hall audiences are anathema to the young critic, and the converse too applies. If a new composition by an Englishman owes something to Vaughan Williams, then it is likely to be condemned as "conservative in language"; whereas if it is clearly influenced by Mahler or Schoenberg it will be praised as "saying something new." The young critic who talks of "newness" is often not really concerned with newness at all: he is merely showing a preference for one tradition rather than another; and it has become the fashion in some circles to favour the one that is foreign to the majority of concert-goers.

Elgar once remarked of critics, "They are the victims of their own temperaments. . . . The music they condemn is . . . the music that does not appeal to their particular kind of nervous system."* While this is true to a certain extent of all of us, it seems particularly apposite to the devotees of what one might term the Viennese neurotics. Still, granted that we give the pioneer his due (even if he is a pioneer in a waste land), I confess I cannot see why the droves of camp followers should be praised simply for following one pioneer rather than another. The man who imitates Schoenberg is no more original than the one

* Gerald Cumberland: *Set Down in Malice: a Book of Reminiscences.* Grant Richards, 1919.





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who imitates Vaughan Williams; nor is neo-modal harmony any more or less old-fashioned than a harmonic style that derives from nineteenth-century German chromaticism.

In any case, is "newness" — even genuine newness — a valid criterion? If it is, then a beautifully finished composition by Gordon Jacob in a traditional style must be considered *ipso facto* inferior to a piece of *musique concrète;* and while we may praise the Epilogue to Vaughan Williams's Sixth Symphony we must reject the slow movement of the Eighth. Beauty of sound will not enter into it. Some critics today seem to be so haunted by the solecisms of their predecessors that the adjective "ugly" is rarely to be found in their notices: in fact, one seldom gains much impression from their writings as to what a work *sounds* like. Of course, we may read between the lines, and if a work is praised primarily for its textures we may guess that the composer's melodic and harmonic invention do not amount to much; but the critic will not say so, as if to him beauty of melody and harmony is comparatively unimportant. Yet the works of the great masters that are no longer thought worth performing are not neglected because their craftsmanship is faulty but because their melodic invention is below the composers' best.



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Personally, I have some confidence in the judgment of the ordinary educated listener, and it is a great mistake to assume that he must inevitably be wrong. He has caught up with Vaughan Williams and with a good deal of Bartók and Hindemith; he will listen with pleasure to Walton, Copland, Ibert and Prokofiev; and the fact that he has not yet caught up with Schoenberg's orchestral pieces of 1909 does not seem to me to reflect to his discredit. When before in the history of music has a composition seemed well-nigh unintelligible, not only to the ordinary concert-going public but to the majority of trained musicians, nearly half a century after it was written, while later works by the composer's contemporaries and juniors have become plain sailing? Not everything that is obscure when it is first performed will "please one day"; and what *æsthetic* objection is there to music that affords the average listener some of the pleasure that he derives from the classics? The choice does not, as is sometimes implied, lie between the two extremes of good music that interests the few and bad music that appeals to the many. There is a great deal being composed that is both good and comprehensible to a listener blessed with discrimination but little specialized knowledge; and it is this music, rather than the esoteric, that I feel the critic should endeavour to approach with

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sympathy and understanding. By all means let him censure bad workmanship, triteness and sentimentality. What I object to is the tendency in some quarters to belittle the composer who, without compromising his artistic integrity, succeeds in giving pleasure to a comparatively wide audience, and to imply that he would do better if, like Mr. X, he juggled with a few tone rows. Pope's maxim may still be borne in mind:

> A perfect Judge will read each work of Wit
> With the same spirit that its author writ.

Vitality and charm mean more to most listeners (and mean more in the long run) than crab canons — and rightly so, for academic devices are of no artistic value in themselves, least of all when they are used in atonal compositions. It is difficult to see why the "revolutionary" twelve-noters should be praised for the *strictness* with which they use the time-honoured contrapuntal devices of "conservative" composers or why there is supposed to be any virtue in *atonal* canons, fugues and passacaglias. A composer cannot even applaud their ingenuity, since he knows that no ingenuity is required to write counterpoints that do not fit a basically diatonic harmonic scheme. It is no secret among

Chez Lucien

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(Continued from page 1508)

THE POPS

Arthur Fiedler, who will open the Pops season next Tuesday, travels far as guest conductor in the winter season. When he conducted the Municipal Orchestra in Buenos Aires on March 1, the Meridiano-Cordoba welcomed him as "an old acquaintance of nearly all Argentinian discophiles" and through the Boston Pops a "popularizer of symphonic music." Now on a brief visit to Oslo, where he has been presented to the King of Norway, he flies back on Saturday.

• •

BERKSHIRE FESTIVAL PROGRAMS

The complete programs for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood are here announced. The concerts will be given on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30, as follows:—

SERIES X

Friday, July 4

BACH Suites Nos. 1, 2, 3, 4
Conductor: CHARLES MUNCH

Saturday, July 5

BACH Piano Concerto in D minor
Soloist: LUKAS FOSS
The Art of the Fugue
Conductor: CHARLES MUNCH

Sunday, July 6

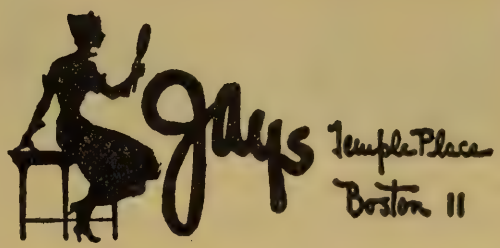
BACH B Minor Mass
ADELE ADDISON, EUNICE ALBERTS
BLAKE STERN, DONALD GRAMM
HARVARD GLEE CLUB AND
RADCLIFFE CHORAL SOCIETY
Conductor: G. WALLACE WOODWORTH

SERIES Y

Friday, July 11

MOZART Musical Joke, K. 522
Sinfonia Concertante
Soloists:
RUTH POSSELT, JOSEPH DE PASQUALE
"Linz" Symphony, No. 36, in C major
Conductor: CHARLES MUNCH

(Continued on page 1551)



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composers, of course, that twelve-note music is as easy to write as it is difficult to listen to; and though some of the critics may be fooled most of the time, it is not so easy to fool the concert-going public.

A century hence it will be small matter whether a composition that has stood the test of time – which means the test of the approval of a comparatively large body of listeners – was hailed as new or condemned as old-fashioned when it first appeared; and it is not impossible that our descendants will find some of the musical judgments of our day as wide of the mark as those of earlier years – and as amusing.

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Cinderella (Prokofiev)
Robert Irving • Royal Philharmonic
Angel 35529

Russian Ballet (Album 1)
Markevitch • Philharmonia Angel 35151
Parade. Spectre de la Rose • L'Apres Midi d'un Faune • Daphnis and Chloe, Suite No. 2.

Ballet Music from the Operas
Karajan • Philharmonia Angel 35307
Dance of the Hours from "La Gioconda" • Venusberg Music from "Tannhäuser" • Ballet Music from "Aida • Polovtsian Dances etc.

A Portrait of the Waltz
Markevitch • Philharmonia Angel 35154
Danse Macabre, Saint-Saens • Valse Triste, Sibelius • Sleigh Ride, Mozart • Tanzwalzer. Busoni • Mephisto Waltz, Liszt • Valse des Sylphes, Berlioz • Valse, Stravinsky • Fete Polonaise. Chabrier

Khatchaturian:
"Gayne" and "Masquerade" Suites
Philharmonia of London conducted by the composer. Angel 35277

Tchaikovsky:
Swan Lake and Sleeping Beauty
Karajan • Philharmonia Angel 35006

Tchaikovsky: Nutcracker Suite
(*coupled with*
Handel-Harty Water Music)
Von Karajan • Philharmonia Angel 35004

Stravinsky: La Baiser de la Fée and Pulcinella
Markevitch • French National Orchestra.
Angel 35143

Delibes: Ballet Music from Coppélia and Sylvia
Cluytens • Paris Opera Orchestra Angel 35416

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SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and contra-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

The most recent performances in this series of the Boston Symphony Orchestra were on December 28–29, 1956.

IT IS POSSIBLE to find an affinity of rhythmic units through the four movements of the Fifth Symphony. But the similarity (and it is nothing more) should be kept within the bounds of a superficial observation. Beethoven may not have been even aware of it — he was too deep an artist to pursue a unifying theory. A still greater mistake is to look upon the initial four-note figure with its segregating hold as more than a segment of the theme proper. Weingartner and others after him have exposed this fallacy, and what might be called the

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(Continued from page 1547)

BERKSHIRE FESTIVAL PROGRAMS

Saturday, July 12

MOZART Eine Kleine Nachtmusik
Two-Piano Concerto, K. 365
Soloists: SEYMOUR LIPKIN, LUKAS FOSS
Serenade No. 10 in B-flat for Winds
Symphony No. 40 in G minor
Conductor: CHARLES MUNCH

Sunday, July 13

MOZART Haffner Symphony
Piano Concerto in C major, K. 467
Soloist: SEYMOUR LIPKIN
Conductor: CHARLES MUNCH
Choral works conducted by HUGH ROSS

SERIES A

Friday, July 18

BRAHMS Serenade No. 2 in A, Op. 16
COPLAND Variations for Orchestra
BRAHMS Symphony No. 4
Conductor: CHARLES MUNCH

Saturday, July 19

BRAHMS Requiem
HILDE GUEDEN, Soprano
DONALD GRAMM, Baritone
FESTIVAL CHORUS
Conductor: CHARLES MUNCH

Sunday, July 20

BRAHMS Academic Festival Overture
Piano Concerto No. 1 in D minor
Soloist: LEON FLEISHER
STRAVINSKY Petrouchka
Conductor: PIERRE MONTEUX

SERIES B

Friday, July 25

GLINKA "Russlan and Ludmilla" Ov.
TCHAIKOVSKY Symphony No. 4
MILHAUD Ov. to "Les Euménides"
DEBUSSY Three Nocturnes
RAVEL La Valse
Conductor: PIERRE MONTEUX

Saturday, July 26

STRAVINSKY Agon
RACHMANINOFF Piano Concerto No. 3
Soloist: BYRON JANIS
DEBUSSY La Mer
Conductor: CHARLES MUNCH

Sunday, July 27

BARTÓK Music for Strings, Percussion and Celesta
RAVEL "Daphnis and Chloe," 2nd Suite
TCHAIKOVSKY Violin Concerto
Soloist: ZINO FRANCESCATTI
Conductor: CHARLES MUNCH

SERIES C

Friday, August 1

WAGNER
Prelude to "Die Meistersinger"
Siegfried Idyll; Prelude and Love Death from "Tristan and Isolde"
PISTON Viola Concerto
WAGNER Immolation Scene
MARGARET HARSHAW, Soprano
JOSEPH DE PASQUALE, Viola
Conductor: CHARLES MUNCH

Saturday, August 2

WAGNER "Tannhaüser" Overture and Bacchanale
LISZT Piano Concerto No. 1 in E-flat
Soloist: LEONARD PENNARIO
VAUGHAN WILLIAMS Symphony No. 8
WAGNER Siegfried's Rhine Journey
Conductor: CHARLES MUNCH

Sunday, August 3

WAGNER Excerpts from "The Flying Dutchman," "Lohengrin," Die Walküre," "Parsifal," "Tannhaüser," "Rienzi"
Soloist: MARGARET HARSHAW, Soprano
Conductor: PIERRE MONTEUX

SERIES D

Friday, August 8

HONEGGER Prelude Fugue and Postlude
BEETHOVEN Symphony No. 7
Piano Concerto No. 5 ("Emperor")
Soloist: EUGENE ISTOMIN
Conductor: CHARLES MUNCH

Saturday, August 9

BEETHOVEN Music from "Prometheus"; Violin Concerto
Soloist: BERL SENOFSKY
HINDEMITH Nobilissima Visione
BEETHOVEN Leonore Ov. No. 3
Conductor: PIERRE MONTEUX

Sunday, August 10

WALTON Johannesburg Festival Ov.
BEETHOVEN Ninth Symphony
FESTIVAL CHORUS AND SOLOISTS
Conductor: CHARLES MUNCH

Tickets at the Festival Office, Symphony Hall.

enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. Its very regularity, its incredible compactness, adds to the power of the symphony which, when it was first heard, disrupted all contemporary notions of what a symphony was supposed to be.

The Andante con moto (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase



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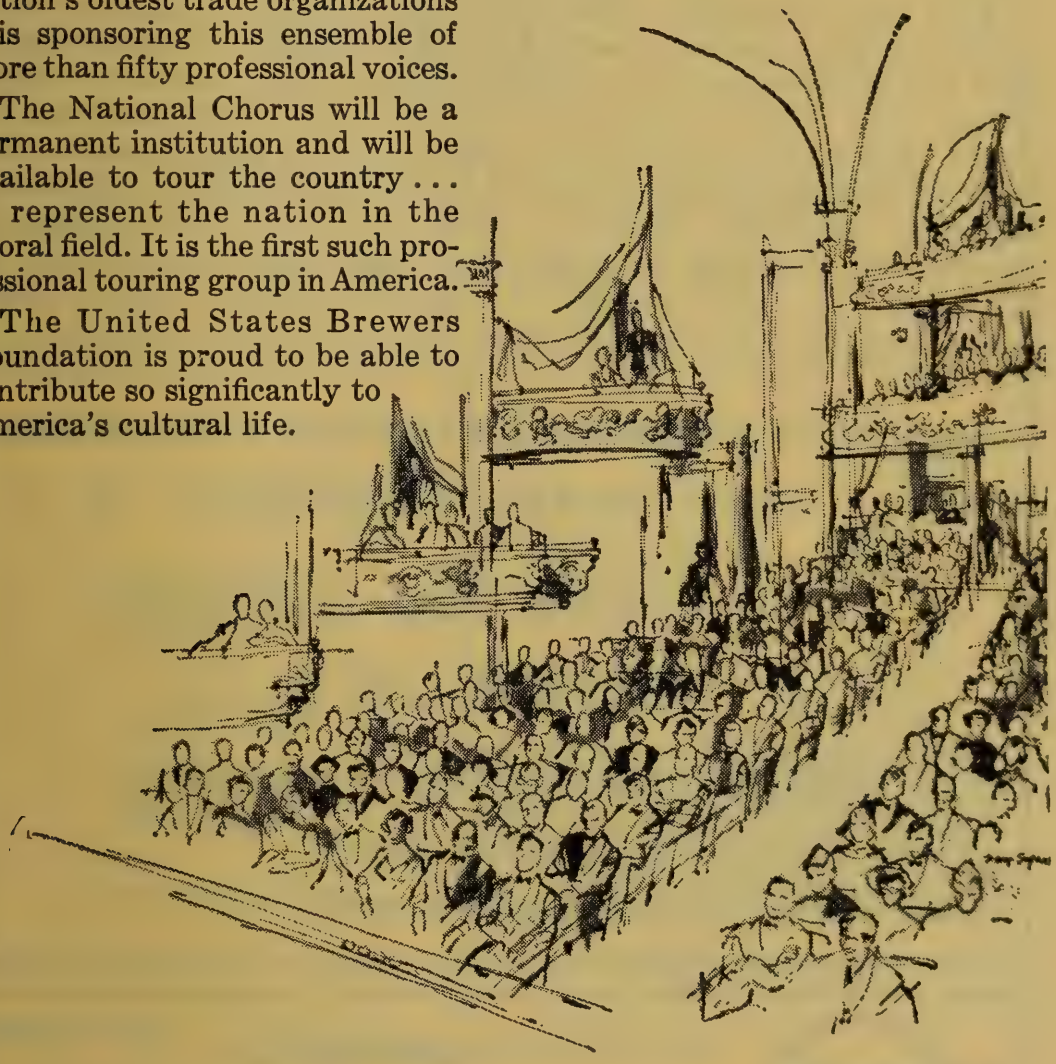
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and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings. but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the

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hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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By JOHN WILGRESS

(The Musical Times)

A MUSICAL instrument cannot be said to be affected by fashion in so startling a manner as a hat or the length of a skirt, but even in music popularity is never constant. Even the piano, without which, twenty or thirty years ago, education was incomplete, has lost its status in household furniture. On the other hand, a virtuoso can make a reputation for his instrument in a season's concerts — *e.g.,* Duke Ellington for the trumpet, or Teddy Brown for the xylophone. But these perhaps are to be considered exceptions, even, by the purist, as freak pastimes: music, they complain, is losing her modesty.

Be that as it may, the traditional orchestra continues to depend on a large number of instruments whose use varies but little. Strictly speaking, nothing is demanded of the violin that could not have been obtained two centuries ago; and the same might be said of the 'cello or the bass. Among the wood-wind instruments, however, invention has had more scope. Additional keys and new systems of fingering are welcome; but on the whole the function of these instruments remains

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unaltered — they are still the modest servants of composers. Their respective capacities are known and appreciated, the more so when they have been treated as solo instruments; their pedigrees are studied by musical historians. Apart from that they are simply the tenants of the concert-hall.

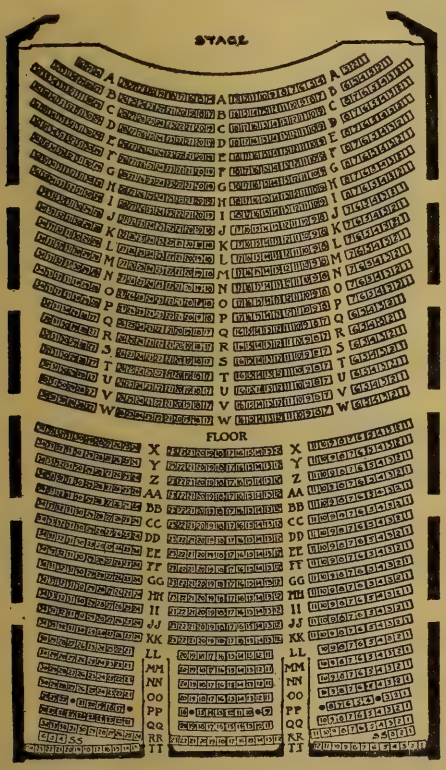
Of the four wood-wind instruments the bassoon is undoubtedly the least known by the general public. Out of ten average citizens, all of whom listen to the wireless and attend concerts, perhaps one will be familiar with its appearance, but a far smaller percentage will have any knowledge of its nature or its use. Being a bass instrument (actually it is the bass oboe, having in common with the latter a double reed and a tapered bore) its tone is not particularly easy to distinguish in a full score, with the result that it has been left to the specialist both to appreciate and to play. But to the public the bassoon is either a dull dog or a joke. In a drawing-room its appearance will

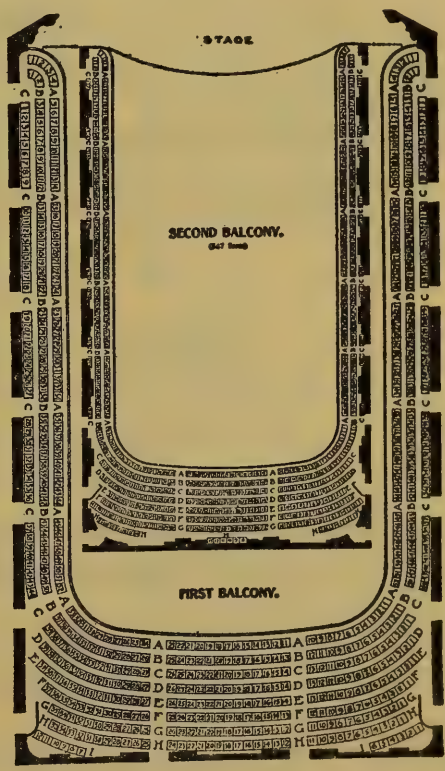
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cause a sensation: an onlooker once asked me whether all the machinery was necessary; another referred to it as the baboon! The flute delighted them, the clarinet they knew, and the oboe; but the bassoon — does anyone take bassoons seriously?

The answer, even so far as persons of average musical education are concerned, is no, they do not. And this is really surprising, for from quite an early date an astonishing number of rôles has been allotted to it on account of its extreme versatility. Moreover, of the four woodwind instruments it has probably been the most affected by mechanical ingenuity; a substantial increase has been made in its range during the past two hundred years, and this, passing for the most part unnoticed by the public, has not failed to claim the attention of composers.

Little is known of its origin. The earliest record of its existence is in a treatise dated 1539, and written by the nephew of a certain Alfranio, a canon of Ferrara. The writer attributes its invention to his uncle, and included two rough woodcuts of the instrument which show it in a form not very unlike that of today, with the exception of the modern elaboration of keys. Probably Alfranio did not invent it but merely adapted what are its recognizable ancestors, the pommer, the brummer, or the bombard. These were pitched in distinct keys

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but could be tuned by movable pegs which affected the harmonics given by the six finger-holes, a system totally unsuited to modulation. Further, the name in Italian, fagotto (in German, fagott), meaning a bundle of sticks, suggests that its shape is fortuitous — a traditional improvisation rather than a deliberate invention. In the "Ancient Mariner" "the loud bassoon" is referred to as an instrument played at the wedding feast. It is impossible to say whether Coleridge used the word because he found it a convenient rhyme or because the bassoon was a typical instrument of the village band. Certainly at the date in question, 1798, the bassoon was comparatively well known in orchestral music, and one can only point out that concrete evidence of its use in one form or another in local music would point to an earlier origin than that suggested by Alfranio's nephew.

The range of the early bassoons was from sixteen-foot B flat to A flat in the treble clef; but the type of music written leads one to suppose that the top notes were uncertain and difficult to obtain. In 1671 it appears in Cambert's "Pompone" purely as a bass instrument. Boyce uses it with more prominence in his "Solomon," 1743, where it is scored for in "Softly rise, thou southern breeze." Bach has one or

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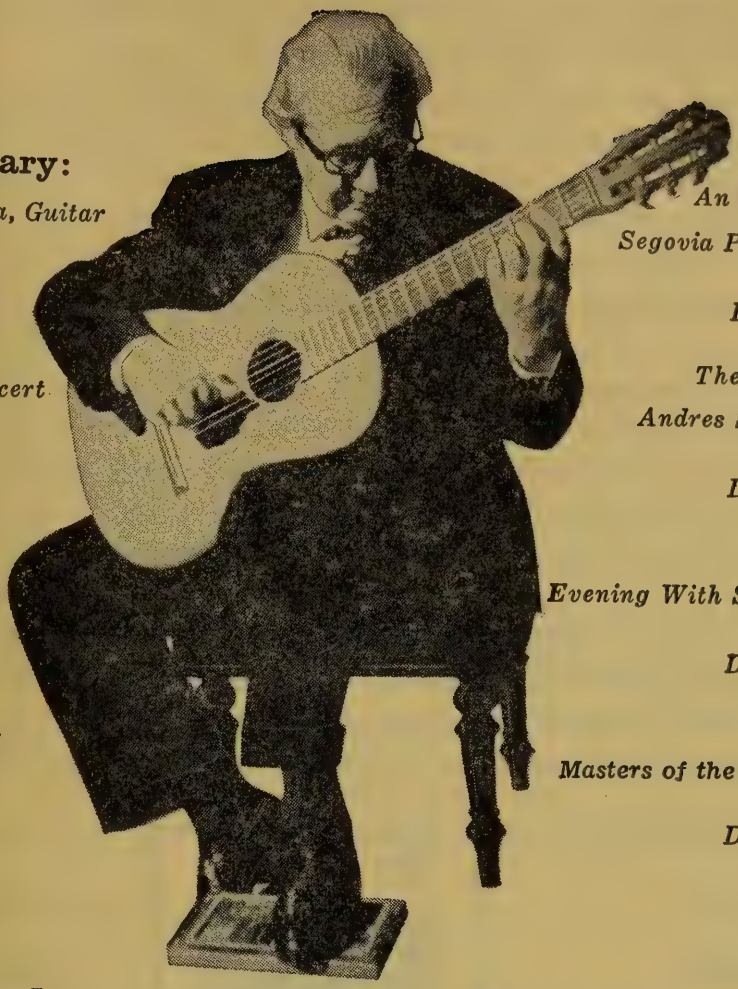
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two simple parts for it, but even in Handel it is rare, there being one noted exception in the Witch music from "Saul."

Between the dates mentioned and Haydn's "Military" Symphony some change must have been made in the instrument, for in the Minuet of the latter work there occurs a striking melody, reaching to A natural and of such difficulty as to require a first-rate player today to do it justice. Another example of Haydn's appreciation is found in the Andante from the "Clock" Symphony, where the tick-tock accompaniment is scored for solo bassoon and clarinet. Indeed, from then onwards the bassoon's position as a wood-wind instrument has been unquestioned; no composer has disdained it, while some have been aware of its peculiar qualities, giving it the status of a solo instrument.

With regard to the uncertainty as to the limit of the upper register, one detail is worth pointing out, and possibly research would reveal more of the same nature. In Beethoven, who uses the bassoon consistently and shows great appreciation of its capacities (for instance in the opening of the Finale of the ninth Symphony), it is comparatively rare to find it written for above G in the treble clef. In Schubert, on the other hand, both A flat and A natural are common enough. Does

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this lead one to suppose that the pitch of the upper register had by then been stabilized, or did Schubert happen to know of a bassoonist to whom these notes presented no difficulty?

The bassoon has been called the clown of the orchestra. Deliberate humour in music is rare, and for the most part one is glad that this is so; but where it is successful, no instrument is more prominent than the one in question. The notes in the lower register from C in the bass clef to the low B flat have a rich and resonant tone which can be coarsened without distortion. Mendelssohn was struck by this power to portray rustic good humour, and in the "Midsummer Night's Dream" the Clowns' March is effectively led by two bassoons playing in thirds; and in the same work the realist interpretation of Bottom's braying is also given to the bassoon, where the intervals are precisely those of a donkey. More majestic, but not essentially more successful, is the elephant solo in Saint-Saëns's "Carnaval des Animaux." Another example of its capacity to portray the grotesque is in Gounod's "Funeral March of a Marionette"; there a vivid impression of puppet movement is obtained by staccato-playing on the lower notes. Finally, one cannot refrain from mentioning the almost forgotten "Lucy Long" arranged as a bassoon solo with variations; throughout these the plaintive tone of the high notes is cleverly echoed and mocked on the

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lower register. Clown or no clown, the bassoon does possess this unique capacity for satirizing its own possibilities.

Either as a bass accompaniment or as a humorist the bassoon can do ample justice to the parts written for it. Even so its scope is by no means exhausted. There is consummate beauty in its tone throughout, particularly in the upper octaves, and this has enabled its use to be fully developed in the subtlest of passages for the wood-wind in classical and later music. In Mozart especially there are moments of extreme delicacy for the bassoon – throughout the Andante of the G minor Symphony, for instance, and in the chromatic passage at the end of the Minuet from the same work. The Concerto in B flat speaks for itself, although it is still comparatively little known, and was the first of its kind to be written. But above this Mozart also realized that in the upper register it afforded an excellent accompaniment for the human voice; its particularly mellow tone intensifying the qualities of the latter. Nor has this possibility been neglected by later composers.

It is difficult to say whether an orchestral instrument, apart from the choice of individual composers, can greatly increase its popularity, and it would be misleading to infer that the bassoon is the instrument of the present or the future. But in one striking case the care which has been constantly shown in the development of its mechanism has, to an extent that is incomparable with any other instrument of the orchestra, enabled a composer to write for the bassoon in a manner that would have been considered wildly impossible a hundred or even fifty years ago. In passing one might make this observation, that whereas in painting, and to some extent in sculpture, less care has come to be taken in the production of works of art, more and more time is spent in musical production. Before Renoir's day the subtleties of flesh could not, it was thought, be painted without preliminary underpainting in Terra Verte; now flesh painting is almost always direct. On the other hand, what would Haydn have said on coming to conduct in London if he had been allowed, as was Toscanini, three three-hour rehearsals before each concert, and at that with several repetitions in his programme? Whatever this implies, it is part of the same craftsmanlike interest that has led to the possibility for the bassoon in the opening passage of the "Sacre du Printemps," which begins entirely solo on a top C sharp. The suggestive quality of the first few bars could have never been obtained on any instrument other than the bassoon. As they are written they could not have been played at all very many years ago. Critics may rise in indignation at Stravinsky's work, but to the musical historian the solo in question must mark the extreme limit of the bassoon's development in the orchestra, and for the few who attempt to play it, it will always take some playing.

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SYMPHONY HALL BOSTON

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BERG	Three Excerpts for Soprano and Orchestra from the Opera "Wozzeck," Op. 7
BLACKWOOD	*Symphony No. 1
CHERUBINI	Symphony in D major
COPLAND	Variations for Orchestra
EINEM	*Symphonic Scenes, Op. 22
HAIEFF	*Symphony No. 2
HINDEMITH	"Die Harmonie der Welt"
HOVHANESS	Mysterious Mountain, Op. 132
MOZART	Concerto for Bassoon in B-flat major, K. 191
PISTON	*Concerto for Viola and Orchestra
SESSIONS	*Symphony No. 3
STRAVINSKY	Canticum Sacrum for Tenor, Baritone, Chorus and Orchestra
	"Agon," Ballet
TOMASI	Ballade for Saxophone and Orchestra
VAUGHAN WILLIAMS	Symphony No. 8, in D minor

NUMERICAL SUMMARY OF WORKS PERFORMED

Works by Beethoven, Brahms, Debussy, Stravinsky – 5; Bach, Mozart – 4; Haydn, Ravel, Wagner – 3; Handel, Hindemith, Mendelssohn, Prokofieff, Saint-Saëns, Sibelius, Tchaikovsky – 2; Barraud, Bartók, Berg, Berlioz, Blackwood, Bruckner, Cherubini, Copland, Dukas, Einem, Gluck, Haieff, Honegger, Hovhaness, Ibert, d'Indy, Liadov, Piston, Rachmaninoff, Rameau, Roussel, Schönberg, Schubert, Schumann, Sessions, Shostakovitch, Strauss, Tomasi, Vaughan Williams – 1 each. Total – 80 works by 45 composers.

* First performance. (The works by Einem and Sessions were commissioned for the Orchestra's 75th Anniversary.)

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*LEONID KOGAN (Brahms: Violin Concerto in D major). January 10–11. Sketch 708

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Choruses:

CHORUS PRO MUSICA, ALFRED NASH PATTERSON, Conductor (Stravinsky: *Canticum Sacrum;* Bach: *St. John Passion)*

NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DE VARON, Conductor (Bach: *Chorale Variations on a Christmas Song;* Honegger: *A Christmas Cantata)*

* First appearance with the Boston Symphony Orchestra.

Sopranos:	MARGUERITE WILLAUER (Honegger: *A Christmas Cantata)*
	*MATTIWILDA DOBBS (Bach: *St. John Passion)*
Contralto:	FLORENCE KOPLEFF (Bach: *St. John Passion)*
Tenor:	BLAKE STERN (Stravinsky: *Canticum Sacrum;* Bach: *St. John Passion)*
Baritone:	DONALD GRAMM (Stravinsky: *Canticum Sacrum;* Bach: *St. John Passion)*
Basses:	*MARVIN HAYES (Honegger: *A Christmas Cantata)*
	JAMES JOYCE (Bach: *St. John Passion)*
Harpsichord:	DANIEL PINKHAM (Bach: *St. John Passion)*
Organ:	ALFRED NASH PATTERSON (Bach: *St. John Passion)*
Piano:	BERNARD ZIGHERA (Stravinsky: *"Petrouchka")*
Viola da gamba:	ALFRED ZIGHERA (Bach: *St. John Passion)*

* First appearance with the Boston Symphony Orchestra.

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PENSION FUND

At the 122nd Pension Fund concert, Bach's Mass in B minor was performed in two sessions on Sunday, March 9. G. Wallace Woodworth conducted the Boston Symphony Orchestra with the Harvard Glee Club and Radcliffe Choral Society. The concert celebrated the 100th Anniversary of the Glee Club and the 25th of Professor Woodworth as its conductor. The soloists were Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm.

Six regular Open Rehearsals at Symphony Hall during the season past (October 31, December 5, January 8, January 29, February 27, March 27) and five extra Open Rehearsals (November 7, December 19, February 20, March 13, April 2) benefited the Pension Fund.

The six Saturday morning rehearsals of the Berkshire Festival were open to the public for the benefit of the Pension Fund.

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The 24th annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on March 13. Henry B. Cabot spoke and introduced the new chairman, Henry A. Laughlin, Dr. Palfrey Perkins having retired. The Friends were admitted to the last part of the regular rehearsal before the meeting began. Dr. Munch and the trustees received the members at tea.

PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six Sunday concerts were given in Symphony Hall on Sunday afternoons. PIERRE MONTEUX conducted the concert on January 5 and THOMAS SCHIPPERS conducted the concert on February 23.

November 3. MOZART: Symphony in G minor, K. 550; VAUGHAN WILLIAMS: Symphony No. 8, in D minor; BRAHMS: Symphony No. 4, in E minor.

December 1. BEETHOVEN: Symphony No. 3 in E-flat major, "Eroica"; Piano Concerto No. 5, in E-flat major (CLAUDIO ARRAU).

January 5. PROKOFIEFF: "Classical" Symphony; STRAVINSKY: "Petrouchka"; TCHAIKOVSKY: Symphony No. 4, in F minor.

February 2. RAVEL: "Ma Mere l'Oye"; IBERT: Chamber Concertino for Saxophone and Orchestra (MARCEL MULE); TOMASI: Ballade for Saxophone and Orchestra (MARCEL MULE); MENDELSSOHN: Symphony No. 4, in A major, "Italian."

February 23. CHERUBINI: Symphony in D major; STRAVINSKY: Suite from the Ballet "L'Oiseau de Feu"; SIBELIUS: Symphony No. 2, in D major.

March 30. HANDEL: Suite from the "Water Music"; MOZART: Symphony in C major, "Linz," K. 425; BERLIOZ: "Harold in Italy" (WILLIAM PRIMROSE).

PROGRAMS OF THE TUESDAY EVENING SERIES

Nine Symphony concerts were given in Symphony Hall on Tuesday evenings. RICHARD BURGIN conducted October 29, March 4, April 22; PIERRE MONTEUX January 7; ROBERT SHAW January 28.

October 8. MOZART: Symphony in G minor, K. 550; STRAVINSKY: "Jeu de Cartes"; FRANCK: Symphony in D minor.

October 29. LIADOV: Three Pieces for Orchestra; MOZART: Sinfonia Concertante for Violin and Viola (RUTH POSSELT, JOSEPH DE PASQUALE); HINDEMITH: "Die Harmonie der Welt."

November 19. HANDEL: Concerto Grosso for String Orchestra; VAUGHAN WILLIAMS: Symphony No. 8, in D minor; BRAHMS: Piano Concerto No. 1 (GARY GRAFFMAN).

December 10. BRAHMS: Academic Festival Overture; MENDELSSOHN: Symphony No. 5 in D minor, "Reformation"; SESSIONS: Symphony No. 3; WAGNER: Prelude and Love-death from "Tristan und Isolde."

January 7. PROKOFIEFF: "Classical" Symphony; STRAVINSKY: "Petrouchka"; TCHAIKOVSKY: Symphony No. 5, in E minor.

January 28. HAYDN: Symphony in G major, "Oxford"; HOVHANESS: Mysterious Mountain; SCHUBERT: Symphony in B minor, "Unfinished"; HINDEMITH: Symphonic Metamorphosis of Themes by Carl Maria von Weber.

March 4. SHOSTAKOVITCH: Symphony No. 1, Op. 10; SCHÖNBERG: Five Pieces for Orchestra; BERG: Three Excerpts for Soprano and Orchestra from the Opera "Wozzeck," Op. 7 (PATRICIA NEWAY); PROKOFIEFF: Scythian Suite, "Ala and Lolli."

April 1. HANDEL: Suite from the "Water Music"; PISTON: Concerto for Viola and Orchestra (JOSEPH DE PASQUALE); BEETHOVEN: Symphony No. 7, in A major.

April 22. GLUCK: Overture to "Iphigenia in Aulis"; BLACKWOOD: Symphony No. 1; BRAHMS: Symphony No. 2, in D major.

CONCERTS OUTSIDE BOSTON

Six Tuesday evening concerts in Sanders Theatre, Harvard University, Cambridge: November 26; December 17; February 4 (MARCEL MULE); February 18; March 25 (JOSEPH DE PASQUALE); April 8 (GARY GRAFFMAN).

Five Tuesday evening concerts in the Veterans Memorial Auditorium, Providence: November 5; December 3; January 21 (RICHARD BURGIN, Conductor; RUTH POSSELT); February 25 (THOMAS SCHIPPERS, Conductor); March 11 (JOSEPH DE PASQUALE).

Ten concerts in Carnegie Hall, New York City (5 Wednesday evenings and 5 Saturday afternoons): November 13 (GARY GRAFFMAN; BLAKE STERN, DONALD GRAMM, SCHOLA CANTORUM, HUGH ROSS, Conductor), November 16; December 11 (PIERRE FOURNIER), December 14 (CLAUDIO ARRAU); January 15 (PIERRE MONTEUX, Conductor), January 18 (PIERRE MONTEUX, Conductor, LEONID KOGAN); February 12 (MARCEL MULE), February 15 (MARCEL MULE); March 19 (JOSEPH DE PASQUALE), March 22 (NICOLE HENRIOT).

Five Friday evening concerts in the Academy of Music, Brooklyn, N.Y.: November 15; December 13 (CLAUDIO ARRAU); January 17 (PIERRE MONTEUX, Conductor); February 14 (MARCEL MULE); March 21 (NICOLE HENRIOT).

Concerts in other cities: Rochester, October 15; Toronto, October 16; Ann Arbor, October 17; Detroit, October 18; Lexington, October 19; Bloomington, October 20; Cincinnati, October 21; Northampton, November 11; New Haven, November 12 and February 11; Newark, November 14; Cambridge, M.I.T., November 20; Washington, December 12 and February 13; Hartford, January 14; Storrs, January 16; Bridgeport, February 10; Worcester, March 10; Springfield, March 17; New London, March 18. (Pierre Monteux conducted the concerts on January 14 and 16. Marcel Mule appeared as soloist on February 11 and 13; Nicole Henriot on March 17; Joseph de Pasquale on March 18. Gary Graffman appeared as soloist on November 12.) The concert announced for Philadelphia for March 20 was cancelled on account of weather

POPS CONCERTS

The 72nd season of concerts by the Boston Pops Orchestra, Arthur Fiedler, Conductor, was given in Symphony Hall from April 30 to June 29.

ESPLANADE CONCERTS

The 29th consecutive season of Esplanade Concerts by members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given in the Edward Hatch Memorial Shell with scheduled concerts on the evenings July 2 through 14 (omitting July 8), August 12 through 17 and Wednesday mornings on July 3, 10, August 14 (Children's Concerts).

BERKSHIRE FESTIVAL, TANGLEWOOD

Six concerts by members of the Boston Symphony Orchestra, under the direction of Charles Munch, were given on Friday and Saturday evenings and Sunday afternoons of the first two weeks. The concerts on July 7 and July 13 were performed in the Shed. The other concerts were performed in the Theatre-Concert Hall.

July 5. BACH: Suite No. 3 in D major; Brandenburg Concerto No. 5, in D major, for Orchestra with Piano, Flute and Violin (Doriot Anthony Dwyer, Lukas Foss, Richard Burgin); Suite No. 2, in B minor, for Flute and Strings (Doriot Anthony Dwyer); Concerto in C minor for Two Pianos (Lukas Foss, Seymour Lipkin).

July 6. BACH: Brandenburg Concerto No. 1, in F major; Brandenburg Concerto No. 2 for Trumpet, Flute, Oboe and Violin with Strings (Roger Voisin, Doriot Anthony Dwyer, Ralph Gomberg, Richard Burgin); Brandenburg Concerto No. 3, in G major, for Strings; Brandenburg Concerto No. 6, in B-flat major, for Strings; Brandenburg Concerto No. 4, in G major, for Violin, Two Flutes, and Strings (Richard Burgin, Doriot Anthony Dwyer, James Pappoutsakis).

July 7. BACH: The Passion According to St. Matthew (Opening Chorus and Part II), Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, Conductor; Daniel Pinkham, Alfred Nash Patterson, Alfred Zighera.

July 12. MOZART: Divertimento in D major, for Strings, K. 136; Serenade in C minor, for Two Oboes, Two Clarinets, Two Horns, and Two Bassoons, K. 388; Symphony in D major, "Haffner," K. 385; Conducted by Hugh Ross: "Regina Coeli,"

for Chorus, Solo Voices, and Orchestra, K. 276; "Ave, Verum Corpus," Motet for Chorus and String Orchestra, K. 618; Mass in C major, for Chorus, Solo Voices, and Orchestra, K. 337 (Festival Chorus; Saramae Endich, Marjorie Campagna-Pinto, John McCollum, Fague Springmann).

July 13. MOZART: Symphony in E-flat major, K. 543; Symphony in G minor, K. 550; Symphony in C major, "Jupiter," K. 551.

July 14. MOZART: Adagio and Fugue in C minor for String Orchestra, K. 546; Concerto for Bassoon, in B-flat major, K. 191 (Sherman Walt); Concerto for Horn, in E-flat major, K. 495 (James Stagliano); Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K. 297b (Ralph Gomberg, Gino Cioffi, James Stagliano, Sherman Walt).

Twelve concerts by the Boston Symphony Orchestra, under the direction of Charles Munch, were given in the Shed on Friday and Saturday evenings, and Sunday afternoons of the last four weeks. Pierre Monteux conducted on July 20 and 28; Carl Schuricht on August 2 and 10.

July 19. STRAVINSKY: "Jeu de Cartes"; TCHAIKOVSKY: Variations on a Rococo Theme for Violoncello with Orchestral Accompaniment, Op. 33 (Samuel Mayes); Symphony No. 6, in B minor, "Pathétique."

July 20. MENDELSSOHN: Overture, "The Hebrides" ("Fingal's Cave"); TCHAIKOVSKY: Symphony No. 5, in E minor; STRAVINSKY: "Le Sacre du Printemps."

July 21. TCHAIKOVSKY: "Romeo and Juliet," Overture-Fantasia; STRAVINSKY: Canticum Sacrum (Festival Chorus prepared by Hugh Ross; John McCollum, Donald Gramm); TCHAIKOVSKY: Violin Concerto in D major (Isaac Stern).

July 26. BERLIOZ: Overture, "The Corsair"; "Harold in Italy" Symphony with Viola Solo (Joseph de Pasquale); Fantastic Symphony, Op. 14A.

July 27. BERLIOZ: "L'Enfance du Christ," Op. 25 (Festival Chorus prepared by Lorna Cooke de Varon; Cesare Valletti, Florence Kopleff, Gérard Souzay, Donald Gramm, Doriot Anthony Dwyer, James Pappoutsakis, Bernard Zighera).

July 28. BERLIOZ: Excerpts from "Romeo and Juliet," Dramatic Symphony; HINDEMITH: Overture to the Opera "Neues vom Tage" ("News of the Day"); Symphony, "Mathis der Maler" ("Matthias the Painter").

August 2. BRAHMS: Tragic Overture, Op. 81; EGK: "Georgica," Three Peasant Pieces for Orchestra; BRAHMS: Symphony No. 1, in C minor, Op. 68.

August 3. BRAHMS: Variations on a Theme of Haydn, Op. 562; BARBER: Medea's Meditation and Dance of Vengeance, Op. 23-A; BRAHMS: Violin Concerto in D major, Op. 77 (Isaac Stern).

August 4. BRAHMS: Academic Festival Overture, Op. 80; PISTON: Symphony No. 5; BRAHMS: Piano Concerto No. 2, in B-flat major, Op. 83 (Rudolf Serkin).

August 9. BEETHOVEN: Overture, "Leonore" No. 3; HONEGGER: Symphony No. 3, "Liturgique"; BEETHOVEN: Violin Concerto in D major, Op. 61 (Isaac Stern).

August 10. BLACHER: Konzertante Musik, Op. 10; SCHUBERT: Symphony in B minor, "Unfinished"; BEETHOVEN: Symphony No. 3, in E-flat major, "Eroica."

August 11. COPLAND: "Quiet City," for Trumpet, English Horn and Strings (Roger Voisin, Louis Speyer); BEETHOVEN: Symphony No. 9, in D minor, with Final Chorus on Schiller's Ode to Joy, Op. 125 (Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson; Adele Addison, John McCollum, Florence Kopleff, Donald Gramm).

Six Chamber concerts by the following groups were given in the Theatre-Concert Hall.

July 3: Paganini String Quartet

July 10: Piano Duets by Seymour Lipkin and Ralph Berkowitz, with vocal soloists
July 17: Beaux Arts Trio
July 24: Kroll String Quartet
July 31: Gérard Souzay, Baritone
August 7: Zimbler Sinfonietta

"Tanglewood on Parade," a benefit for the Berkshire Music Center, was given on Thursday, August 8. The Boston Symphony Orchestra gave a concert in the Shed in which Charles Munch conducted Schumann's Symphony No. 4 in D minor, and Aaron Copland conducted his own works — "Our Town," Suite and Excerpts from "The Tender Land," with the Berkshire Festival Chorus. In the second half of the program Arthur Fiedler conducted the Boston Pops Orchestra in Rossini's Overture "The Barber of Seville," Tchaikovsky's "Marche Slave," Saint-Saëns' "The Carnival of the Animals" (Soloists: Seymour Lipkin, Ralph Berkowitz), Selections from "My Fair Lady."

On Saturday mornings, July 6, 13, 20, 27, August 3 and 10, the Rehearsals were opened to the public for the benefit of the Pension Fund.

BERKSHIRE MUSIC CENTER

The Fifteenth Session of the Berkshire Music Center, Charles Munch, Director, was held at Tanglewood from July 1 to August 11, 1957.

BROADCASTS

The Friday afternoon concerts of the Orchestra in Symphony Hall have been regularly broadcast by FM stations WGBH and WXHR. WXHR also broadcast the concerts of the Sunday and Tuesday series of concerts in Boston.

The Saturday evening concerts in Symphony Hall have been regularly broadcast also since the beginning of the season by WGBH and WCRB (AM and FM), Boston, in addition to the two stations of the "Concert Network" (WHCN, Hartford and WXCN, Providence), also WQXR, New York, and its six affiliated stations (WFLN, Philadelphia and WHLD, Niagara Falls-Buffalo) and six stations of the Rural Radio Network in co-operation with WQXR (WRRA, Ithaca; WRRL, Wethersfield-Bliss; WRRE, Bristol Center; WRRD, DeRuyter; WRRC, Cherry Valley; and WAER, U. of Syracuse).

Six Cambridge concerts (Sanders Theatre), and one concert given at Kresge Auditorium, were televised and broadcast simultaneously by WGBH-FM/TV, five of these telecasts to be kinescoped and made available to educational television stations throughout the country by the Educational Radio and Television Center.

On tour, the concert of October 17 in Ann Arbor, Michigan, was broadcast through the combined facilities of the educational stations, WFUM and WUOM, University of Michigan. WEDK, Springfield, Massachusetts, under the auspices of the New England Educational Radio Network, taped the concert of November 11 given at Smith College to open the station's broadcasting facilities as a salute to the Boston Symphony Orchestra shortly after the first of this year. WEDK, now operating on its full schedule, broadcast the concert given in Springfield on March 17 through the facilities of our own Boston station WGBH. Both Washington concerts, December 12 and February 13, were broadcast by WGMS, Washington.

Thirty-six concerts of the Berkshire Festival (including the six Wednesday evening chamber concerts and twelve Music Center concerts) were put on the air by delayed broadcast through the winter season by Station WGBH-FM.

The Saturday evening concerts of the Pops season were broadcast by WGBH.

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA UNDER THE DIRECTION OF CHARLES MUNCH HAVE BEEN RELEASED SINCE APRIL, 1957:

BARBER: Adagio for Strings.
BERLIOZ: "L'Enfance du Christ,"
BLOCH: "Schelomo" (PIATIGORSKY).
BRAHMS: Symphony No. 1.
DEBUSSY: La Mer.
ELGAR: Introduction and Allegro for Strings.
FRANCK: Symphony in D minor.
IBERT: "Escales" (Ports of Call).
PROKOFIEFF: Romeo and Juliet, Excerpts.
TCHAIKOVSKY: Serenade for Strings.
WAGNER: Overture and Bacchanale, "Tannhäuser"; Magic Fire Music, "Die Walküre"; Siegfried's Rhine Journey.
WALTON: Concerto for Cello and Orchestra (PIATIGORSKY).

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KHATCHATURIAN: Violin Concerto (KOGAN).

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON POPS ORCHESTRA UNDER THE DIRECTION OF ARTHUR FIEDLER WERE RELEASED SINCE APRIL, 1957:

Pops Caviar; Hi-Fi Fiedler; Enter the Ballet; Music from Peer Gynt Suites No. 1 and 2 and Lyric Suite; Curtain Going Up; Selections from Die Fledermaus and Gypsy Baron.

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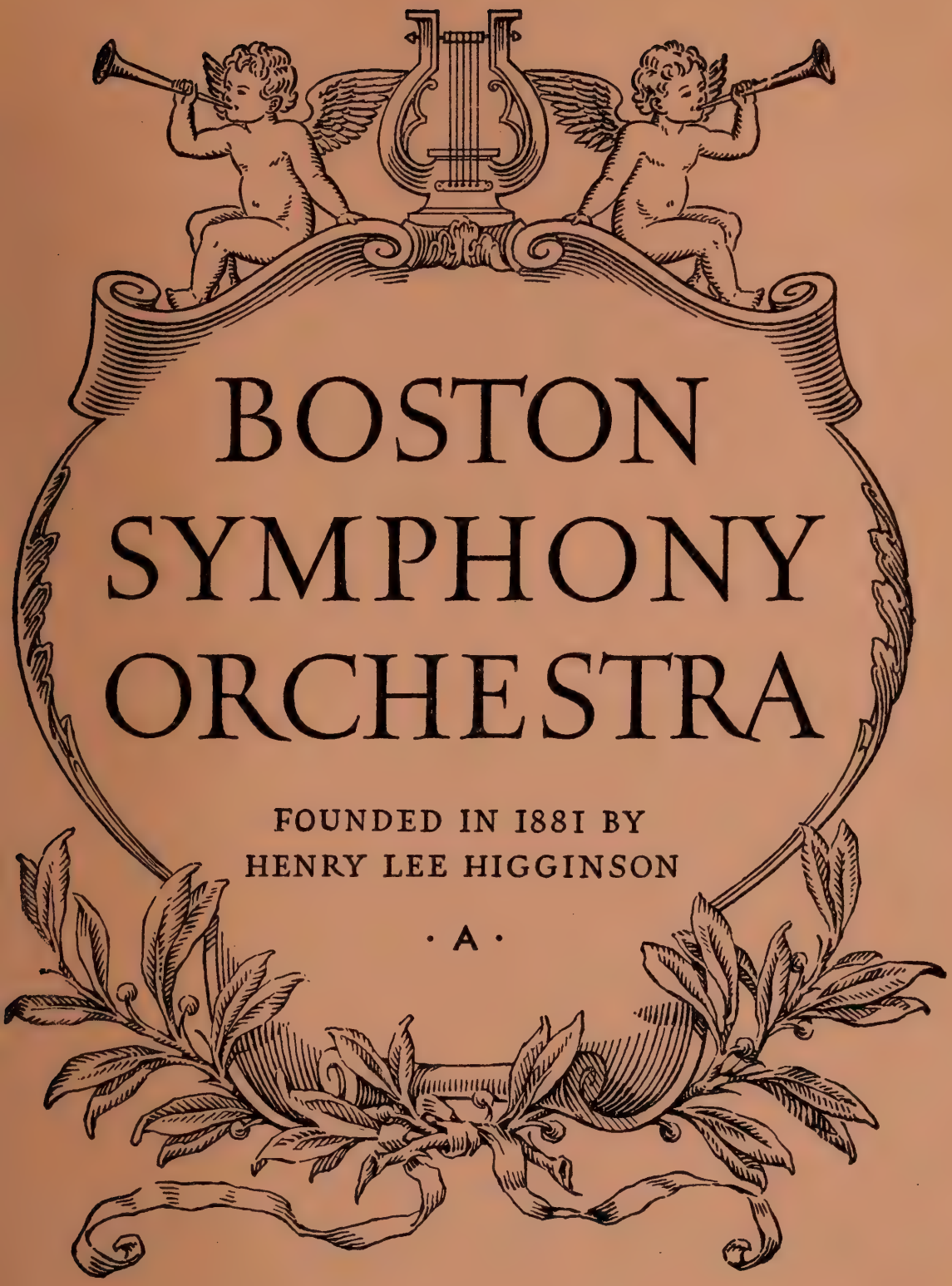
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CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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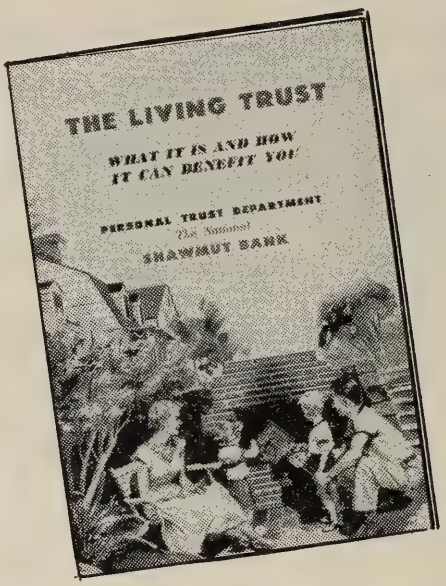
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MUNCH HONORED IN LEBANON

When Charles Munch conducted the Saint Cecilia Orchestra of Rome in the Republic of Lebanon on August 28, he was decorated as Commander in the Order of the Cedar by the President of the Republic Camille Chemoun.

A BOUQUET FROM LONDON

In the *London Sunday Times* for September 22nd, Felix Aprahamian has reviewed Beethoven's Violin Concerto as recorded by the Boston Symphony Orchestra and Jascha Heifetz:

This great performance of a masterpiece deserves a place in any basic collection of gramophone records.

The superlative quality of Heifetz's violin playing has never been questioned, for his technique is unrivalled; but sometimes his rather detached perfection has given the impression that great music is being used merely as a vehicle for the display of this technique. Here it is at the service of the music.

Munch accompanies *con amore,* as might be expected from the violinist who led the Leipzig Gewandhaus Orchestra in Furtwängler's day, who now commands the finest orchestral instrument in the world, but who can still play this same concerto very creditably on the Ysaye "Strad" which he owns.

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OPEN REHEARSALS

The rehearsals last season opened to the public were in such demand that the series has been extended for the season to come to seven rehearsals. They will be given on the following evenings at 7:30: Thursdays, October 31 and December 5; Wednesdays, January 8 and 29; Thursdays, February 27, March 27 and April 24. The rehearsal on January 8 will have Pierre Monteux as guest conductor. The one on February 27 will be conducted by Mr. Burgin. The final rehearsal will be in preparation of Berlioz' Requiem with which the season will come to a close in the same week. Series tickets are now on sale at the Box Office at $9. After October 24 if any seats remain they will be sold singly at $2.

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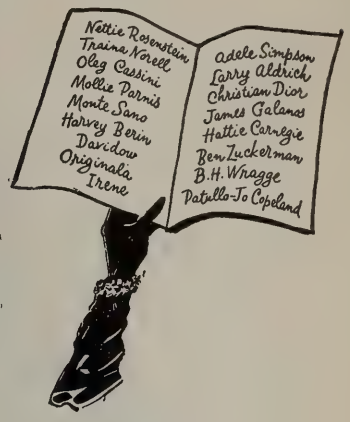
Station WQXR, the radio station of the *New York Times,* has arranged to broadcast complete the Saturday night concerts of the Boston Symphony Orchestra in Boston each week. The transmission will be made by a special line between the two cities and will be both AM and FM. New York will therefore have radio access to the Saturday concerts similar to the broadcasts by WGBH here

NEW AUDITORIUM

Last Wednesday, October 2, the new Frederic R. Mann Auditorium was opened in Tel Aviv. The Auditorium was built for the Israel Philharmonic Orchestra and dedicated on its twentieth anniversary. Leonard Bernstein conducted and Artur Rubinstein, Gregor Piatigorsky and Isaac Stern appeared as soloists.

(Continued on page 43)

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TUESDAY EVENING, October 8, *at* 8:30 *o'clock*

Mozart . . . . . Symphony in G minor, K. 550

I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

Stravinsky . . . . "Jeu de cartes" ("Card Game") Ballet in Three Deals

INTERMISSION

Franck . . . . . Symphony in D minor

I. Lento, Allegro non troppo
II. Allegretto
III. Allegro non troppo

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SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzbury, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1788, in Vienna. It was last performed at the Friday and Saturday concerts of the Boston Symphony Orchestra on October 4–5, 1957.

The original orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns and strings. Mozart subsequently added parts for 2 clarinets, and this version is used in the present performances.

THE G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.* The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score.

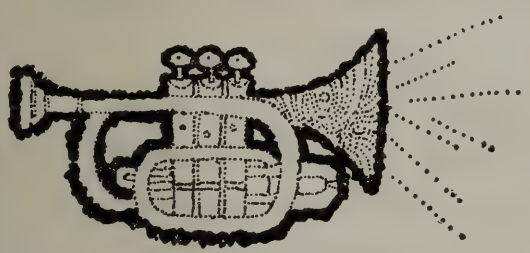
* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment within a limited orchestral plan. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of many passages and retaining the oboes principally for ensemble, as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fullness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."

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"Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartet, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling semi-tone to the dominant which for generations seems to have been the composers' convention for plaintive sadness. (In Tchaikovsky's Sixth Symphony it reaches a sort of peak.) The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts



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THAT, judging by numbers of performances, the favorite work of Boston Symphony audiences has been Wagner's Prelude to Die Meistersinger. Between 1881 and the present it has appeared on the program 62 times. Indeed, during the forty-five years through 1936 it was not absent more than two successive years. It may be losing its appeal, however, in view of the fact that the Symphony has played it only seven times in the last twenty years.

DID YOU KNOW that the next most-often-played work is Beethoven's Fifth, with 54 performances, including 12 in the last twenty years. Continuing the "top twenty tunes" of 75 years with the Boston Symphony discovers these works and their number of performances: Brahms's II (52), Beethoven's III (49), Brahms's IV (47), and I (46), Beethoven's VII (45) and his Leonore Overture #3 tied with Wagner's Tannhauser Overture (both 42), Schubert's VIII (40), Beethoven's VI and Tchaikovsky's VI (both 39), Beethoven's Egmont Overture and Schumann's I (both 38), Beethoven's VIII and Schubert's VII (both 36), Schumann's IV and Wagner's Flying Dutchman Overture (both 35), and Brahms's III and Beethoven's Violin Concerto (both 34).

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the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet – all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

• •

The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional

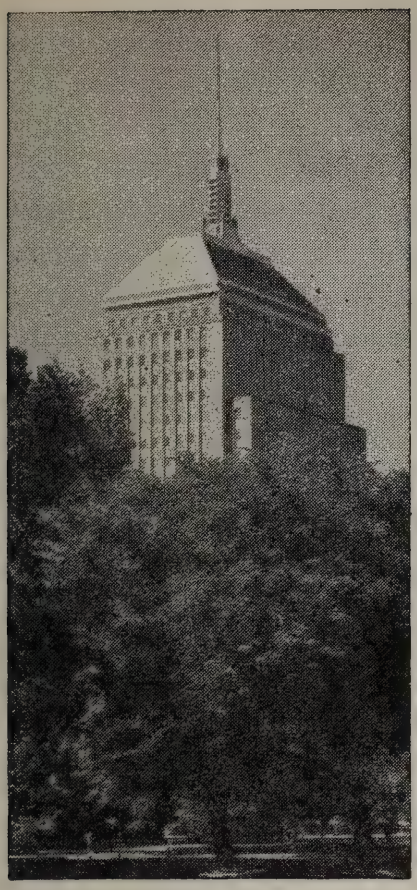


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opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lusher music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with the style of Mozart's contemporaries that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

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Hans Georg Nägeli in his *Vorlesungen über Musik* (1826) took Mozart to task for his excessive melodiousness *(Cantabilität)* which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concertos undistorted by this quality.

F. J. Fétis, reviewing the Symphony in Paris *(Revue Musicale,* May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrievitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

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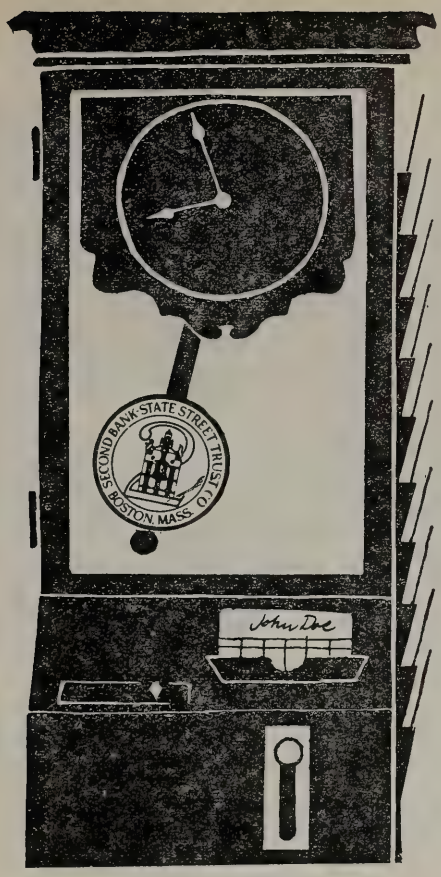
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Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

"The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardor which lies at the source of the human voice as the expression of the unfathomable depths of the heart."*

While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

* *Kunstwerk der Zukunft* (1860).

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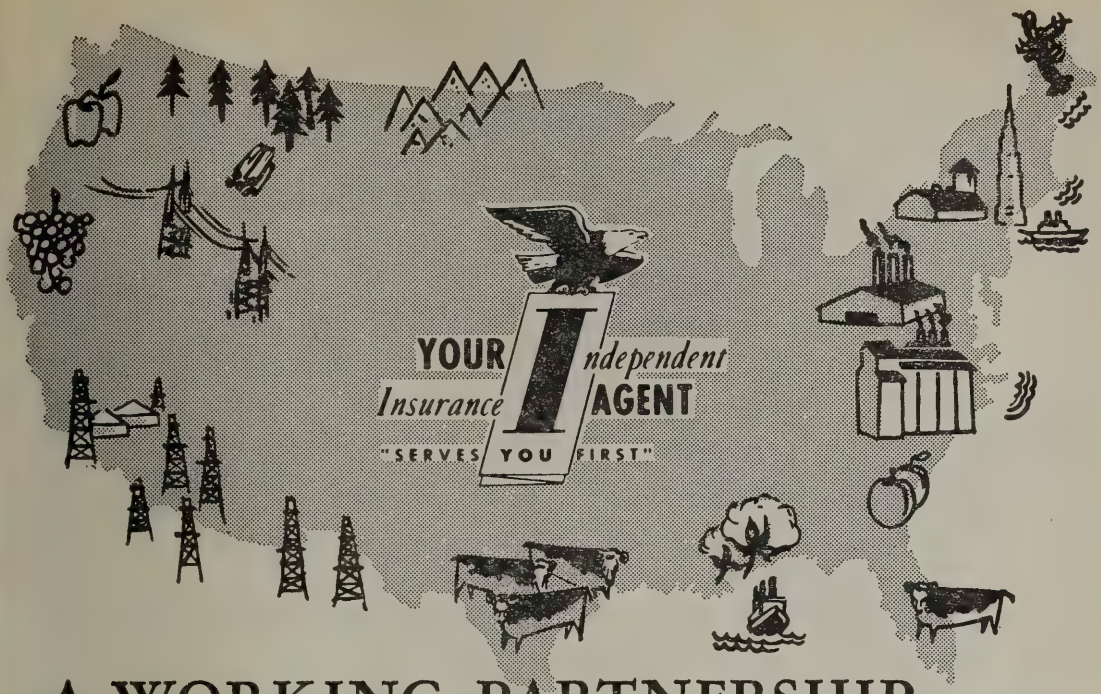
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In the last four years of his life, Mozart, not called upon for symphonies, turned once to the form. In the summer 1788, within seven weeks, he wrote the three which have become famous above all that preceded. Mozart in that year was obliged to write nothing better than Court dances for his Emperor, to which he added small pot-boilers on commission, and the Piano Concerto in D minor. In that particular summer he was miserably oppressed by debt. His own world was hardly aware of the existence of these new symphonies, let alone their greatness. It cannot even be said with any certainty that they were performed in his lifetime. He did conduct concerts of his own music at Leipzig in 1789, and in Frankfort in 1790, but the programs did not identify the symphonies. One can reasonably suppose that when no one asked or expected further symphonies of him he turned back to his beloved form simply to please himself, and exercised the extent of his divergent powers in three distinct styles. The three, according to the late Donald Francis Tovey, "express the healthiest reactions on each other – the E-flat Symphony has always been known as the *locus classicus* for euphony; the G minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C major ('Jupiter') ends his symphonic career with the youthful majesty of a Greek god."

In this way certain great works of art have come down to us surrounded with mystery as to the how and why of their being. What prompted the young Mozart, who, by the nature of his circumstances


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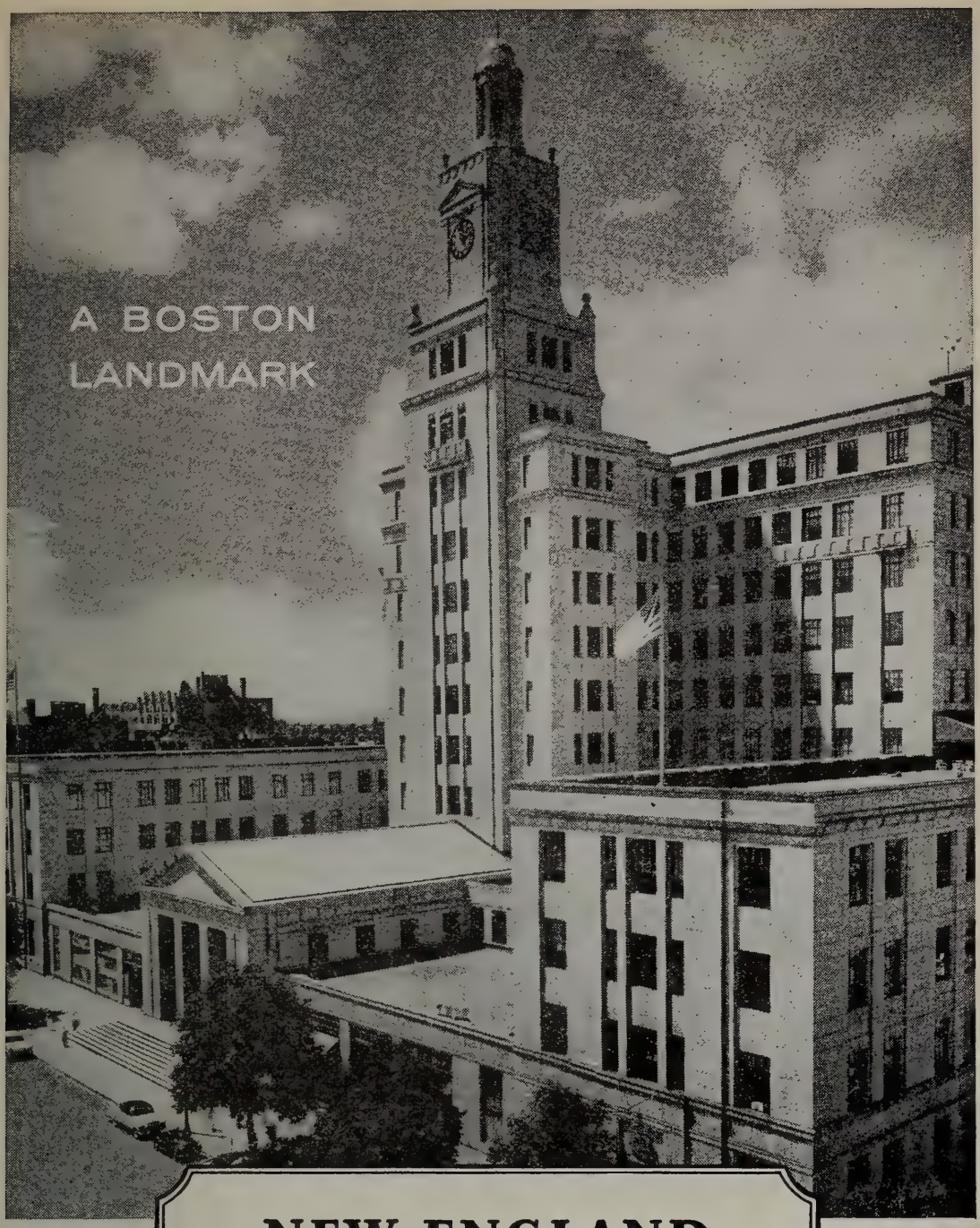
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always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

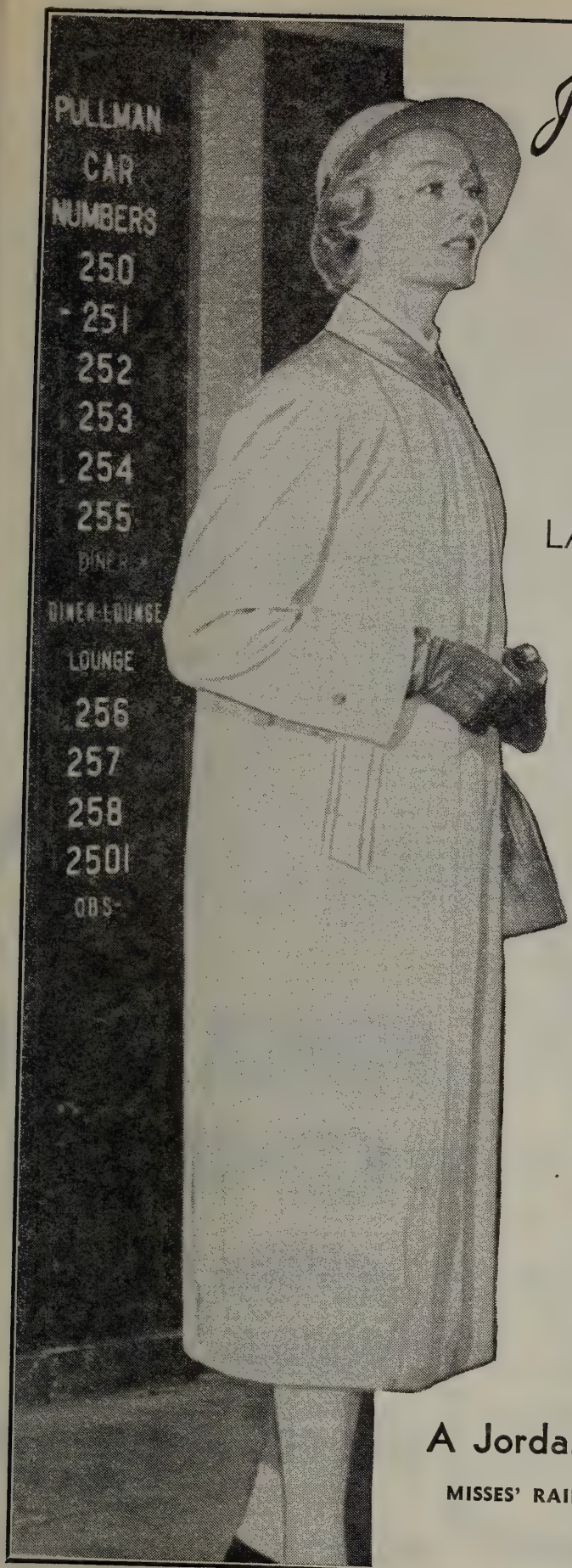
Speculation on such mysteries as these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan,* Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, terzets, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

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Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of *Don Giovanni* in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony



A jaded young tastebud
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"I'm bored with my lot," she
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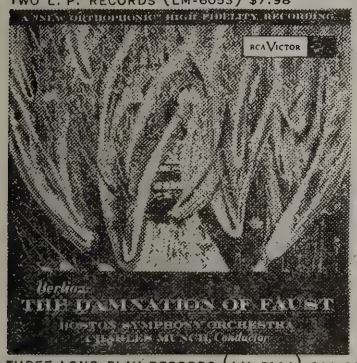
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the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. He was celebrated for his operas, much sought as a virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a Terzet, and under June 26 a march,

* Koechel lists only one other symphony by Mozart in a minor key—the early symphony in G minor, No. 183 (1773).

† Save four somewhat poignant dissonances at the climax of the introduction.

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piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) – the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half – the equivalent of two hundred dollars – in Mozart's case. He expected little in return – no exquisite symphonies or operas to set Austria afire – a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do – not enough for what I can do."

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"JEU DE CARTES, Ballet en trois donnes"

By IGOR STRAVINSKY

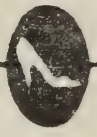
Born in Oranienbaum, near St. Petersburg, on June 17, 1882.

Stravinsky composed his ballet "The Card Game" between the summer of 1936 and the end of the year. The piece was performed by the American Ballet (for which it was composed) on April 27 of 1937, at the Metropolitan Opera House in New York. George Balanchine was in charge of the choreography; Mr. Stravinsky conducted. The ballet as a concert piece (which uses the score unaltered) was presented by the Philadelphia Orchestra, Eugene Ormandy conducting, January 14, 1938. It was first heard in Boston when Stravinsky conducted the Boston Symphony Orchestra, December 1, 1939,

The orchestration of the suite is as follow: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, and strings.

WHEN Stravinsky was asked by Mr. Warburg for a new piece to be presented by the American Ballet, he had already contemplated a ballet with an interplay of numerical combinations, with *"Chiffres dansants"* not unlike Schumann's *"Lettres dansantes."* The action was to be implicit in the music. One of the characters would be a malignant force whose ultimate defeat would impart a moral conclusion to the whole.

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The ballet, as it was at last worked out, presented an enormous card table, the cards of the pack represented by individual dancers. The shuffling and dealing made a ceremonial introduction to each of the three deals. According to the *mis-en-scène,* at the end of each play, giant fingers, which might have been those of invisible croupiers, removed the cards.

The following summary is that of the composer:

"The characters in this ballet are the cards in a game of poker, disputed between several players on the green baize table of a gaming house. At each deal the situation is complicated by the endless guiles of the perfidious Joker, who believes himself invincible because of his ability to become any desired card.

"During the first deal, one of the players is beaten, but the other two remain with even 'straights,' although one of them holds the Joker.

"In the second deal, the hand which holds the Joker is victorious, thanks to four Aces who easily beat four Queens.

"Now comes the third deal. The action grows more and more acute. This time it is a struggle between three 'Flushes.' Although at first victorious over one adversary, the Joker, strutting at the head of a sequence of Spades, is beaten by a 'Royal Flush' in Hearts. This puts an end to his malice and knavery. As La Fontaine once said:



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March, and Ensemble

Third Deal

Introduction
Waltz-Minuet
Presto (Combat between Spades and Hearts)
Final Dance (Triumph of the Hearts)

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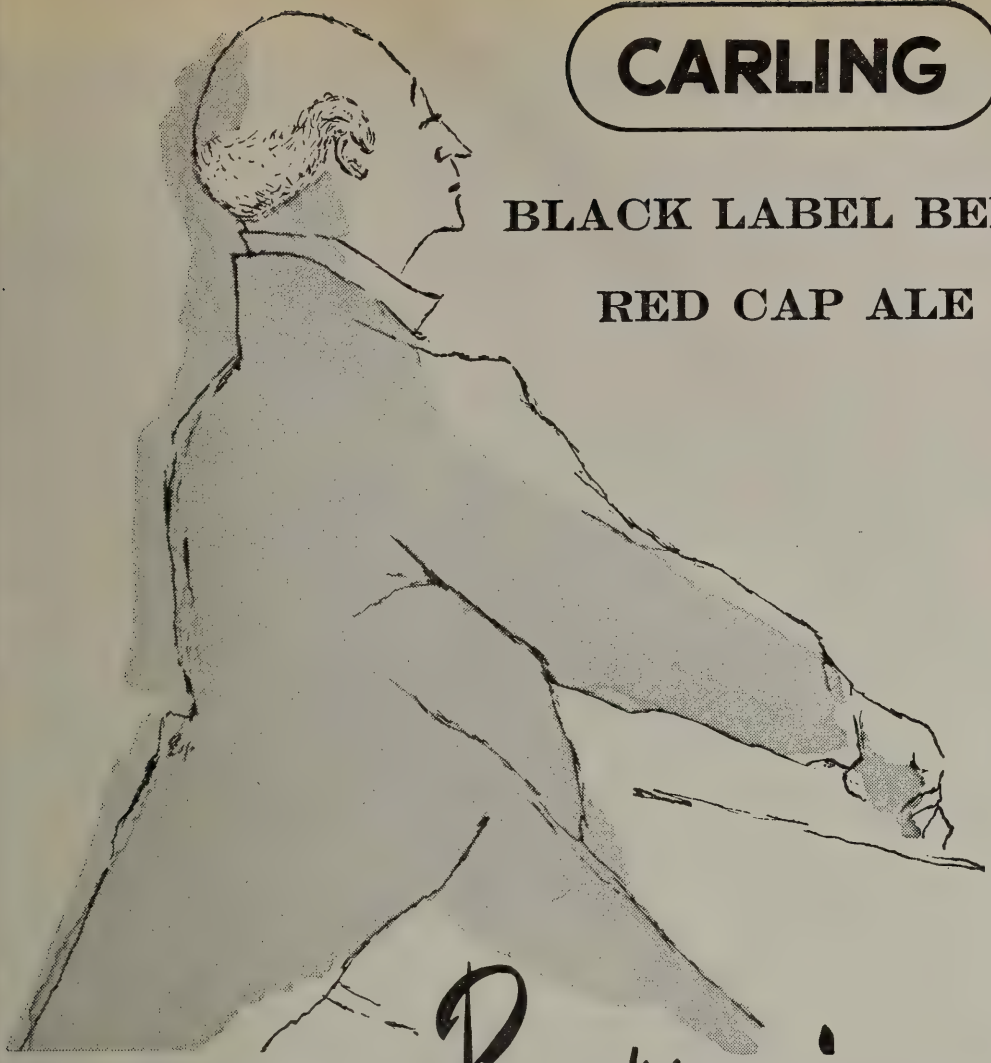


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UNTIL March 25, 1931, a secret about the support of the Boston Symphony Orchestra was closely kept within the Higginson family. On that date Bliss Perry, addressing the audience at a special Fiftieth Anniversary concert, made known what Henry Lee Higginson's brother, Francis, had told him:

" 'I hope you understand,' said Francis Lee Higginson once, 'that my brother Henry was a gambler.' He had the quizzical Higginson smile as he said it, mingled of affection, pride, and reprehension. And indeed the founding of the Orchestra was a gambler's willingness to take a chance, and so was the gift of Soldiers Field, and the Harvard Union, and a hundred other benefactions of which the public knew nothing. It is proper to mention here that it was Francis Lee Higginson — always an expert in anonymous munificence — who in that anxious year of 1914, knowing the state of his brother's finances, quietly insisted upon assuming the entire burden of the Orchestra, refusing to let his name be known. Henry was not the only 'gambler' in that family."

Professor Perry's address was published in the Anniversary Edition of M. A. DeWolfe Howe's History of the Orchestra in 1931, at which time both men no doubt felt that the quiet generosity of Francis Lee

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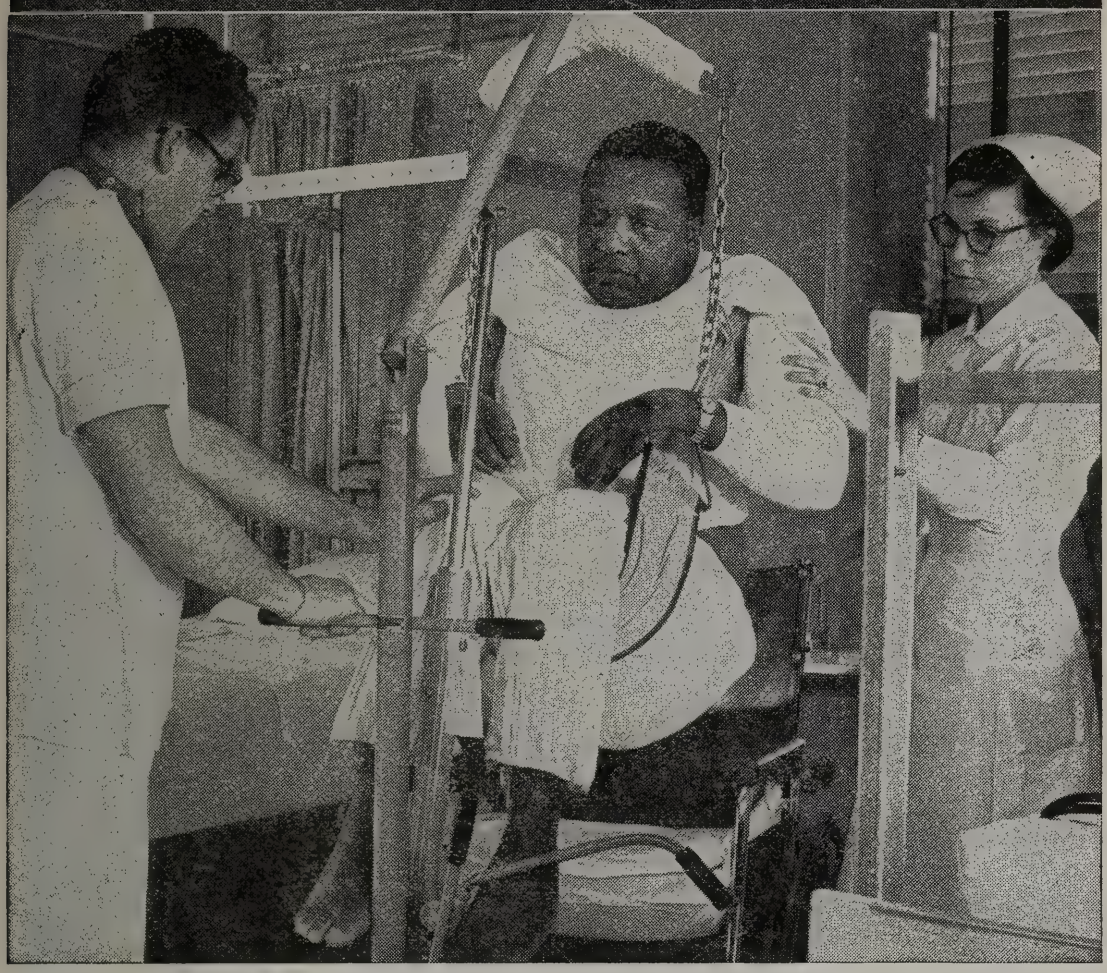
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Higginson, who had died in August 1925, six years after the death of his brother, should be publicly recognized. The revelation made in 1931 did not get the attention it plainly deserved. The story may now be told in more detail, thanks to a communication from Francis Lee Higginson, Jr. He writes of "two particular instances when my father was of assistance to his brother, my uncle Henry L. Higginson, in connection with the Boston Symphony Orchestra.

"The first instance was when Mr. Henry Higginson started the Orchestra in 1881. As I understand it, at that time he decided to buy the Old Music Hall at the end of Hamilton Place. This was too much of a financial strain on him at that time, so my father volunteered to buy half of it, which he did, and not very long thereafter, either on some Christmas or birthday, gave his half to his brother Henry. This was my father's story to me, I think in the autumn of 1914, and I have no legal or further proof of it. But I do not think there were many people, friendly or otherwise, here or elsewhere, who would have questioned his veracity on such a matter.

"The second instance came in the autumn of 1914. Up to that time my uncle had supported the Orchestra alone and unaided. That summer the World War broke out. In consequence, security prices fell disastrously and the stock exchanges were closed for nearly five

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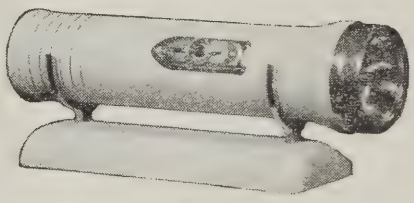
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months. The result was that my uncle found himself quite unable to support the Orchestra at all. This was wholly unknown to anyone except to his partners in the firm of Lee, Higginson & Co. and to his wife and son and his youngest brother, my father. At this juncture my father, to protect and preserve his brother's reputation, arranged with his brother to take over the sole support of the Orchestra and to pay the very considerable annual deficit. The arrangements entailed giving me a large amount of securities which constituted a substantial proportion of his own property, to be held by me in an account marked C for the Orchestra. At the same time he had drawn up a legal paper which he placed before my sister, Juliet B. Higginson. I never saw that paper and my sister signed it after having been fully informed of its contents, its purpose, and reason. My father told me that he chose her as she was not married at that time, and therefore had no legal dependencies or obligation to mention the matter to anyone. Both my sister and I understood quite clearly that our father's action was not to be mentioned or disclosed to anyone else at all, and never was by either of us for many years. Also, so far as I can remember, the exact origin or purpose of the Account C which was held in Lee, Higginson & Co., was never disclosed, though I believe and indeed am

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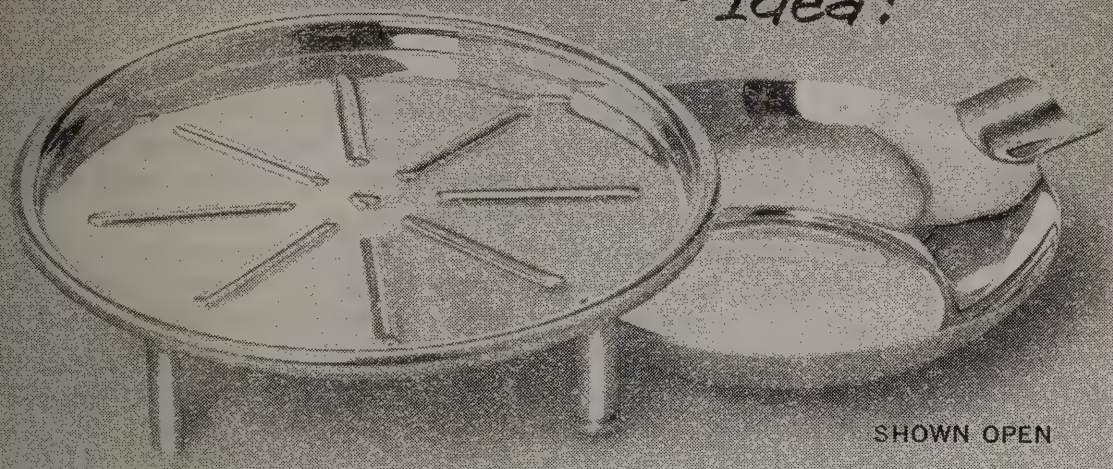
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pretty sure that Charles A. Ellis, the manager of the Orchestra, knew of its existence, though perhaps not of its origin. This arrangement continued for nearly four years, during which period Mr. Henry Higginson continued to act in the usual manner regarding the over-all management and policies of the Orchestra and, so far as the general public knew, continued to be the sole supporter.

"In May 1918, at the end of the regular season for the Symphony Concerts, Mr. Henry Higginson announced that he was retiring from any connection with the Orchestra, and that it and all its affairs were to be incorporated, and managed by a Board of Trustees, of which Judge Frederick P. Cabot was President.

"At the time I did not know how the Trustees planned to take care of the annual deficits, but I have no doubt that my father did; at any rate, some time that summer of 1918 or the early autumn, he said he would take back what was left of Account C. This was done, and he too retired from the support of the Orchestra except possibly such relatively small annual contribution as he may have chosen to make and about which I know nothing.

"At that time no one knew of my father's assumption of the financial support of the Orchestra except that I subsequently learned that at a later stage it became known to two of Mr. Henry Higginson's nieces by marriage.

"My father came to the rescue of the Orchestra in 1914 when it is highly doubtful that anyone else would have or could have and, if no one had, the Boston Symphony Orchestra would have died then and there."

Chez Lucien

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(Continued from page 4)

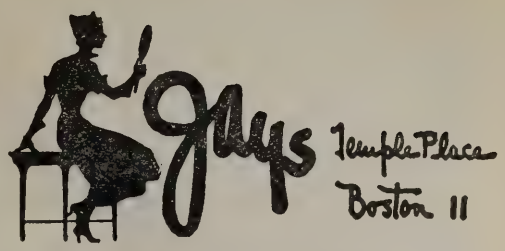
THE SOUTH AMERICAN TOUR

The Zimbler Sinfonietta returned last Sunday from a highly successful tour of cities of the Caribbean and South America, Central America and Mexico, a tour made possible by ANTA (American National Theatre and Academy). The group travelled necessarily for the most part by air, traversing eighteen thousand miles. The itinerary of concerts was as follows:

Mon. Aug. 19—Kingston, Jamaica
Aug. 20—Curaçao, Dutch West Indies
Aug. 21—Caracas, Venezuela
Aug. 22—Maracay, Venezuela
Aug. 23—Maracaibo, Venezuela
Aug. 26—Recife, Brazil
Aug. 27—San Salvador, Brazil
Aug. 28—San Salvador
Aug. 30—Rio de Janeiro, Brazil
Sept. 1—São Paolo, Brazil
Sept. 2—São Paolo
Sept. 3—Montevideo, Uruguay
Sept. 4—Buenos Aires, Argentina
Sept. 5—Rosario, Argentina
Sept. 7—Buenos Aires
Sept. 9—Buenos Aires
Sept. 10—Buenos Aires
Sept. 11—Bahia Blanca, Argentina
Sept. 12—Santiago, Chile
Sept. 13—Santiago
Sept. 16—Lima, Peru
Sept. 17—Guayaquil, Ecuador
Sept. 18—Quito, Ecuador
Sept. 19—Bogotá, Colombia
Sept. 20—Panama, Panama
Sept. 23—San José, Costa Rica
Sept. 24—Tegucigalpa, Honduras
Sept. 25—Guatemala, Guatemala
Sept. 26—Mexico City, Mexico
Sept. 27—Monterrey, Mexico

The program which the Sinfonietta played at Tanglewood on August 7 is typical of the tour repertory.

Boyce, Symphony No. 1
Tansman, Triptych
Boccherini, Concerto for Flute
(James Pappoutsakis)
Mozart, Serenata Notturna
Shostakovitch, Concerto for Piano and Trumpet
(Menahem Pressler, Roger Voisin)



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ENTR'ACTE

THE LACK OF ENGLISH LOVE-MUSIC

By NEVILLE CARDUS

(From *The Manchester Guardian,* April 18, 1957)

I CAN already see the sky of this article darkening with arrows of disagreement; for the theme is none other than that composers of these isles, English or British, have so far produced few songs of love and, indeed, little love music at all. Foreseeing overwhelming odds advancing indignantly, I had better define my terms with diplomacy enough to allow myself to withdraw, if necessary, to previously prepared defences.

There are, no doubt, hundreds of English songs which deal more or less lyrically with devotion of man to woman, of lad to lass (and vice versa), of affection, of heart-to-heart response between the sexes, of spiritual courtship and domestic wedlock, of regret, innocence betrayed, and tears, idle tears. My contention is that eroticism in our music is hard to seek; I mean a music which comes uninhibitedly from an emotional experience embraced without reserve, remembered with not too much tranquillity, then expressed in freedom, pride, and joy. English love-music is self-conscious, as self-conscious as most English men and women (of all ages) behave while supposedly they are going through the first raptures. A moral censor is on hand, invisible, maybe, but felt to be present. Passion, if we can use so strong a term in this





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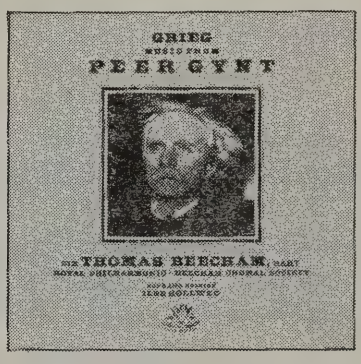
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connection, is presented by our composers in a moral or social scene. The argument is settled, as far as I am concerned, simply by asking if by any stretch of the imagination we can conceive of an English "Tristan and Isolde"? Or can we see or hear any English composer getting out of his system a song as romantically insinuating as Wolf's "Geh' Geliebte," or songs of the mysterious and not respectable world evoked by the "Chansons de Bilitis" of Debussy? Could any English composer even begin to tackle an opera based on Goethe's "Faust," in part or in the lump? Think of Vaughan Williams coping with Faust or Mephistopheles; think of Fricker, Rubbra, Britten, or Tippett faced with the same challenge to range of feeling and experience. Maybe they could make music suitable for Gretchen, but, all in all, their successes of sureness of touch could easily end with a presentation of the Homunculus, and of the student to whom Mephisto gives a useful lesson on the matter of tight-lacing.

In English opera there is no Carmen, no Tosca, no Cherubino, no Manon, no Salome, not even a Zerlina. In the one full-scaled English opera of genius, which is "Peter Grimes," the driving creative energy is one that makes sea and town and gossip the determining protagonists; no Don Juan would put Ellen down on his little list. In Tippett's "The Midsummer Marriage" the love music is idyllic or symbolical; there is no erotic urge taking a risk. I know of no love

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music by a British composer which takes without reserve a sensuous pleasure in what is being expressed. There is self-consciousness in the crucial moments of Walton's "Troilus and Cressida" — and Walton, I should have thought, is just the very composer capable of giving us an English opera warm with the food and wine of love. His music is never short of masculinity. There are, as I have admitted, English songs in plenty which from their titles and words come into the category we are discussing; but none of them is entirely free of the puritan impediment. We relate the arts very much to a social awareness. Even in our popular music there is little sign of the erotic or an unashamed playing on the strings of the senses to titillate a little voluptuous enjoyment — for the occasion, so to say. No English composer of musical comedy or operette has written a "Merry Widow" waltz. The nearest approach to a melody as seductive in the same genre was achieved, surprisingly enough, by Noël Coward in "Bitter Sweet," a palpable imitation or emulation of Franz Lehár. The genius of Sullivan — and he cannot be called only a talent — was English middle-class in manner; the wit and dexterity came from a blood and tissue not English. But there is no allurement to the senses, no sex appeal, in Sullivan. If the senses are addressed by him at all it is with an eye on respectability and the family group. The inhibition did no harm to a composer born to animate the comedy of Gilbert. Nonetheless, the echo of the Chapel Royal recurrent throughout the Savoy operas has been known to puzzle the ears of worldly lights-of-love brought up musically on Johann Strauss and Offenbach.

It is possible that I am using the world erotic in a particular and not generally applied way. To write in English about any kind of

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music is not easy. Oscar Wilde maintained that music itself was written in the German language; music should certainly be written about in that language. Nobody would argue that there is much of eroticism in Brahms, yet he composed love songs well and warmly enough. But they express, I think, an elderly avuncular attitude to passion, with sentimental implications of loss and deprivation. There are great love poems not fairly to be called erotic. After his Italian journey, Goethe wrote the "Roman Elegies," in which emotion primarily erotic has been finely drawn through the sieve of masterful self-control and objectivity. All the same, the absorption in a sexual pleasure can be felt pervasively; and it is because English composers, and not a few English poets, do not give themselves wholly to an erotic theme that they fail to create an impression of rapturous abandonment. In one of the "Roman Elegies," Goethe can, without lowering the temperature, tell us that while he lay with his beloved he counted on her back the hexameters he was already composing while she slept the sleep of love and her warm breath went to his innermost being. In the English view there might seem something comic about the notion of a poet composing hexameters in these circumstances.

As in our music, there are in English poetry countless things said beautifully or prettily about love — *about* but not *in* love. A poem

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such as Byron's "We'll go no more a-roving" is rare from an Englishman. Certainly, few English songs fit in with my idea of the erotic, or imply the absorbedly passionate creative state which gives us almost the impression of an act of aesthetic coition, when the artist's imagination embraces recollected physical ecstasy. The inhibition may be the consequence of puritanism, or of our climate, or our food; it is hard to say. Eroticism is not, of course, absolutely essential to the power and urge of musical creation; but it is useful if a love song is the idea in view.



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SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890

The Symphony by César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The Symphony is scored for 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones and tuba, timpani, harp and strings.

IT IS not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the Conservatoire, and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him.

To probe back into the circumstances which surrounded the composition of Franck's Symphony and its performance in the musical Paris

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of 1889 is to revive a controversial spirit which no longer exists. This Symphony, which is now generally recognized for its worth in the standard repertoire, was for years after the death of its composer a subject for discussion and disagreement. Those who lived and worked with Franck found his music expressive of the master they loved and welcomed it accordingly. They were indignant with those who gave no more than passing attention to the obscure organist of the Conservatoire.* These reluctant musicians were annoyed that the otherwise unassertive teacher had the effrontery to compose music out of the expected pattern. If Franck was aware of this surrounding controversy he gave no sign of being disturbed by it. It is more than probable that the ardent claims made by his fellow members in the Société Nationale spurred the passive indifference of musicians "outside" into active rejection.

Vincent d'Indy's book on the *"Maître"* has long been accepted as the gospel of the Franck movement, but it cannot stand eternally as a clear and just account. His description, for example, of the first

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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performance of the Symphony at the Conservatoire leans rather heavily on the official resistance within the institution and the spiteful remarks by various musicians with which it was greeted. It is true that Jules Garcin, the conductor at the Conservatoire, brought the Symphony to performance by his "benevolent obstinacy," as d'Indy has called it, against a dead weight of reactionary reluctance; that a conductor like Lamoureux, who had come to grief with *Les Éolides,* fought shy of the Symphony when approached in its behalf. D'Indy's anecdote that "a professor at the Conservatoire," whom he did not name, dismissed the Symphony for using such an unsymphonic instrument as an English horn, has been perhaps over-quoted, since it was nothing more than somebody's conversational remark. His attack on Gounod is more serious, for the man is named, while the remark, printed in italics, was also conversational. D'Indy quotes Gounod as calling the Symphony, before a "cortège of male and female adorers," the "affirmation of incompetence, pushed to dogmatic lengths." * Since d'Indy was not one of the *"adulateurs,"* he may have picked it up at second hand. Léon Vallas takes d'Indy to task on this. "Both the opinion and the meaningless jargon in which it is couched seem improbable in the last degree. According to another anecdote, told by Georges Rodenbach in *Figaro* on December 24, 1896, Gounod is reported as saying 'It is the negation of music.' That remark too seems hardly credible. Whatever differences in outlook and taste separated the two old friends, Gounod always recognized the mastery of his fellow-musician. If at times he criticized certain of Franck's tendencies — his excessive refinement and his lack of simplicity — he never ceased to acclaim him as a great artist. One need attach no

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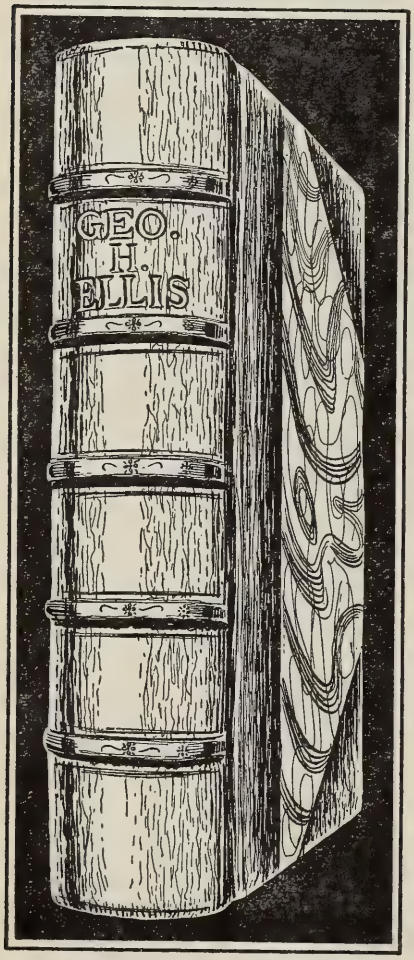
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importance to certain solemn pontifical utterances of the composer of *Faust,* bandied about, distorted, and twisted out of recognition by the malignancy of the public."

Franck's Symphony was inevitably compared with the Symphony by Saint-Saëns in C minor, which had been introduced on January 9, 1887. D'Indy has claimed that Franck could not have known the Symphony at the time, but Vallas retorts with the statement that "Sketches for Franck's Symphony were jotted down during two months of the summer of 1887 — that is, six months and more after the publication and performance of the Saint-Saëns." That both symphonies lean to the color of the organ and that both have a cyclic recurrence need only mean that both were composed at a time when such traits were likely. The opinion of Bellaigue that "One is night, the other day; in the Saint-Saëns one breathes freely; in the Franck one is stifled and dies" may be contrasted with the opinion of d'Indy that "the final impression of doubt and sadness" felt in the Symphony of Saint-Saëns has its exact opposite in Franck's Symphony, which is "a continual ascent towards pure gladness and life-giving light because the workmanship is solid and its themes are manifestations



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of ideal beauty." It would hardly occur to a listener today to compare two symphonies which are as different as were their two composers.

The impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

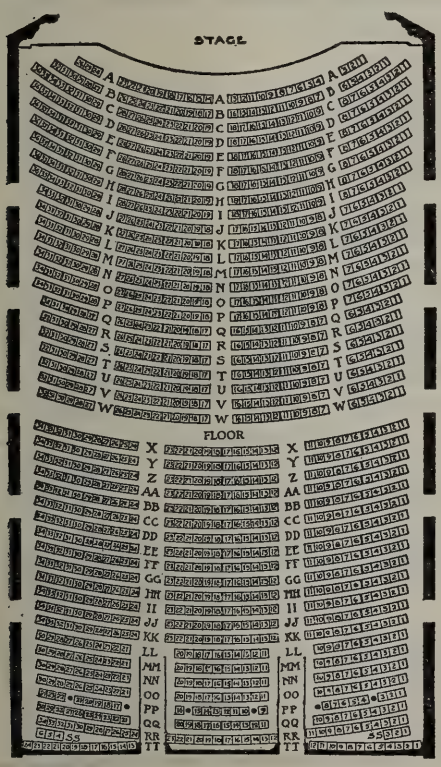
Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him

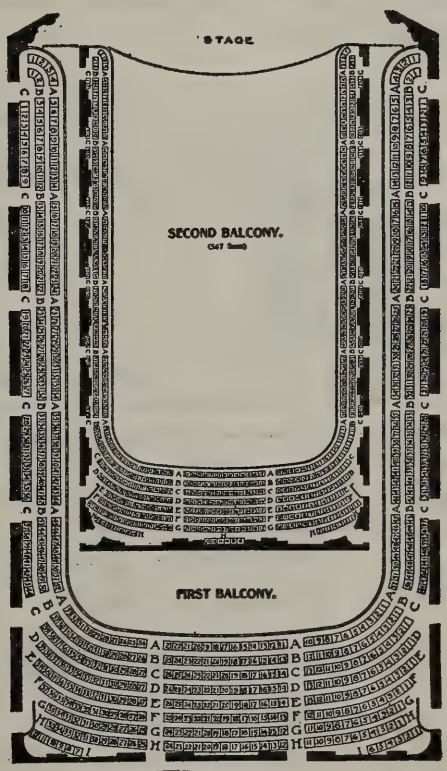
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simply as a mild little organist and teacher at the Conservatoire, who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *La Rédemption* or *Les Éolides*) which time has proved to be of any great importance. *Les Béatitudes,* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — *Psyché,* the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius — was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Société Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

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It can be said of Franck, as of no other composer in the halls of fame, that until the age of fifty he had neither achieved public attention, nor indeed, until *The Redemption* of 1870, found himself as a composer. He was known as an organist (a musical species then not highly rated in Paris), who gave organ lessons at the Conservatoire by the good fortune of a recent appointment, and as a teacher of piano who went about from house to house, also taking any job as accompanist that would add a few francs to the small family budget. He had composed, perhaps with many secret hopes, and from the age of nineteen, many pieces for piano, for organ, for voices (mostly for church use). There was an oratorio, *Ruth,* of 1846, an opera comedy, *Le Valet de Ferme* (1852), a Mass, many smaller works, while *The Beatitudes* was a project for years uncompleted. It was futile for his devotees later on to raise the cry of "Neglect!" Not one of his works before the *Panis Angelicus* of 1872 is performed now, except as a curiosity.

Franck for the most part followed the line of mediocrity then current, indeed showing glimpses of a finer musical quality which attracted the attention of discerning individuals. Liszt befriended him as a youth and carried his Opus 1 (the trios of 1841) to Germany for performance. Von Bülow wrote him warm letters. He was continually singled out as a composer of promise at home (that is to say, in France; he was technically a Belgian until 1872), but still by individuals. Vallas* demonstrates how the music of the early Franck found frequent performances of which d'Indy (considered until now his definitive biographer) has told us nothing, and encouraging attention in the press. Skeptical critics were in evidence, but they were in the minority.

* *César Franck,* by Léon Vallas, translated by Hubert Foss (George G. Harrap and Co., Ltd., London, 1951). The definitive biographer of Debussy here supplants what he calls d'Indy's "hagiolatry" with an illuminating factual record, to which this account is largely indebted.

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That Franck never pushed his cause nor obtruded his creative ambitions will not alone explain his slow development. For one thing, circumstances were against him. His father, with no apparent understanding of his son's character, dominated him from childhood and systematically groomed him to dazzle the world as a piano virtuoso, having named him César-Auguste. The name must have been a cross to the mild young man, especially when he was the subject of constant sly irony from patronizing critics who compared his efforts as composer and as pianist with the earlier but more successful efforts of the Imperial Caesar to conquer the country then called "Gaul." On coming of age, César-Auguste dropped the "Auguste" with alacrity.

Poorly paid for his efforts as teacher and organist, Franck had to devote most of his time for many years to routine, and very little to composing. But there was a more serious reason than this. Franck, with pure classical tendencies and a keen aptitude in counterpoint, was surrounded by music of superficial standards. The organs of Paris were inadequate until Franck was appointed to the church of Ste. Clotilde, which had a fine one with, incidentally, adequate pedals. Bach was little played. What Franck plainly needed was a clear and gleaming purpose, a sharp power of rejection. This last, for the greater part of his life, he sadly lacked. He would express his delight in the music of another which was obviously shoddy, or smile complacently over an effort of his own which was lame and impotent.

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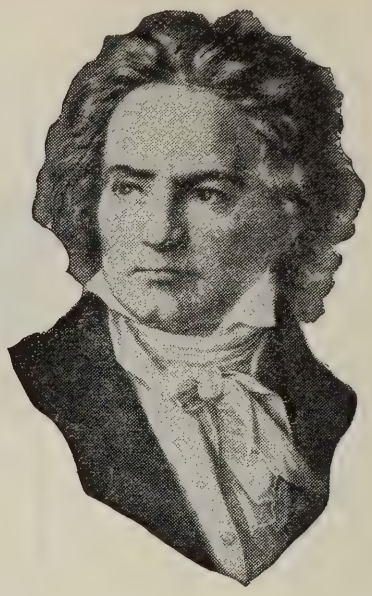
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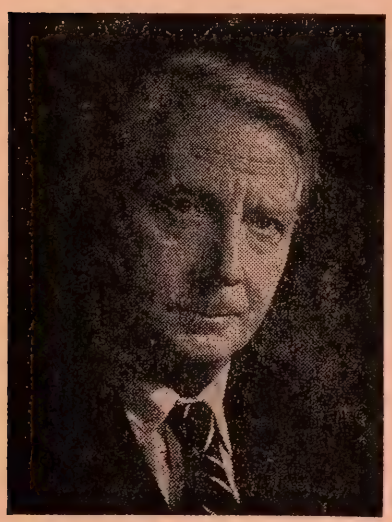
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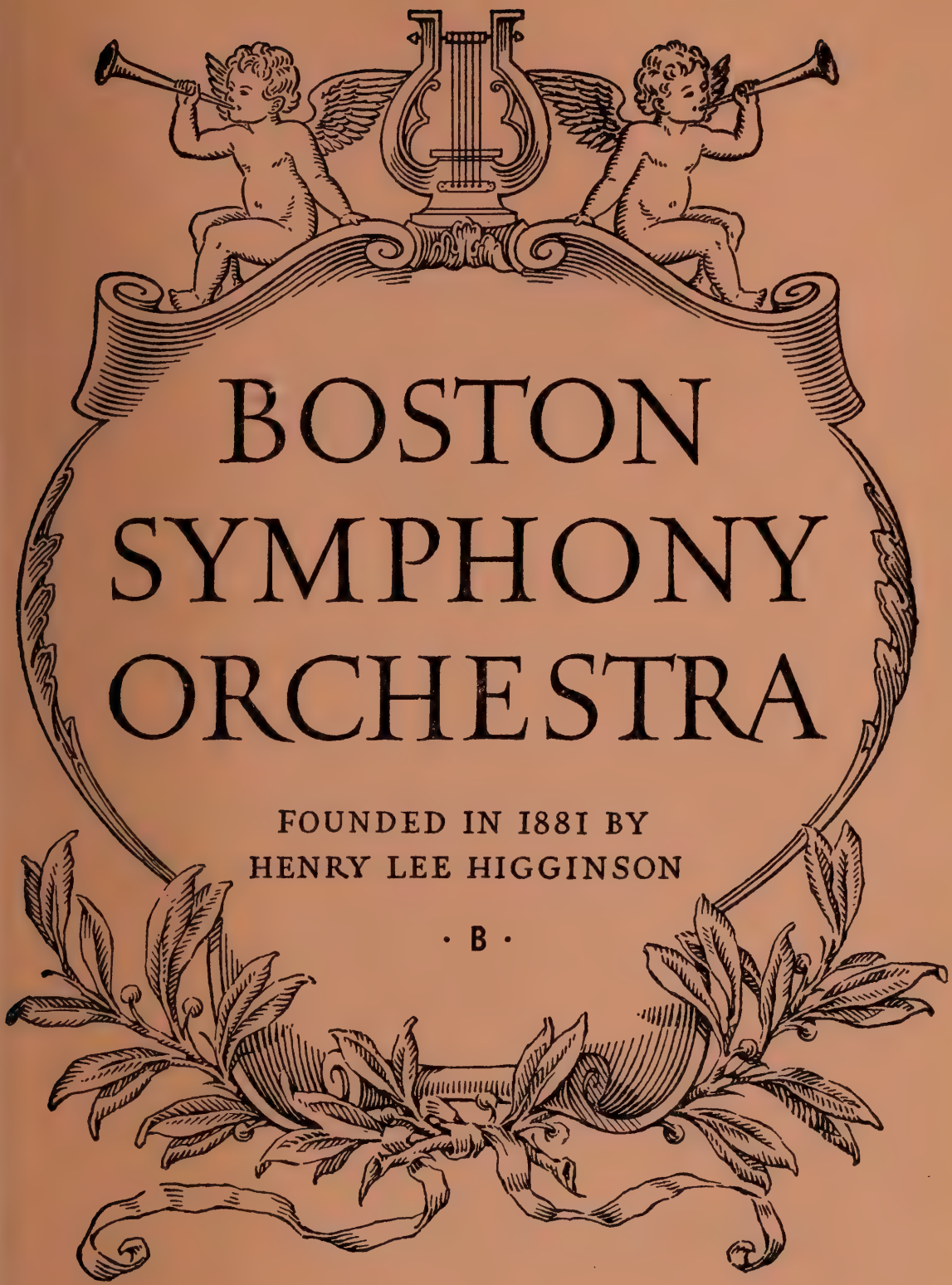
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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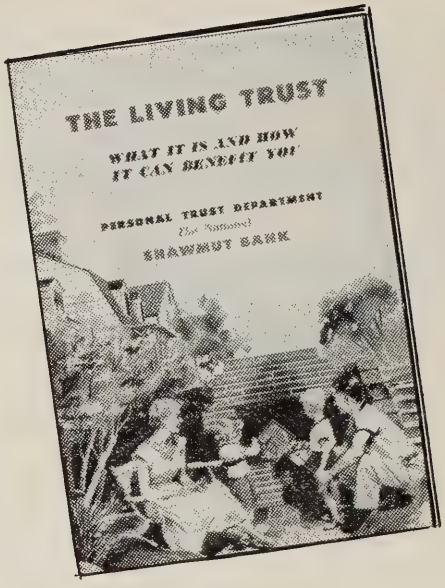
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A History of Recording by This Orchestra

Symphony Broadcasts Extended

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A HISTORY OF RECORDING BY THIS ORCHESTRA

If the list of recordings by the Boston Symphony Orchestra is not the largest to be found by a single orchestra, it stretches furthest back into recording history and includes epoch-making items along the way.

It was in 1916 that the Victor Talking Machine Company transported Boston's orchestra to Camden, New Jersey, put them with their leader, Dr. Karl Muck, into an almost sound-tight room and started them playing into a revolving wax disc via strategically placed inverted megaphones. The tale is told how the first "take" was ruined by the noon whistle. The first recording was the Finale of the Fourth Symphony by Tchaikovsky, now a museum item.

In 1928, when electrical recording had revolutionized the industry, this Orchestra resumed recording under Victor. The place was the stage of Symphony Hall, which proved to be just right for the purpose and which, with drapes to cut reverberation, has been used ever since. The conductor was, of course, Serge Koussevitzky and the practice was kept up throughout the remaining twenty-one years of his career as Boston's conductor. The agreeable custom of capturing popular numbers "on the wax" from the Pops Orchestra under

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SYMPHONY BROADCASTS EXTENDED

The Saturday night concerts of the Boston Symphony Orchestra in Symphony Hall are now widely available on radio.

In Boston they are carried not only by Station WGBH, but by Station WXHR (also FM). WXHR will supplement the WGBH Friday and Saturday broadcasts by carrying the complete concerts of the Friday afternoon, Sunday afternoon, and Tuesday evening series.

Broadcasts by WCRB are carried on both the FM (at 102.5) and AM (at 1330) bands and can be received stereophonically.

The full calendar of concerts, published in this Bulletin, should serve as a convenient reminder of all broadcast dates.

In New York, the Saturday night concerts are heard on Station WQXR (FM and AM).

In Providence they are carried on Station WXCN (FM, 101.5).

In Hartford the Saturday concerts are broadcast by Station WHCN (FM, 105.4). The concerts in these two cities are combined in what is called the "Concert Network."

(Continued on page 43)

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Second Program

TUESDAY EVENING, October 29, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

LIADOV.....Three Pieces for Orchestra

Kikimora, *Op.* 63
The Enchanted Lake, *Op.* 62
Baba-Yaga, *Op.* 56

MOZART.....Sinfonia Concertante for Violin and Viola, in E-flat, K. 364

I. Allegro maestoso
II. Andante
III. Presto

Soloists: RUTH POSSELT; JOSEPH DE PASQUALE

INTERMISSION

HINDEMITH.....Symphony, "Die Harmonie der Welt"

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II. Musica Humana
III. Musica Mundana

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"KIKIMORA," A Folk Fairy-Tale for Orchestra, *Op.* 63
"LE LAC ENCHANTÉ" ("THE ENCHANTED LAKE")
Legend for Orchestra, *Op.* 62
"BABA-YAGA," Tone Picture, After a Russian Folk Tale, *Op.* 56

By Anatol Constantinovich Liadov

Born at St. Petersburg, May 10, 1855; died on August 28, 1914

Baba-Yaga was published in 1905; *The Enchanted Lake* in 1909. *Baba-Yaga* was first performed by this Orchestra January 7, 1911. Pierre Monteux put both pieces on a Boston Symphony program, February 10, 1922, together with the same composer's *Kikimora.* The three pieces were performed at these concerts under Dr. Koussevitzky's direction, February 27, 1925; *The Enchanted Lake* and *Kikimora* May 1, 1936; *The Enchanted Lake* and *Baba-Yaga,* February 28, 1941.

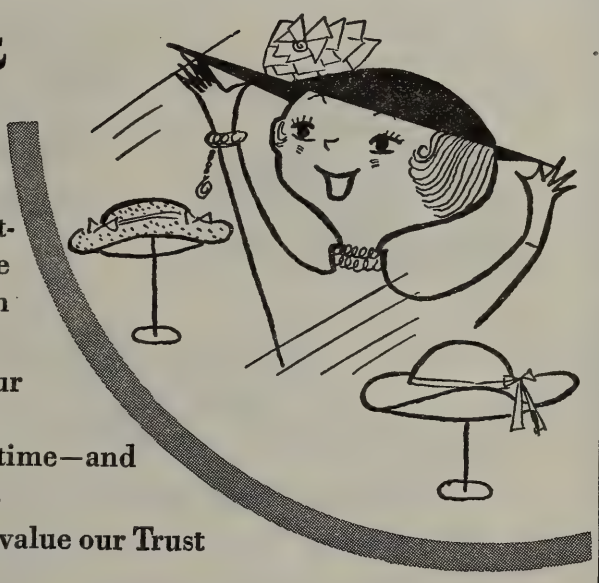
Kikimora is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, timpani, celesta, xylophone and strings. It is dedicated to Nicolai Tcherepnin.

Le Lac Enchanté is scored for 3 flutes, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, timpani, bass drum, celesta, harp, and strings. The score is dedicated to Nicolai Tcherepnin.

Baba-Yaga is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, xylophone, bass drum and cymbals, and strings. The score is dedicated to Vladimir Stassov.

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CONCERNING *The Enchanted Lake,* the composer allows his title to suffice in the way of verbal description.

The following paragraph, an extract from Sakharov's folk-tales, is quoted in the score of *Kikimora*: "Kikimora lived and grew up at the house of a Sorcerer dwelling among stony mountains. From morning till evening a wise cat told her tales of foreign lands. In seven years Kikimora was fully grown. She is lanky and dark; her head is as small as a thimble; her body is like a straw. She is noisy from morning till evening; she whistles and hisses from twilight till midnight; from midnight till day-break she spins hemp, reels yarn, and at the loom fits her silken dress. Kikimora spins and plots in her mind evil against all mankind."

W. R. S. Ralston, in "The Songs of the Russian People," says that Kikimora, or *Shishimora* (the French *"cauchemar"*), is the Russian word for the incubus associated with nightmare. "The first half of the word," says Afanasiev, "is probably the same as the provincial expression *'shish'*: *'domovoy,'* demon, etc. The second half means the same as the German *'mar'* or our 'mare' in nightmare. In Serbia, Montenegro, Bohemia, and Poland the word answering to *'mora'* means the demoniacal spirit which passes from a witch's lips in the form of a butterfly, and oppresses the breathing of sleepers at night.



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THAT, judging by numbers of performances, the favorite work of Boston Symphony audiences has been Wagner's Prelude to Die Meistersinger. Between 1881 and the present it has appeared on the program 62 times. Indeed, during the forty-five years through 1936 it was not absent more than two successive years. It may be losing its appeal, however, in view of the fact that the Symphony has played it only seven times in the last twenty years.

DID YOU KNOW that the next most-often-played work is Beethoven's Fifth, with 54 performances, including 12 in the last twenty years. Continuing the "top twenty tunes" of 75 years with the Boston Symphony discovers these works and their number of performances: Brahms's II (52), Beethoven's III (49), Brahms's IV (47), and I (46), Beethoven's VII (45) and his Leonore Overture #3 tied with Wagner's Tannhauser Overture (both 42), Schubert's VIII (40), Beethoven's VI and Tchaikovsky's VI (both 39), Beethoven's Egmont Overture and Schumann's I (both 38), Beethoven's VIII and Schubert's VII (both 36), Schumann's IV and Wagner's Flying Dutchman Overture (both 35), and Brahms's III and Beethoven's Violin Concerto (both 34).

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The Kikimora are generally understood to be the souls of girls who have died unchristened, or who have been cursed by their parents, and so have passed under the power of evil spirits."

Baba-Yaga, like *Kikimora,* is full of pictorial associations to any Russian. Baba-Yaga is the witch of Russian fairy tales. A line from Alexander Afanasiev's "Russian Folk Tales" is quoted in the score: "Baba-Yaga went down into the court and whistled — and there stood before her a mortar, pestle, and broom. Baba-Yaga seated herself in the mortar and set forth, speeding herself with the pestle, sweeping away all traces of her flight with her broom. Soon the woods were astir, the trees crackling, the leaves rustling." This was Baba-Yaga's invariable method of travel. She lived in a hut which stood on four fowls' legs and would turn around at command. The *Izba,* sometimes a mansion, was surrounded by a fence of human bones, relics of many meals. Skulls served for fence posts, and these skulls had real eyes which would glow to give illumination at night. The name Yaga (*"Baba"* is familiar for "woman" or "peasant woman") has led to indeterminate speculation on the part of philologists and demonologists. Afanasiev traces it to the Sanskrit *"Ahi"* — the word for snake. Shchepkin (in "Russian Folklore") brings forward the word *"yagat"* meaning "to brawl," a word still found in Siberia. This would be



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plausible, for the witch is always depicted as scolding noisily. Others put forward *"yest"* – the Russian verb "to eat," for Baba-Yaga was always ravenous for the tender flesh of children.

Baba-Yaga often had designs upon the daughter of some cruel stepmother who sent her to the witch's *Izba* in the secret hope that she would be devoured and thus disposed of. The young heroine was usually aided by a cat, a dog, a tree, which in gratitude for her kindness would give her a charm to match the evil powers of the opponent. The intended victim would escape at the critical moment and "Bony Shanks" would immediately be after her in her mortar. About to be overtaken, the child would throw down a brush which would become an impenetrable forest, or a towel which would become a broad river. Sometimes heroes attacked Baba-Yaga in her *Izba,* seizing the pestle with which she belabored them or hanging her by one foot and severing the cord so that she dropped into an abyss. It was her habit to cut strips of flesh from a hero, but sometimes she was content to petrify him. On one occasion she told a hero to pull a hair from his head, tie three knots into it and blow upon it. He pretended ignorance and asked her to show him how. Lacking wit, she thus worked the evil spell upon herself and turned to stone. He put her into her



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mortar and threatened to pulverize her until she agreed to restore his comrades whom she had petrified.

• •

Liadov as a young man became closely associated with the nationalist group of five at that time when they were growing estranged from Balakirev on account of his domineering ways. When Belaiev, patron and benevolent publisher, became the center of their orbit, Liadov was with them constantly, attending their musical evenings, whereat his latest work, with those of the rest, would be played over. His brilliant talents were accepted by them, and in the joint compositions of which they were so fond, such as the "Paraphrases" ("Tati-Tati" Variations), or the Quartet on the theme B-La-F (in deference to Belaiev), the initials "A. L." took a prominent place. When there was a matter of orchestral filling-in to be done on a posthumous score of Glinka, the tangled sketches of Borodin or Moussorgsky, Rimsky-Korsakov, always the first ministrant in such matters, called the skill of Liadov to his aid.

The friendship of Rimsky-Korsakov and Liadov was enduring and cemented by such projects as these. They were long associated as co-professors in the Petersburg Conservatory. When in 1908 Liadov, with others, resigned from the Conservatory in protest against the

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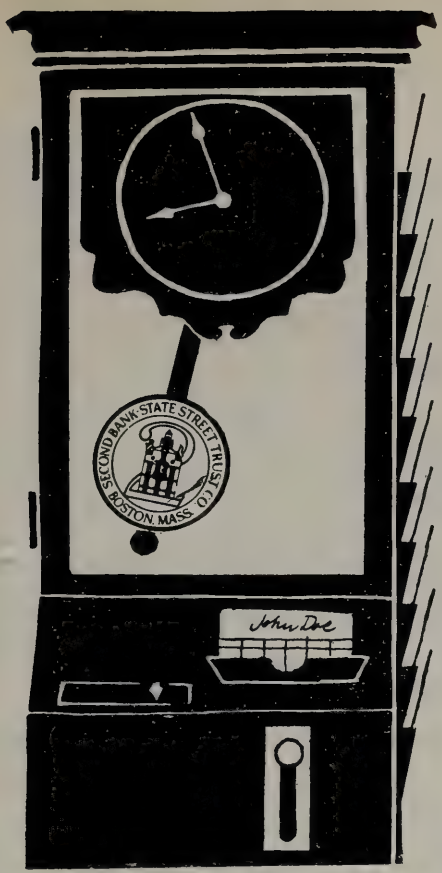
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ejection of Rimsky-Korsakov, this act of loyalty might well have troubled the conscience of the older composer, on account of an episode connected with their first association. It went back to the season of 1875–76, when Liadov, a youth of twenty, became known to Rimsky-Korsakov (who was only eleven years older) as a pupil in his classes. Rimsky-Korsakov makes a confession in his memoirs. Liadov was "incredibly lazy," and ceased coming to the classes altogether. The young man and his classmate, G. O. Dütsch, were expelled for their "laziness." "Soon after their expulsion," wrote Rimsky-Korsakov, "the youngsters came to my house, with the promise that they meant to work, asking me at the same time to intercede for their readmission to the Conservatory. I was immovable and refused point blank. The question is, whence had such inhuman regard for forms overmastered me? Or was it the result of my contrapuntal studies, just as excesses of commandeering were the result of my military-naval school training? I do not know; but to this day, bureaucratic fits of this nature occasionally overtake me. Of course, Liadov and Dütsch should have been immediately readmitted, like the prodigal sons that they were; and the fatted calf should have been killed for them. For, indeed, Dütsch was very capable and Liadov was talented past telling. But I did not do it. The only consolation, possibly, is that everything is for the best in



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this world of ours – both Dütsch and Liadov became my friends subsequently."

Rimsky-Korsakov attributes the laziness of Liadov to his background and his early training – or lack of it. Liadov grew up with music about him. His grandfather had been a musician; his father, Konstantin Nikolaievitch, was conductor at the Russian Opera. His uncles were a ballet-conductor, choral trainer and 'cellist, respectively, and their careers were in the theatre. "The brilliant gifts of Anatole's father," wrote Rimsky-Korsakov, "were stifled in continuous revelling and carousing. He frittered away his activity as composer on mere nothings, composing dance music and pieces to order." The same trait of composing short pieces or of leaving longer ones half finished is discernible in the son. Rimsky-Korsakov continues: "Of Anatole's mother I know nothing; she had long departed this world, when I first came to know him. Anatole and his sister V. K. (subsequently wife of Sariotti, a singer of the Russian Opera) had been left to grow up as best they might. Their father, deep in his carousing and his liaison

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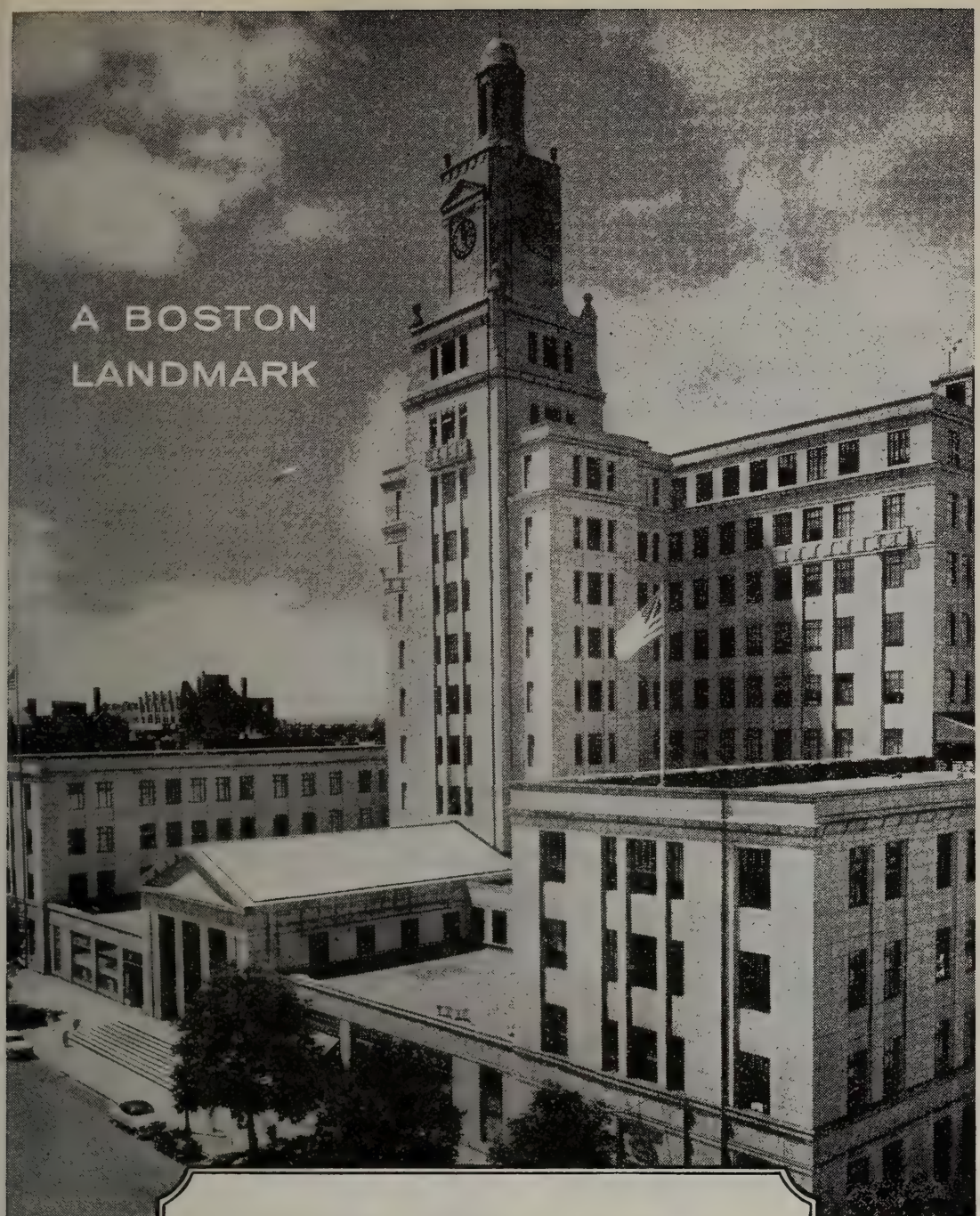
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with the singer L., was never at home and never laid eyes on his children for weeks at a stretch. Though he drew a good salary, he very often left his children without a copper, so that they had to borrow money occasionally from the servants, to escape starvation. Of formal education and instruction there could be no question at all. On the other hand, however, Anatole had unrestricted access behind the scenes of the Mariinski Theatre, where one and all, from the leading singer to the last lamp-lighter, spoiled him as the conductor's son. At rehearsals, he larked in the wings and clambered all over the boxes. . . . He, the pet of the opera-troupe, the pet who frequently had nothing to eat at home, was irresistibly drawn by the operatic stage. Glinka he loved and knew by heart. *Rognieda* and *Judith* delighted him. On the stage he appeared in processions and crowds, and later, when he had come home, he mimed a Ruslan or Farlaff before the mirror. Of singers, chorus, and orchestra he had heard enough and more than enough. Amid such surroundings his boyhood had passed, without supervision and without system."

Liadov managed to lay substantial musical foundations for himself at the Conservatory, largely because Johansen, his teacher in theory, drove him to his work with a "tight rein," and his sister would, at his own request, withhold his dinner from him until his fugue or other

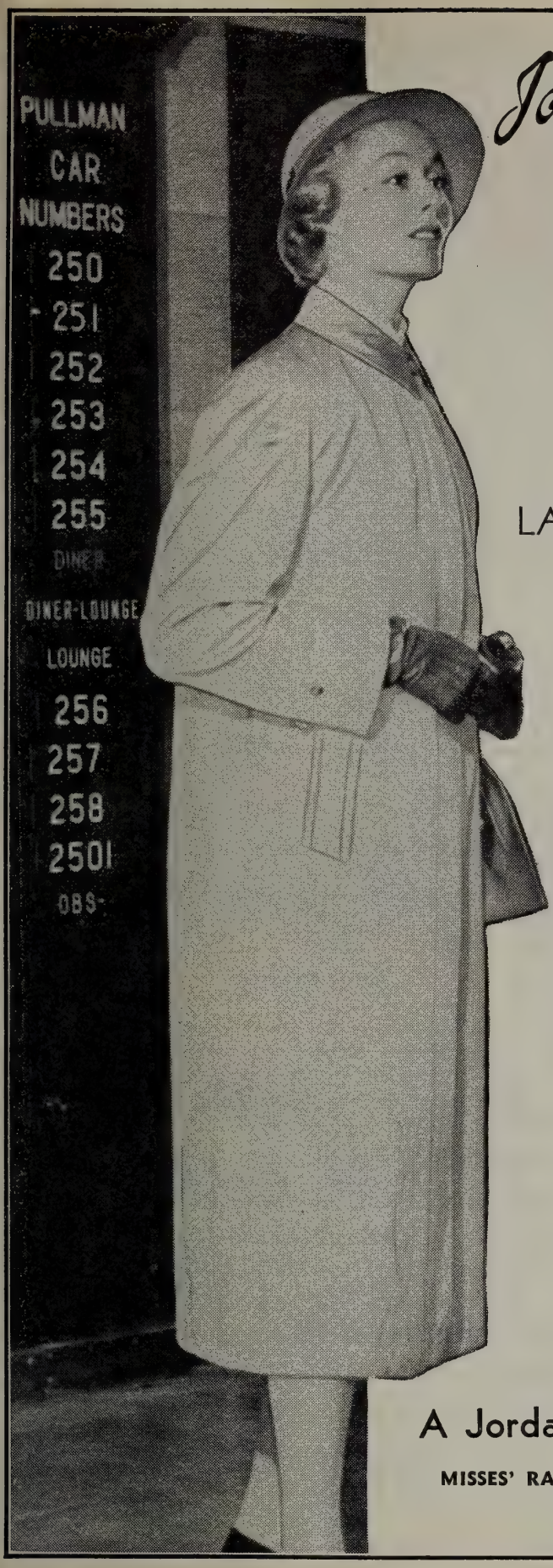


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assignment was completed. Although expelled, he took his diploma by means of a cantata — "a really fine piece of work," according to Rimsky-Korsakov. "How easy it all was for him! Where did he draw his experience from? Indeed, he was most talented, and so clever, too! His 'Scene,' performed at the graduation exercises of 1878, caused general delight; Stassov, for his part, made a great to-do about it."

Liadov became one of the faculty at the Conservatory in 1878. In 1894 he was appointed conductor of the Russian Symphony Concerts there, a position held also in other years by Rimsky-Korsakov and Glazounov. Liadov composed various short pieces for orchestra: a scherzo, a *Scena* — "The Inn," a Mazurka, *Valse Badinage, Ballade,* Polonaise, a suite "To Maeterlinck." His *From the Apocalypse* was performed at the Boston Symphony concerts, October 23, 1925, his *Eight Russian Folk Songs for Orchestra,* January 27, 1928. There are several choral pieces, a setting for chorus and orchestra of the last scene from Schiller's *Bride of Messina,* shorter choral works with piano accompaniment. There are numerous songs and piano pieces (the *Music Box* was arranged for a wood wind group by the composer). Liadov made considerable research in the literature of folk song, acting at the request of his government.

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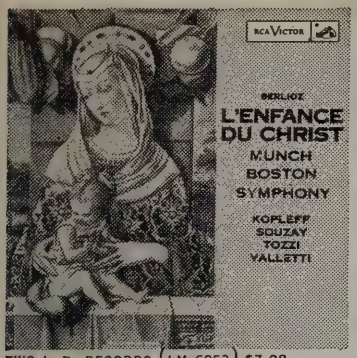
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By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

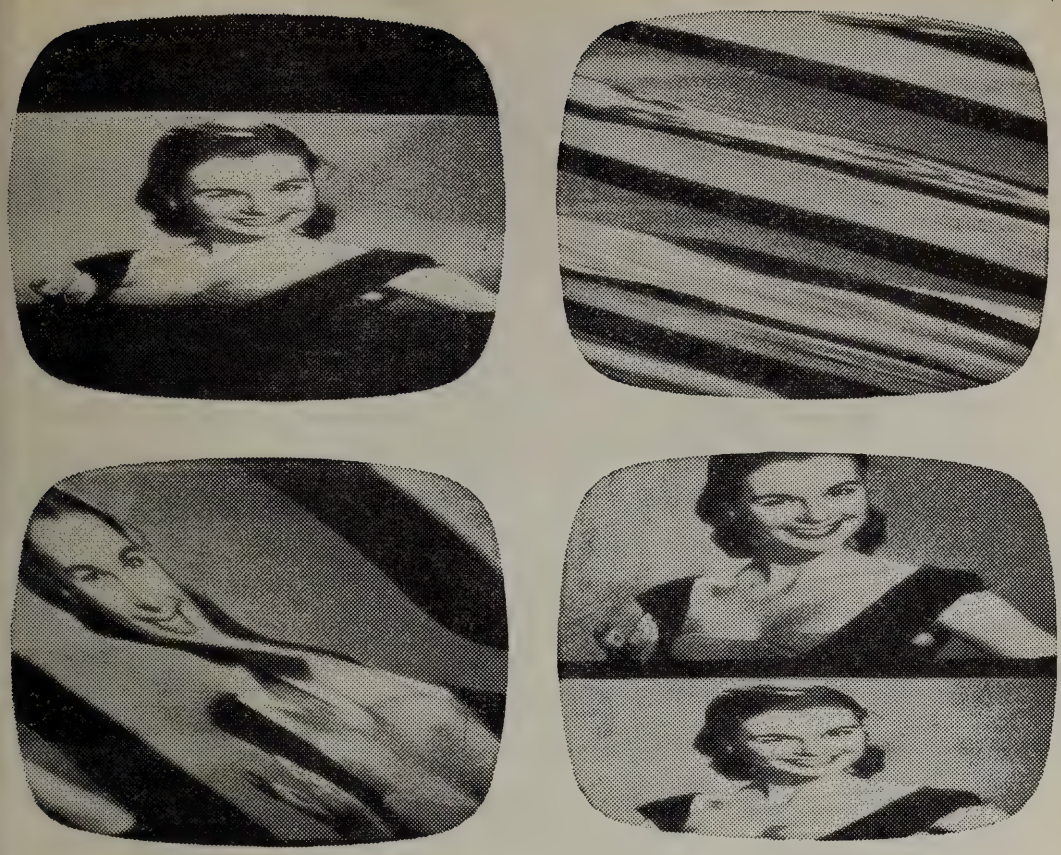
This Sinfonia Concertante was composed in Salzburg in the summer of 1779. The orchestral part is scored for 2 oboes, 2 horns and strings.

It was performed at the Boston concerts of this Orchestra on April 9–10, 1920, when Pierre Monteux was the conductor, and the soloists were Julius Theodorowicz and Frederic Denayer.

NOTHING is positively known about the circumstances of this work. The autograph is lost. The music bears eloquent witness that Mozart in Salzburg, lately returned from Paris and Mannheim, was newly aware of instrumental virtuosity to be exploited to his own rich purposes, although such instruments as the clarinet were not then at his command. It is conjectured that, having recently cultivated the viola in preference to the violin, he may have intended this nobly expressive part for his own use. He wrote the part a half tone lower (D instead of E-flat) so that the player, by tuning his instrument a

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half tone up, would give it brightness and body as against the accompanying viola section (this device is no longer used). His aptitude in making the violin and viola happy partners was to be confirmed in the two unaccompanied duos (K. 423, 424) which Mozart wrote as a favor for Michael Haydn in 1783 at Salzburg, generously allowing him to call it his own. In this Concertante the supporting orchestra adds immensely to the stirring message of the two paired, interlocking, or complementary voices.

The *Sinfonia Concertante* followed the five concertos for violin and orchestra, and so led Alfred Einstein to call it "Mozart's crowning achievement in the field of the violin concerto." In it Mozart "summed up," according to Mr. Einstein, "what he had accomplished in the concertante portions of his serenades, adding what he had learned of the monumental style in Mannheim and Paris, and, most important of all, treating all his materials with the personal and artistic maturity which he had by this time reached. No mere allegro or allegro spiritoso opens this work, but rather an Allegro maestoso. The motives are no longer buffo or simply galant in style; they are truly symphonic

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or singing. Among the singing melodies the subsidiary theme is unforgettable, where the oboes answer the deep seriousness of the strings and at the same time bring in a ray of light, or where, later, the horns and oboes carry on a dialogue against the pizzicato of the strings. The powerful orchestra crescendo — a rarity in Mozart's works — is in the Mannheim style; but the living unity of each of the three movements, organic in every detail, and the complete vitality of the whole orchestra, in which every instrument speaks its own language: the oboes, the horns, and all the strings, with the divided violas enhancing the richness and warmth of the texture — all this is truly Mozartean. So is the intimate conversation of the two soloists, rising in the Andante to the level of eloquent dialogue. The Andante is in C minor — a further sign that every trace of *galanterie* has disappeared. The answer of the viola to the muffled plaint of the violin, leading to the gentle key of E-flat major, is a revelation of the deepest feeling. The finale is a *Tempo di contradanza,* whose gaiety results principally from the fact that in the chain of musical events the unexpected always occurs first, being followed by the expected; the first entrance of the soloists is such a surprise. The viola part is written in D, which means that the instrument is intended to be tuned a half tone up, and doubtless to be strung with correspondingly finer strings, for it is to sound brighter and clearer than the violas of the tutti. The cadenzas are written out, and are notable alike for their plasticity, their brevity, and their beauty — a model and a warning for posterity."

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Page from the *Pathétique* manuscript by Ludwig van Beethoven (1770-1827)

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Ruth Posselt, born in Medford, Massachusetts, made her début at the age of nine, giving a recital in Carnegie Hall. Her subsequent career has led to six tours of Europe, where she has appeared in recitals and with the principal orchestras of various countries, including Soviet Russia. She played under Monteux and Paray in Paris, Mengelberg and Szell in Holland. Her tours of this country include appearances as soloist with orchestras in Boston, New York, Chicago, Detroit, Washington, Cincinnati, St. Louis, Hartford and other cities. Miss Posselt is on the faculty of the Berkshire Music Center, in the department of chamber music.

Joseph de Pasquale was born in Philadelphia, October 14, 1919. He studied with Louis Bailly at the Curtis Institute, graduating with honors. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He has been soloist in performances of Berlioz' *Harold in Italy,* Strauss' *Don Quixote,* Viola Concerto in B minor by Handel (?), the Concerto by William Walton.

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According to Cyrus "Cy" Durgin of the Boston Globe, Cesar Franck died in Paris on 10/8/90 of pleurisy and the effects of a bus accident in the previous May. Listening to *LM-2131*, the Boston Symphony's stunning new recording of the latter's Symphony in D Minor, one suspects that these disasters had no effect upon the score or—oddly enough—upon the engineering. A recent issue of the Schwann catalog, also a Boston endeavor, turns up 15 LP versions of this noble "warhorse" including an early Munch/Paris pressing on a British label and a Cantelli/NBC on Victor. But none of the 15 comes close to Munch/Boston, so pick up *LM-2131* at Radio Shack and bring your disk collection up to date.

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ENTR'ACTE

A VISIT WITH SIBELIUS

By HAROLD ROGERS

Music Critic of *The Christian Science Monitor*

A YEAR ago when I returned to my old home town of Redwood City in California, I visited a dear friend and teacher, Otis M. Carrington, a composer who gave me my first harmony lessons in high school.

"Sibelius was little more than a name to me," I told him, "until the day you spoke to us about him, about his greatness as a musical patriot and his magnitude as a composer. That was in 1935, when Sibelius was 70."

"And now you've met him," my friend said, with a smile and a twinkle, as much as to say that life usually has a way of bringing us many surprises.

"Yes, now I've met him — twenty years later" — and I went on to tell Mr. Carrington of my great surprise and pleasure when in the spring of 1955 I was invited, together with ten other music critics from as many different nations, to attend the fifth annual Sibelius Festival in Helsinki. Our host was Finland, and the occasion was the celebration of Jean Sibelius's 90th anniversary.

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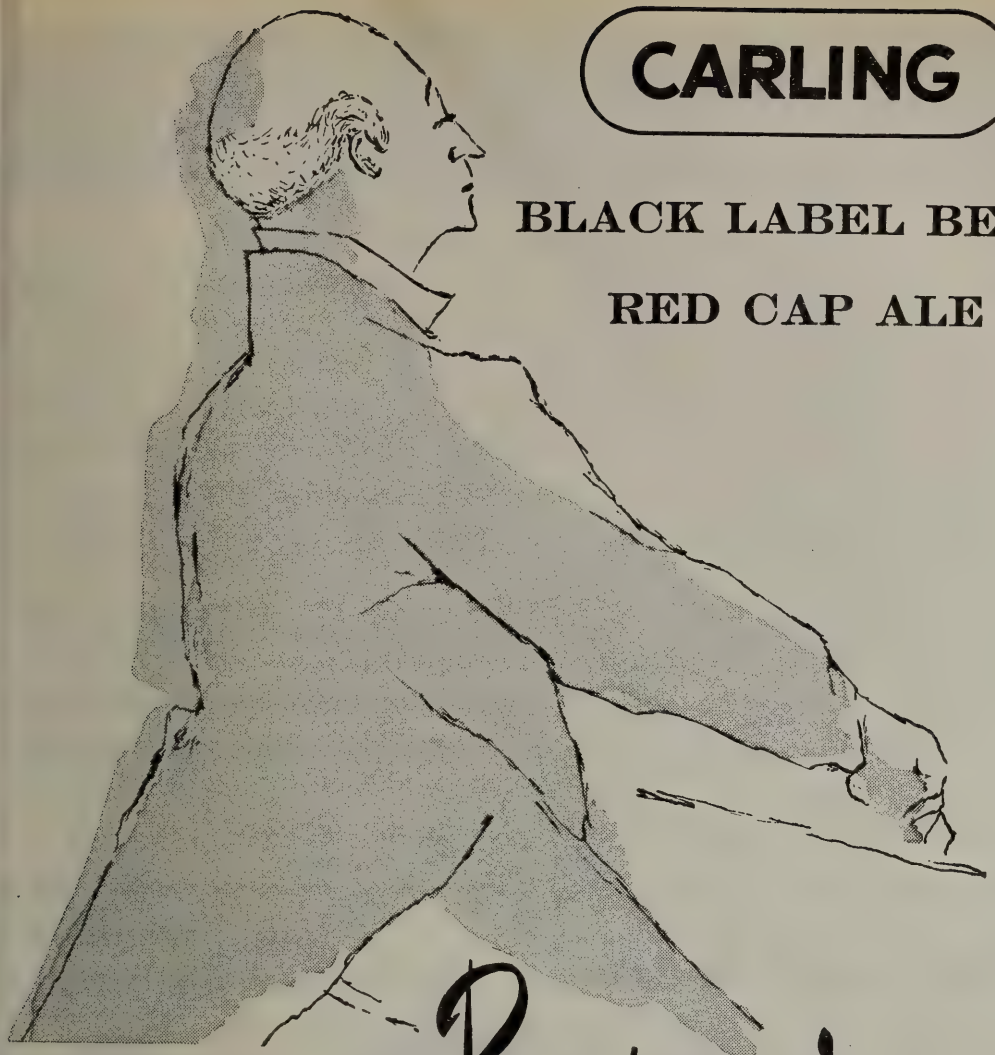
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I had hoped, of course, that we would be permitted to meet Sibelius, but my hopes were not high. Soon after I arrived in Helsinki a Finnish newspaperwoman told me that they thought of him as their royalty.

"It is more difficult to see Sibelius than it is to see our President," she said, and my flagging expectations wilted even more.

After the opening concert the critics were invited to the Hotel Kämp, where Sibelius as a young man had spent many hours with his colleagues discussing the nationalist art movement in Finland, a movement to which he made the culminating contribution. We were regaled at a dinner party that lasted until two in the morning (and when I went to bed the sun was blazing, the birds singing, and it was hard for me to realize that June nights are really not nights in Finland).

Our host was Nils-Eric Ringbom, manager of the Helsinki City Symphony Orchestra; and midway in the dinner he addressed us in French, which on that evening happened to be more international than English. He told us that he could make no final promises, but he felt the prospects were good that we would be able to motor to Järvenpää the following Monday to meet the master.

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"And if we are able to go," he continued, "there are three things you are requested not to do. You may not take notes. You may not take his picture. You may not ask for his autograph. We will probably not be permitted to remain more than 15 minutes."

My hopes now soared high. As for the prohibitions, I knew my colleagues must surely feel as I did — that notes, photos, or autographs would serve only to spoil our visit. "Just let me see him in his home," I thought, "and I'll have my story."

The following Monday afternoon we found three or four autos waiting for us outside the Hotel Kämp. Our guides were Mr. Ringbom and Jussi Jalas, one of Finland's leading conductors and the husband of Sibelius's fourth daughter, Marguerite. (Earlier I had asked Veikko Helasvuo, a Finnish professor of music history, how many daughters Sibelius had. "Five daughters and seven symphonies," he replied.)

It was clear and warm as we drove through the idyllic Finnish countryside to Järvenpää, the picturesque village where Sibelius built his villa in 1904.

He called his home Ainola for his wife, the former Aino Järnefelt, and her name is found in the Kalevala, a Finnish epic poem of 50 cantos which inspired many of the composer's masterworks. (The

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Kalevala is said to have provided the verse form for Longfellow's "Hiawatha.") In mythology, Aino was the beloved of Väinämöinen, the Orpheus of the Finns. At the time of our visit, Sibelius and his wife had lived in Ainola for more than half a century.

Ainola was pointed out as we approached the hill on which it stands. It is set amid tall trees, a great white three-story house with a steep brick-red roof. The design of the gables is clearly derived from the Finnish folk arts. The plans were drawn up by Lars Sonck, a noted Finnish architect who was a close friend of the Sibeliuses.

We turned off the main road into a shaded lane that made its way through birches to the front door. The garden was just coming into bloom. Mrs. Eva Paloheimo, Sibelius's eldest daughter, was waiting for us on the porch. Some of us were astonished (and considerably appalled) to find that Youri Chaporin, the Soviet critic and composer, had brought Sibelius a large basket of flowers done up with flamboyant ribbons in the fashion of an American funeral piece. I was relieved when I later found that Mr. Chaporin was acting in the best of taste according to the etiquette of his country; but Mrs. Paloheimo was perceptibly cool, though not ungracious, as she directed a servant to place the bouquet on the piano.

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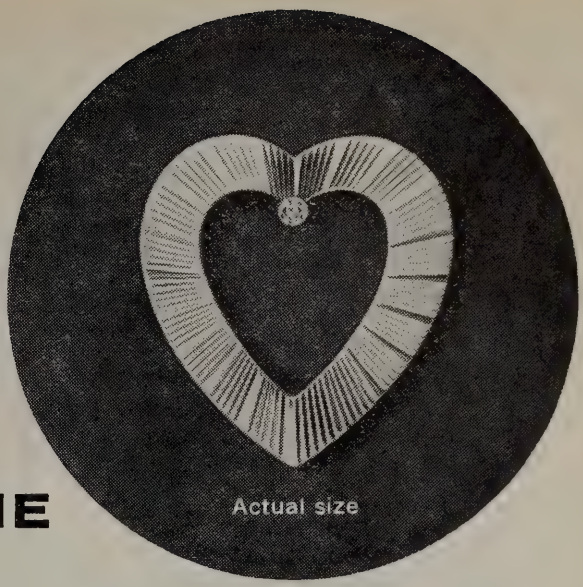
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Sibelius was not to be seen as we entered the generous rooms. The floors, walls, and ceilings are of wood, left in its natural color and polished to a satin sheen. Large windows overlook the countryside. The ceilings are supported by beams that are logs, almost rough hewn. Each room has a tile stove in solid colors built into the wall. It is a home that radiates beauty and comfort.

One knew instinctively that each framed memento on the walls carried a story, some of which were known the world over. On the wall over the piano was a large painting that appeared to be of the tableau for which Sibelius composed his *Valse Triste.* I did not seek confirmation for this intuition; to me the mood spoke eloquently of *Valse Triste.*

The air suddenly became excited, and I turned from the painting to see Sibelius in the center of the room, alert and voluble. Mr. Ringbom was introducing him to the guests, carefully identifying each of them. I was immediately impressed by his animation and by the freedom in which he walked about. I was considerably surprised to find him shorter than my own six feet; his music, I suppose, had given me the false impression that he was giant. (Some of his friends told me that in recent years he had indeed grown smaller.)

I heard him speak Finnish, Swedish, German, French, and English.

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(Continued from page 4)

DR. MUNCH IN LEBANON

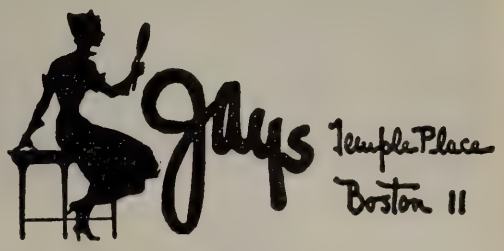
On August 12, the day after the close of the Berkshire Festival, Charles Munch flew from Boston to Paris. On August 15 he conducted the Santa Cecilia Orchestra of Rome, which played at Beirut, Lebanon. He conducted two concerts with the same orchestra in the Third International Festival at Baalbeck, the "City of the Sun." After a performance of the Fantastic Symphony by Berlioz he received Lebanon's highest decoration, the Commander of the Order of the Cedar, presented by the President of the Republic, Camille Chamoun. This concert on August 29 brought the Festival to a close.

From Beirut, Dr. Munch flew to Athens to take part in the Festival there. He conducted the Athens State Orchestra in the ancient Theater of Herod Atticus, at the base of the Acropolis. An Athens-to-Nice flight on September 3 brought him two weeks of relaxation on the Riviera. On September 17 he conducted the Orchestra National of Paris, in Montreux, Switzerland.

• •

A NEW HONOR

A new honorary order called the Order of Arts and Letters has just been created by the French Government. The first elections for the order were announced on September 25, 1957, and include forty-five Commanders and one hundred fifteen officers. Dr. Charles Munch is a Commander and others in the group include (in music) Georges Auric, Jacques Ibert and Darius Milhaud; (in literature) Georges Duhamel, André Maurois, Jules Romains and André Siegfried; (in arts) Braque, Chagall, Le Corbusier, Rouault and Van Dongen.



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There was only one of us who required an interpreter, and that was Mr. Chaporin. Even if Finns can speak Russian, they often refuse to, and Mr. Chaporin spoke nothing but Russian.

When I was introduced to Sibelius, I told him that we were indebted to Serge Koussevitzky for championing his cause in the United States; and he answered: "Dr. Koussevitzky was one of my dearest friends."

After we had met him we were invited to a simple collation. Sibelius sat down in his drawing room and chatted at length with some of his old friends, among them Kai Flor of Denmark and Kurt Atterburg of Sweden. We were permitted to remain longer than 15 minutes, but somewhat less than half an hour. Mr. Ringbom then told us that it was time to say good-by, and again we filed past to shake his hand. After I thanked him, he gave me this message:

"Please send my greetings to my many friends in America."

This I did in the article I mailed to my newspaper the following day.

Now Sibelius has left us – a hero in the modern history of Finland. His remains lie buried at Ainola in the garden he loved; but it is not difficult to imagine his spirit with the heroes of the Kalevala as he emerges, guided by the Swan of Tuonela, into scenes of greater glory.



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HINDEMITH'S LATEST OPERA

By H. H. Stückenschmidt

Paul Hindemith's Opera "Die Harmonie der Welt" had its first presentation on August 11 last, in Munich, under the composer's direction. The report here quoted was written for Musical America *(September issue).*

It is generally known that Paul Hindemith tends toward musical-philosophical speculations. Based on the musical conceptions of previous periods, he developed certain theories on the essence of the musical keys and intervals, a subject about which he wrote as early as 1937 in his theoretical essay "Die Unterweisung in Tonsatz." In his endeavors to enlarge widely the basic functions of tonality he became a rather theorizing mystic. Now he is no longer influenced by mere factual realism nor by his youthful ardor for the muse of music, but tries, rather, to uncover the universe's cosmic laws. Hans Kayser with his "harmonical world system" and other harbingers of esoteric thoughts led him on a path which revealed itself to him already in the

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"Russell Stanger conducted with youthful and sympathetic animation, an interpretation of quality, excellent in movement, rich in sonority."—Clarendon, *Le Figaro*, Paris
"The orchestra of the Société des Concerts du Conservatoire was conducted by Russell Stanger, who left a deep impression."—Suzanne Demarquez, *Musical Courier*

PHILADELPHIA: "His debut was nothing short of a tremendous success. Stanger revealed an amazing mastery of Hindemith's modern idiom in *Mathis der Maler*. His inspired reading far surpassed the *Malers* of most of the so-called 'veteran' conductors. In Ravel's *La Valse* he produced a wealth of stunning orchestral sounds."—J. Cartin McKinney, *Philadelphia Daily News*

RICHMOND: ". . . A dynamic young conductor . . . concert a rare delight."—Helen de Motte, *The Richmond News Leader*

PORTLAND, OREGON: "Monday night's Portland Symphony audience engaged at the end of the concert in what seemed almost a competition with the orchestral players to see which could applaud longer and harder for the young conductor, Russell Stanger."—Frederic Rothchild, *Oregon Journal*

BOSTON: "Russell Stanger is a conductor with a dynamic approach, and an exceedingly musical spirit."—Rudolph Elie, *The Boston Herald*

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early thirties, as may be seen in certain details of his opera, *Mathis der Maler.*

Generally speaking, this means that Hindemith has now turned to a deeper spiritual foundation sorely needed for an artist of his caliber. This is a development which a creative artist of our times could have hardly avoided. Revival of religious feelings, the association with theological, mystic, and metaphysical ideas document themselves even in the twelve-tone technique in the rhythms and moods of Olivier Messiaen, and in the lyrics and words used by Schönberg, Stravinsky, and Webern.

Periods of religious re-awakening, however, are also times of dogmatic dissent. Just as Hindemith in his *Mathis* libretto used the historic background of the Peasants' War and the counter-reformation's upsurge, so he turns again to history for his newest opera, depicting an era of great spiritual schisms and choosing Johannes Kepler, the famous astronomer and astrologer who wanted to reconcile the Bible with science, as his hero. The antipode of this highly erudite mind is a military man of action, the noted General Wallenstein, who also believed in the stars. Both strove to attain the "harmony of the

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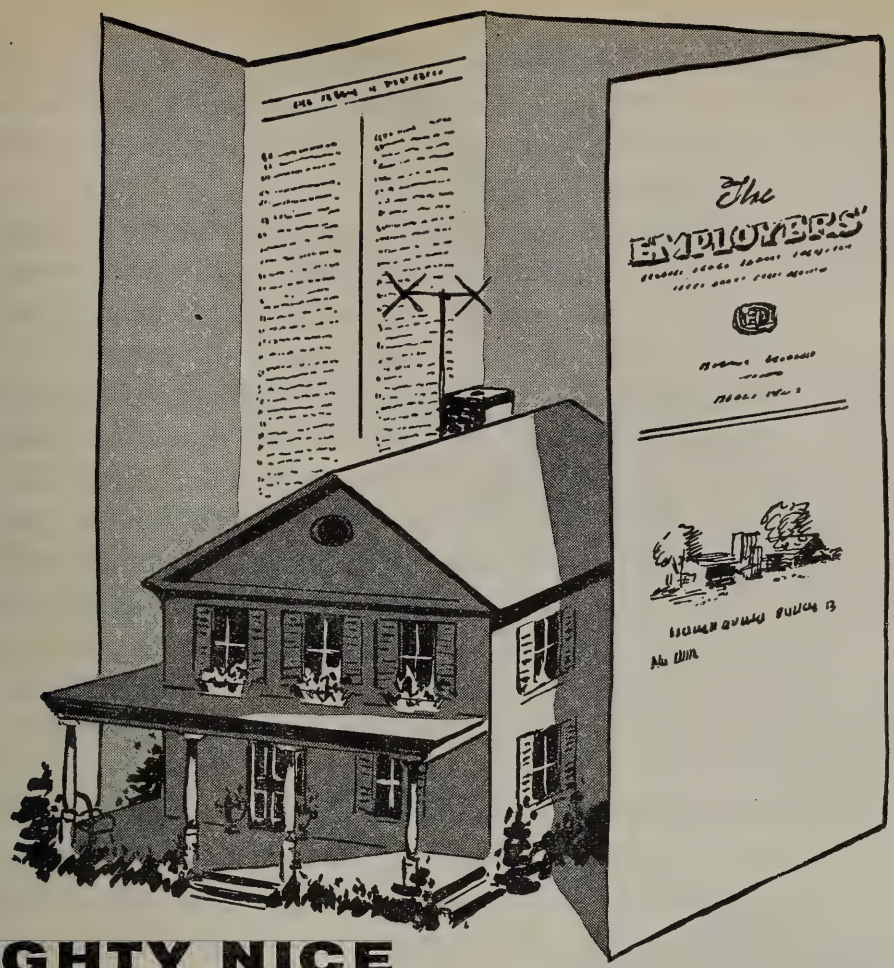
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world"; Kepler as the representative of a "contemplative life," who perceives it in the silent course of the planets, Wallenstein as the magnificent protagonist of an "active life," who sees it in an earthly empire in the form of a unified Europe.

Again the composer is his own librettist. The Thirty Years' War forms the dramatic background in a five-act opera of fourteen scenes. In a commentary on his work he defines his text as being an action about the life and work of Kepler and about all events that either furthered or hampered the astronomer's developments in his quest for harmony, "which, no doubt, is master of the universe." Kepler is shown on his eternal wanderings through Prague, Linz, Güglingen, Sagan, and Regensburg. Three female characters play an important part in his life: his mother Katharina, a hysterical woman well-versed in herbology, accused of being a witch, sentenced by court and saved by her son; his little daughter Susanna by his first marriage; and his second wife, also named Susanna, a carpenter's daughter, whom he married against opposition but who chose to share the life of the great astronomer.

There are many historic personalities on stage, including the sophisticated emperor Rudolph II, believing in alchemistry and horoscopes, and emperor Ferdinand II, who is in constant feud with the princely Electors of Catholic faith. The most ardent antagonists of Kepler are

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his former assistant Ulrich and the anti-Calvinist curate Hizler. There is also a Mephistophelean character called Tansur, a fictitious pamphleteer, recruiting-officer, and master of ceremonies. All leading characters reappear in a fulminant baroque apotheosis climaxing a Heaven-set finale: Kepler representing Earth, Rudolph II the Sun, Wallenstein Jupiter, Ulrich Mars, Hizler Mercury, Katharina the Moon, and Susanna Venus.

• •

Dramaturgically speaking, Hindemith tries to use the very interesting, although not new device of the divided stage. Scene after scene, there are two simultaneous actions taking place. Katharina is at the Güglingen cemetery while Emperor Rudolph is in Prague in a heated quarrel with Kepler; and Susanna's tender nuptial song is contrasted with Tansur's boisterous recruiting scene. Kepler's house in Linz is also divided in two horizontal sections. Upstairs the child Susanna sings a little aria to the moon, while downstairs Kepler's wife, after a hectic dispute, estranges herself definitely from her husband's mother. During the Council of the Princes at Regensburg, another scene shows the bare room where Kepler lies on his deathbed. Both these scenes lead to the symbolizing apotheosis in heaven.

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The above shows how different this action is from the customary historical opera's setting. Indeed, Hindemith endeavors to build into these scenes techniques of the modern spoken play. The libretto itself, although clearly divided into separate "numbers," hardly owes anything to the traditional patterns of its predecessors. In no way, however, are the innovations fully justified. The technique of the divided stage stands its full test only in the touching scene of Katharina's vision, when standing in the churchyard she anxiously watches her son quarreling with the emperor. But many another "double-scene" proved to be a failure and could have been left out from a dramaturgical point of view.

Undoubtedly, the libretto contains passages of poetic beauty and powerful formulation. But they are somewhat overshadowed by a prosaic dialogue interspersed with mathematical and astronomical discussions and theological arguments. Forty years ago, Hans Pfitzner in his *Palestrina* was confronted with an identical textual problem. In Hindemith's case the effect of the whole opera is endangered. In most cases the audience is not able to grasp the words of a sung text, and the lengthy dialogues delay the course of action.

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The magnificent final scene, when the very signs of the zodiac come to life and march across the stage, is based on a passacaglia theme with

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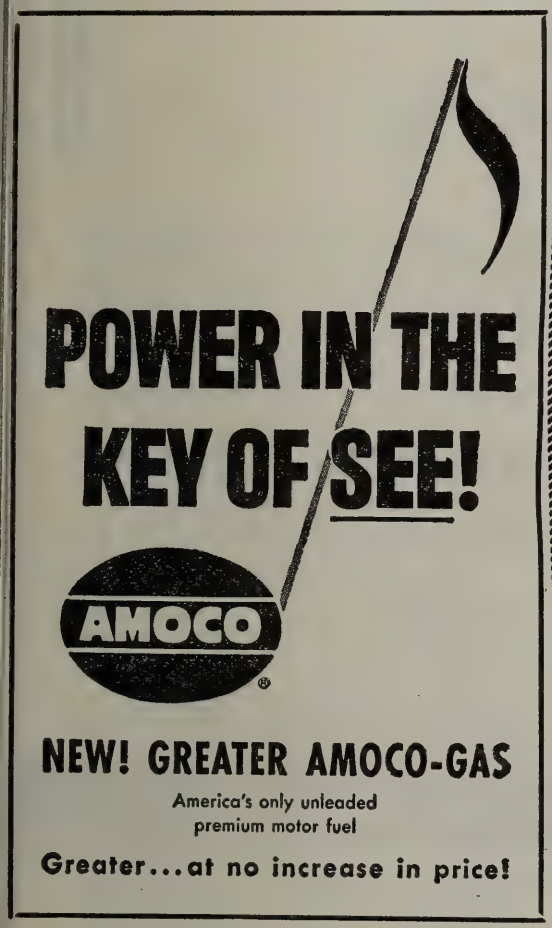
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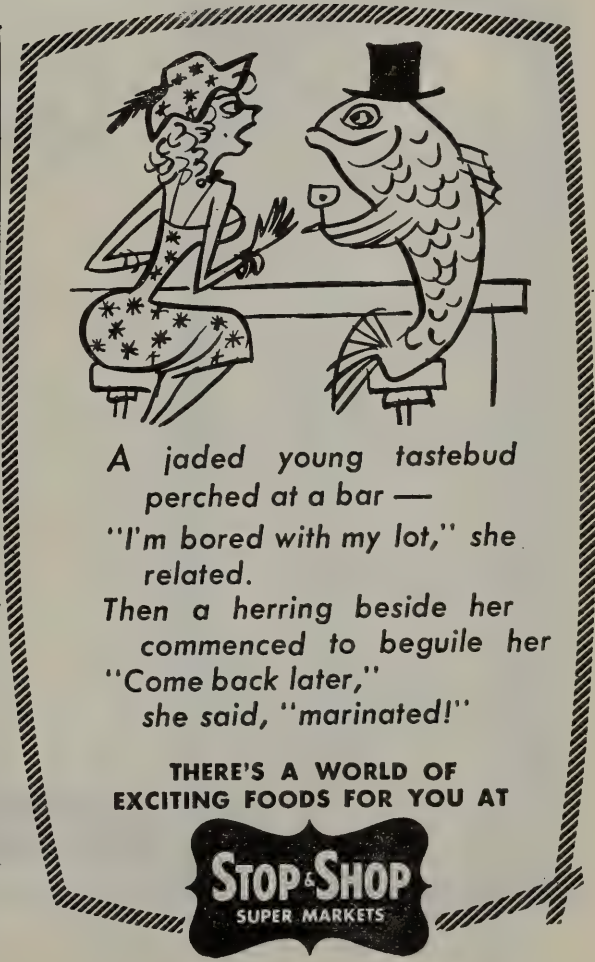
rising and falling fifths – an inspiration of Bruckner-like pathos and majestic grandeur.

The dress rehearsal of this important world-première in Munich's Prinzregenten-Theater was attended by a musical élite of experts and prominent personalities from many countries. It is not for us to decide whether Rudolf Hartmann, the stage director, and Helmut Jürgens, who designed the settings, fulfilled all of Hindemith's ideas. A rather drab and conventional mise-en-scène unnecessarily stressed the undramatic character of the music.

The best of Munich's opera singers performed under the dedicated conductorship of the composer himself. Kepler's rôle was taken over in the last minute by Karl Schmitt-Walter substituting for the indisposed Josef Metternich. Other leading parts were sung by the following artists: Lieselotte Fölser (Kepler's wife), Luise Camer (little Susanna), Richard Holm (Wallenstein), Kurt Wehofschitz (Ulrich), and Marcel Cordes (Tansur). Minor rôles were enacted by Keith Engen, Karl Hoppe, Josef Knapp, Franz Klarwein, and Max Proebstl.

Respect for the work's high artistic qualities won over its many problematic features. Though the dress rehearsal had been heartily acclaimed, it remains doubtful whether "Harmony of the World" will stay on the German operatic stage without some thorough revisions. For the new opera can in no way compare with stylistic unity achieved in *Mathis der Maler.*





SYMPHONY, *"DIE HARMONIE DER WELT"*

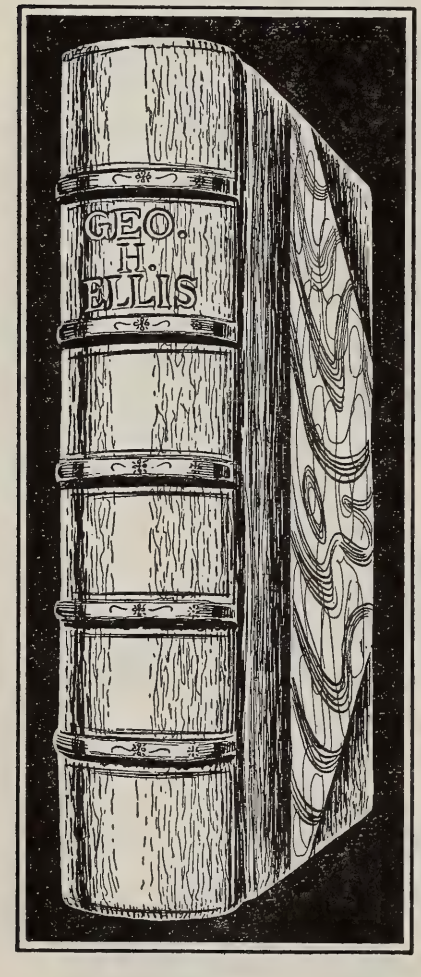
By PAUL HINDEMITH

Born at Hanau, Germany, November 16, 1895

The Symphony from *Die Harmonie der Welt* (which could best be translated as "The Harmony of the Universe") was dedicated to Paul Sacher and the Basle Chamber Orchestra in commemoration of its 25th anniversary and was accordingly first performed at Basle on January 25, 1952, having been played at a public rehearsal on the previous evening. The orchestra, conducted by Paul Sacher, was augmented for the occasion. The first performance in this country was given by the orchestra of Minneapolis on March 13, 1953, when Paul Hindemith conducted as guest. The Symphony has since been performed by the orchestras of Chicago, Cleveland, San Francisco, and New York. The opera from which the Symphony was taken had its first presentation in Munich on August 11, 1957, the composer conducting. Hindemith was his own librettist.

The orchestra consists of 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, small drum, bass drum, cymbals, and strings (divided).

THE excerpts from *Die Harmonie der Welt* are presented as a symphony in three movements, and are, as in the case of *Mathis der Maler,* a derivation from an opera symphonic in character. As in



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the earlier work, Mr. Hindemith has chosen the life of a historical character of strong individuality and faith set against the background of a turbulent period. As in that case too, the music has first become known by a "symphony" extracted from the score.*

When this music was first performed in Minneapolis, Donald Ferguson provided interesting annotations for the program, presumably after talking with the composer. He wrote:

"Mr. Hindemith has seized the opportunity of making certain portions of his opera in illustration of the three categories into which Boethius divided the phenomena of music: *Musica mundana* — the harmony of the universe; *Musica humana* — the harmony of soul and body; and *Musica instrumentalis* — not music 'for instruments,' but music 'as the instrument' through which the higher and more intangible relations between man and cosmos are made manifest.

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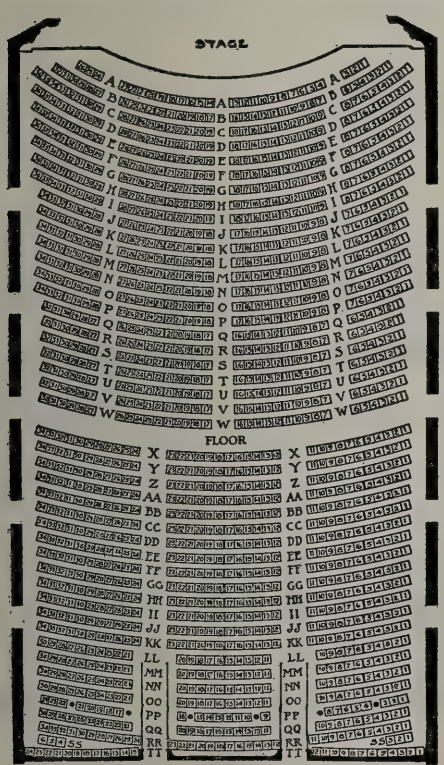
* The "Symphony" *Mathis der Maler* was first performed in Berlin under Furtwängler, March 12, 1934, the Opera in Zürich, under Robert Denzler, May 28, 1938.

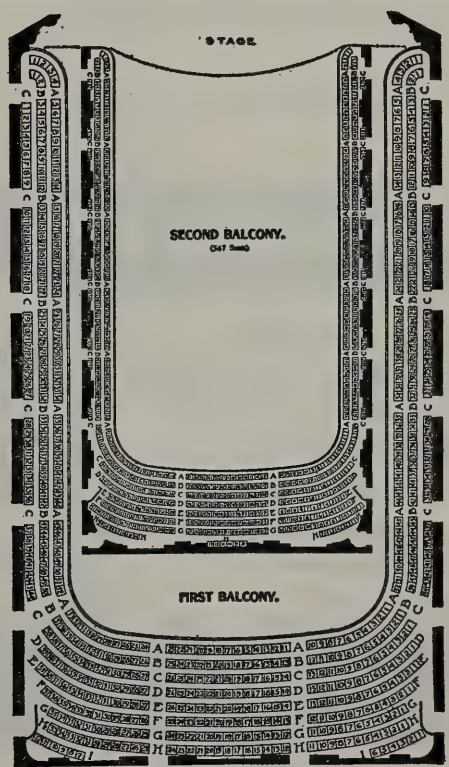
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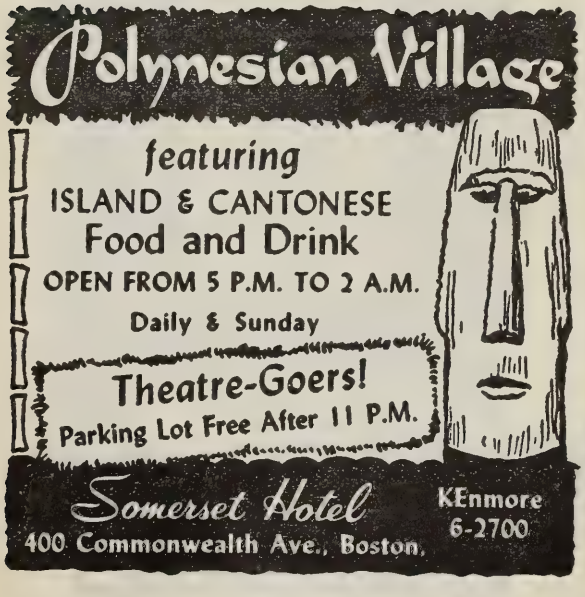
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"The Harmony of the World, accordingly, comprises three syr phonic movements, extracted or arranged from the opera. They illu trate the three Boethian categories; but instead of proceeding from th highest to the lowest, Mr. Hindemith (for obvious artistic reason has chosen to proceed from the familiar to the remote."

The opera is based upon the life of Johann Kepler (1571–1630), prominent figure in his time, an astronomer who contributed notabl to the general knowledge of the heavens, a scientist and mathematicia of great skill, and at the same time a profound believer, possessed of flaming imagination. As a dreamer he has been a favorite subject fc romantic depiction, particularly in Germany. Investigation of th firmament has occupied skillful, painstaking and mathematical minc through every civilization. Astronomy has had many illustrious expc nents. Nevertheless it required many centuries to reach a final accoun ing of the comparative movements of the heavenly bodies. Ptolemy i Egypt, Pythagoras in Greece, Boethius in Rome, assumed that th harmony, the equilibrium of nature manifest in the universe wa allied to the physical harmony of musical tones. So long as the comple of celestial motion could not be conclusively determined nor its fu crum established, those phenomena which could not be explained wer taken as inexplicable manifestations of God. Copernicus (1473–1543 put the sun at the center of the universe, a theory confirmed an demonstrated by Kepler, but not yet wholly accepted by some o Kepler's contemporaries. Kepler was the last great astronomer befor Newton and since Newton gave, with the theory of gravitation, reaso





Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1957–1958

OCTOBER		
4–5	Boston	(Fri.-Sat. I)
8	Boston	(Tues. A)
11–12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25–26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)
NOVEMBER		
1–2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8–9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22–23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29–30	Boston	(Fri.-Sat. VII)
DECEMBER		
1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6–7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20–21	Boston	(Fri.-Sat. IX)
27–28	Boston	(Fri.-Sat. X)
JANUARY		
3–4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10–11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed III)
16	Storrs	
17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24–25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)
31– **FEBRUARY** 1	Boston	(Fri.-Sat. XIV)
2	Boston	(Sun. d)
4	Cambridge	(III)
7–8	Boston	(Fri.-Sat. XV)
10	Bridgeport	
11	New Haven	(II)
12	New York	(Wed. IV)
13	Washington	(II)
14	Brooklyn	(IV)
15	New York	(Sat. IV)
18	Cambridge	(IV)
21–22	Boston	(Fri.-Sat. XVI)
23	Boston	(Sun. e)
25	Providence	(IV)
27	Boston	(Rehearsal V)
28– **MARCH** 1	Boston	(Fri.-Sat. XVII)
4	Boston	(Tues. G)
7–8	Boston	(Fri.-Sat. XVIII)
9	Boston	(Pension Fund Concert, Aft. and Eve.)
10	Worcester	
11	Providence	(V)
14–15	Boston	(Fri-Sat. XIX)
17	Springfield	
18	New London	
19	New York	(Wed. V)
20	Philadelphia	
21	Brooklyn	(V)
22	New York	(Sat. V)
25	Cambridge	(V)
27	Boston	(Rehearsal VI)
28–29	Boston	(Fri.-Sat. XX)
30	Boston	(Sun. f)
APRIL		
1	Boston	(Tues. H)
3–5	Boston	(Thurs.-Sat. XXI)
8	Cambridge	(VI)
11–12	Boston	(Fri.-Sat. XXII)
18–19	Boston	(Fri.-Sat. XXIII)
22	Boston	(Tues. I)
24	Boston	(Rehearsal VII)
25–26	Boston	(Fri.-Sat. XXIV)

and consistency to the riddle of motion in the universe, the mystical accounting of a "motive force" was then gone forever. Kepler was a probing thinker, a man of methodical scrutiny. He sought and at last believed that he had found a mathematical formula which he could call the divine principle of the heavens (indeed this would be the broader and truer definition of Hindemith's title). Kepler established the elliptical orbits of the planets, and the sun as the center of the planes described by their courses. He established the influence of the moon upon the tides. He was that rare combination which subsequent discovery has hardly permitted — a man of great science, of deep religious experience and free fantasy in whom all three qualities could be fully reconciled. In his treatise *De Harmonices Mundi,* 1619, he retained the Pythagorean theory of the "music of the spheres" identifying each planet with a note of the natural scale, a planetary harmony in which the lowest note was made by the slowest planet (Jupiter) and the highest by the fastest planet (Mercury).

Johann Kepler was born in Weil in the duchy of Württemberg. His father was a wastrel, his mother illiterate. At the age of four he was stricken with smallpox, which left him with crippled hands and impaired vision. His characteristics for life were a frail body and a

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keen investigating mind. He trained for theology. He took a Bachelor's degree in Tübingen at the age of seventeen and became proficient in physics, metaphysics, astronomy, and mathematics. He taught in various parts of central Europe harried by the disturbances of the Thirty Years' War. He was persecuted on account of his Protestant faith, and not for his astronomical theories as his colleague and friend Galileo was. On the contrary, Kepler readily embraced astrology and was in the favor of his monarchs by virtue of his prognostications. When, at the death of Tycho Brahe of the Observatory near Prague, he was made "Imperial Mathematician" by Rudolf II, he inherited a store of observational knowledge, and embarked upon his most important astronomical discoveries.

• •

The first movement of the Symphony (Musica instrumentalis) opens broadly as the trumpets proclaim the principal theme. After considerable development the March is introduced (*Gewichtig* – weighty) in which the brass color is also predominant. Another section "fast,



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loud and brutal" is a fugato. The earlier march tempo concludes the movement.

The slow movement (Musica humana) is drawn, according to Mr. Ferguson, "from those scenes in which the inner spiritual experiences of the hero are dealt with." A broad opening theme first stated by the strings and clarinet is developed at some length. There follows a long oboe solo marked "Quiet, with elegiac expression." The epilogue in waltz time bears the indication "Like a wistful dance sounding from afar."

The third movement (Musica mundana) opens with a fugal subject in free rhythmic treatment which becomes a nine measure theme for an extensive passacaglia. After nine variations there is an interlude in which a recitative by the flute is answered by the bassoon and a passage "slow, mysterious and delicate" is introduced. The passacaglia returns with twelve more variations, followed by a broad coda.

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Manuel Valerio
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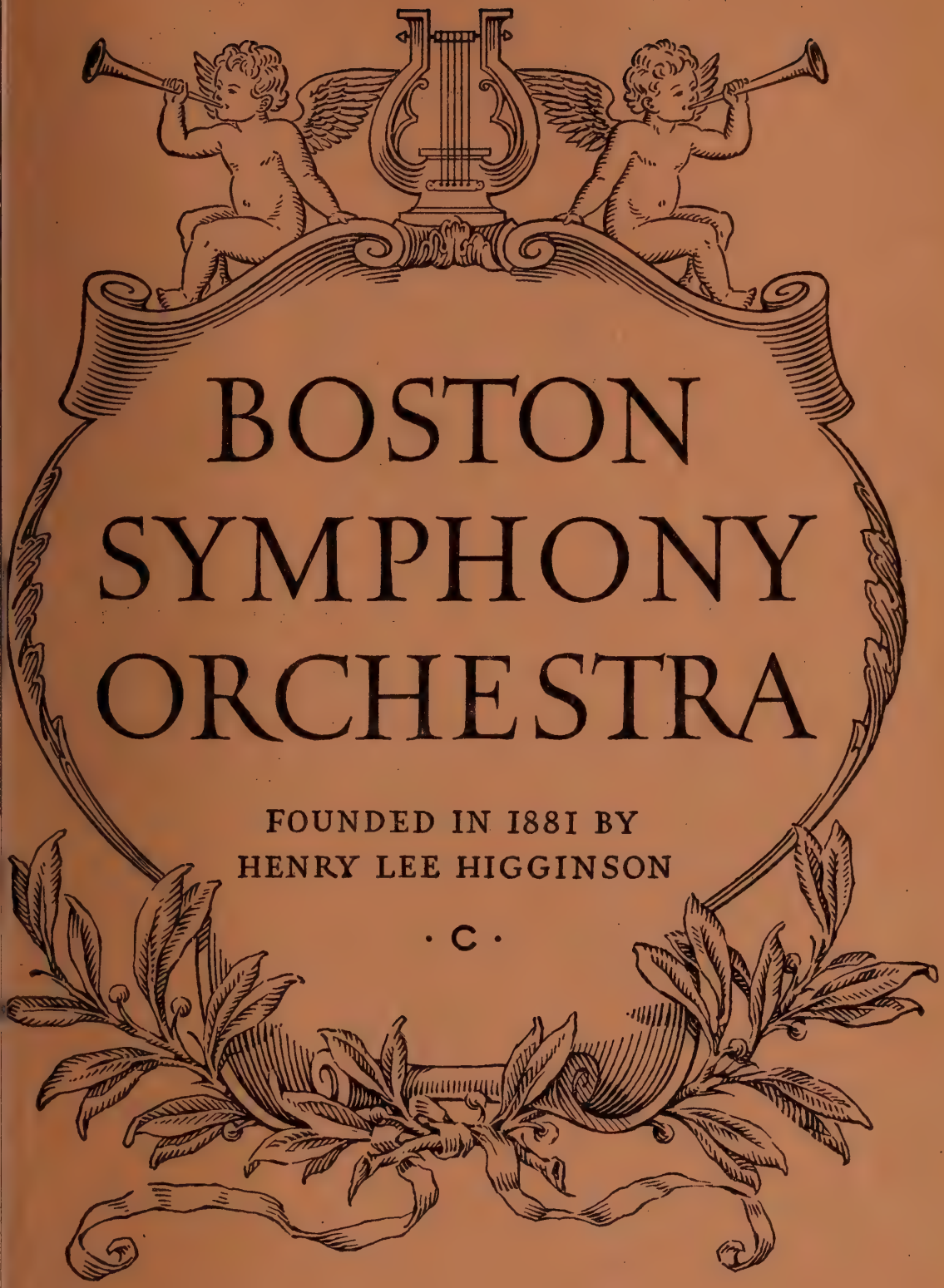
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with historical and descriptive notes by

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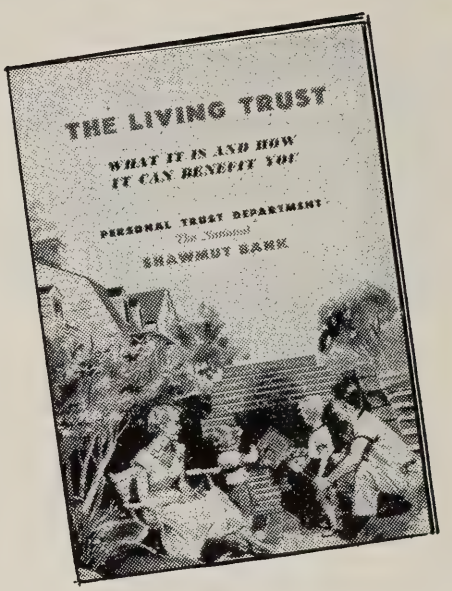
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Charles Munch Answers a Letter

Vaughan Williams' Newest Symphony

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CHARLES MUNCH ANSWERS A LETTER

The following letter was published in the Boston Herald, *November 3, 1957:*

Thank you very much for your recent letter and for the warm and partisan interest that you take in our work. I am always pleased to receive communications from listeners since they let me know what we have succeeded in communicating from the stage.

You reproach me for playing too much contemporary music, and I understand your point of view since you come to concerts for amusement or distraction or perhaps for consolation—surely for pleasure. But we are asking you to do something, to participate actively in an exchange between performer and public when we want you to listen to something new, something difficult to understand, even difficult to listen to, especially at first encounter.

I consider it our duty to devote, let us say, one-quarter of a concert—which is truly the minimum—to the music written in our time. It is our duty to make live again not just the masterpieces of the past dear to our hearts. We must also make heard the music that represents the artistic expression of the time we live in, music that may at the same time prepare for the future.

It is our duty to the young to give them the opportunity to be heard. Music written on paper must be realized and considered. The painter's work or the sculptor's work, when completed, exists for all to see. Music to exist must be played—and who is to play it if we do not? I tell you frankly that it would be easier for us to play only older music just as it would be easier for you as a listener, but if we impose this restriction on ourselves, we should be abandoning our obligation to history.

Sincerely yours,
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VAUGHAN WILLIAMS' NEWEST SYMPHONY

On Saturday, October 12th, Sir Ralph Vaughan Williams had his eighty-fifth birthday. In celebration of the event, his Eighth Symphony has had its first Boston performances at the Friday and Saturday concerts of November 1–2. When the Symphony had its first performance by the Hallé Orchestra in Manchester under the direction of Sir John Barbirolli (to whom it is dedicated) on May 2, 1956, it was reviewed in the *London Times* by Felix Aprahamian as follows:

"This genial half-hour of music will disappoint those who seek spiritual programmes or prophetic visions and utterances in his unlabelled symphonies. 'Sea,' 'London' and 'Pastoral' were explicit enough—so was 'Sinfonia Antarctica.' But the three intervening symphonies, the fourth, fifth and sixth, have not lacked their literary interpreters.

"Now, in such movement titles as Variazione senza tema, Scherzo alla Marcia, Cavatina and Toccata, Dr. Vaughan Williams seems determined that this D minor, or Eighth Symphony, shall not attract any extra-musical tags.

"The general character of the work, despite the prevalence of minor tonalities, is good-natured. Its scherzo, a model of well-aerated scoring for wind instruments alone, is distinctly humorous, and there is no hint of sadness in the lovely rhapsodising of the Cavatina. In its writing, the composer must have remembered the beauty and warmth of tone that 'glorious John' (as the autographed dedication of the conductor's own score describes him) can draw from his Hallé strings.

"The score of the outer movements adds to that of the Schubert Orchestra, harp and 'a large supply of extra percussion, including all the -phones and -spiels known to the composer.' When, in the fifth bar, the celesta joined the clinging, clotted vibraphone chords already introduced in the second, misgivings of incongruity were aroused. Was this to be a Gloucestershire gamelan symphony? Had the elderly master armed himself with new hittable play-

(Continued on page 43)

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TUESDAY EVENING, NOVEMBER 19, *at* 8:30 *o'clock*

HANDEL.....Concerto Grosso for String Orchestra, *Op.* 6, No. 12

Largo — Allegro — Larghetto e piano — Largo — Allegro

VAUGHAN WILLIAMS.....Symphony No. 8, in D minor

I. Variazione senza tema
II. Scherzo alla marcia
III. Cavatina
IV. Toccata

INTERMISSION

BRAHMS.....Piano Concerto No. 1, in D minor, *Op.* 15

I. Maestoso
II. Adagio
III. Rondo: Allegro non troppo

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CONCERTO GROSSO, *Op.* 6, No. 12, IN B MINOR

By GEORG FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739. A notice in the *London Daily Post* on October 29 reads: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

THE last of the dozen *concerti grossi* for strings has an introductory largo of twenty bars, with broad chords and sonorous figures constantly alternating between the tutti and the concertino. The following allegro, the longest movement, is the only fast one in a work which moves throughout with an ample, comely style. Even here, we have brightness and grace rather than excessive speed. The slow movement, *Larghetto e piano*, is a typical Handelian air in 3/4 which is varied in turn in the bass and treble with flowing eighth notes. A

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largo of seven bars is a broadening of the foregoing mood and a prelude to the final fugal allegro in a constant buoyant rhythm.

In 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi.* Both composers based their style upon Italian models, whence instrumental music all derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the *Capellmeister* at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture. It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.



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DID YOU KNOW that his theory of programming calls for: first, a classical symphony, baroque concerto grosso or an overture; next, a difficult work, probably modern; and finally a big symphony. As he explains in his "I Am A Conductor":

> "First we prepare the terrain and sharpen the receptivity. Then we try to make the public love music whose tartness may still be disturbing. Finally, the classical, rich and solid, relaxes the atmosphere."

On the burning question of "interpretation", Dr. Munch has this to say:

> "If you interpret music as you feel it, with ardor and faith, with all your heart and complete conviction, I am certain that even if the critics attack you, God will forgive you."

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has already been shown by the extreme rapidity with which the *Concerti* were composed — each in a single day at a single sitting, and several in a week — constitutes the great charm of these works. They are, in the words of Kretzschmar, grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality."

Indeed, Handel turned out his concertos with great fluency. Besides the twelve *concerti grossi* there were six with wind instruments, hautboy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios ("Saul," "Israel in Egypt," and his setting of Dryden's "Ode for St. Cecilia's Day" were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney said of Handel's organ concertos: "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." The composer published the *concerti grossi* by subscription in the following year — "at two guineas the twelve," wrote Burney.



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How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the *Concertino,* consisting in the *concerti grossi* of two violins and 'cello, who in turn must control the body of the orchestra, the *ripieno* or *concerto grosso,* for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the different bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the *Concertino* and of the *Grosso.*

"It is this elasticity which should be aimed at in the instrumental works of Handel when they are executed nowadays."

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SYMPHONY IN D MINOR, No. 8

By RALPH VAUGHAN WILLIAMS

Born in Down Ampney, Gloucestershire, October 12, 1872

Vaughan Williams' Eighth Symphony was first performed on May 2, 1956 in Manchester, England, by the Hallé Orchestra under the direction of Sir John Barbirolli, to whom it is dedicated. It has been performed in this country by the orchestras of Philadelphia, Cincinnati, Cleveland, and Dallas.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes, 2 clarinets, 3 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and the following percussion: side drum, bass drum, triangle, cymbals, vibraphone, xylophone, glockenspiel, tubular bells, tuned gongs in D, E, and A, celesta, 2 harps, and strings.

THE first movement the composer calls a "Fantasia"; the second, the Scherzo, is for wind instruments only; the third, the Cavatina, for strings only. The last movement, which the composer calls "Toccata (*colle campanelle*)," utilizes the percussion *in extenso*. Dr. Ralph Vaughan Williams furnished a description of his symphony for the magazine "Music and Musicians." The notes, copyrighted by the composer and his publisher, the Oxford University Press, are here quoted in brief form.

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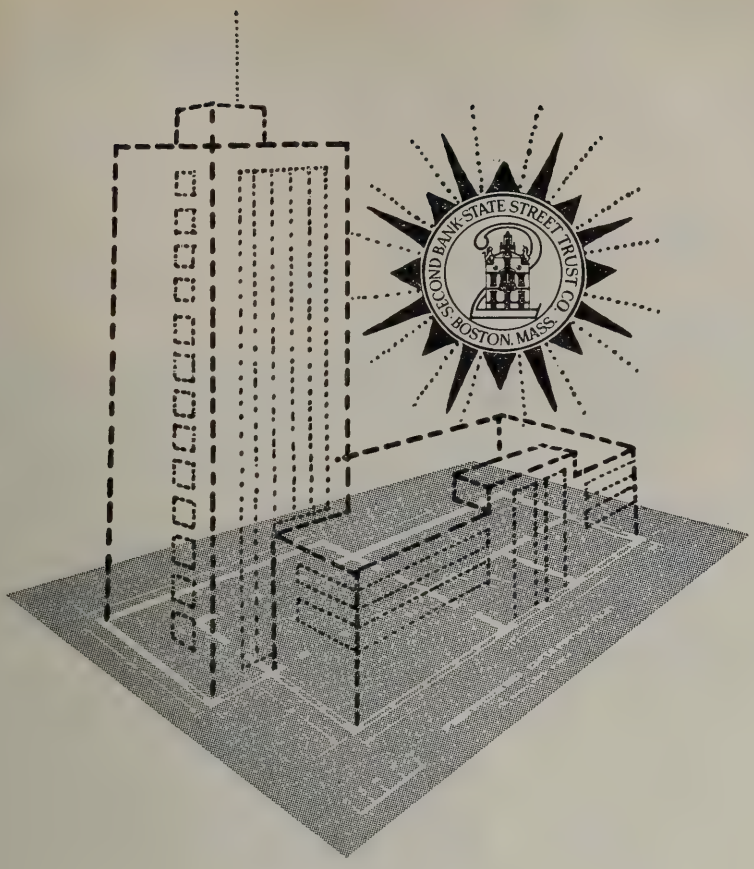
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"The Symphony is scored for what is known as the 'Schubert orchestra,' with the addition of a harp. Also there is a large supply of extra percussion, including all the 'phones and 'spiels known to me. The first movement, the Fantasia, is *variazione senza tema* — variations without a theme. It has been nicknamed 'seven variations in search of a theme.' There is, indeed, no definite theme. The opening section contains only a few isolated figures which are developed later, but that is all. Three 'figures' are treated more or less in the variation style. I understand that some hearers may have their withers wrung by a work being called a symphony when its first movement does not correspond to the usual symphonic form. . . . It may perhaps be suggested that, by a little verbal jugglery, this movement may be referred to the conventional scheme.

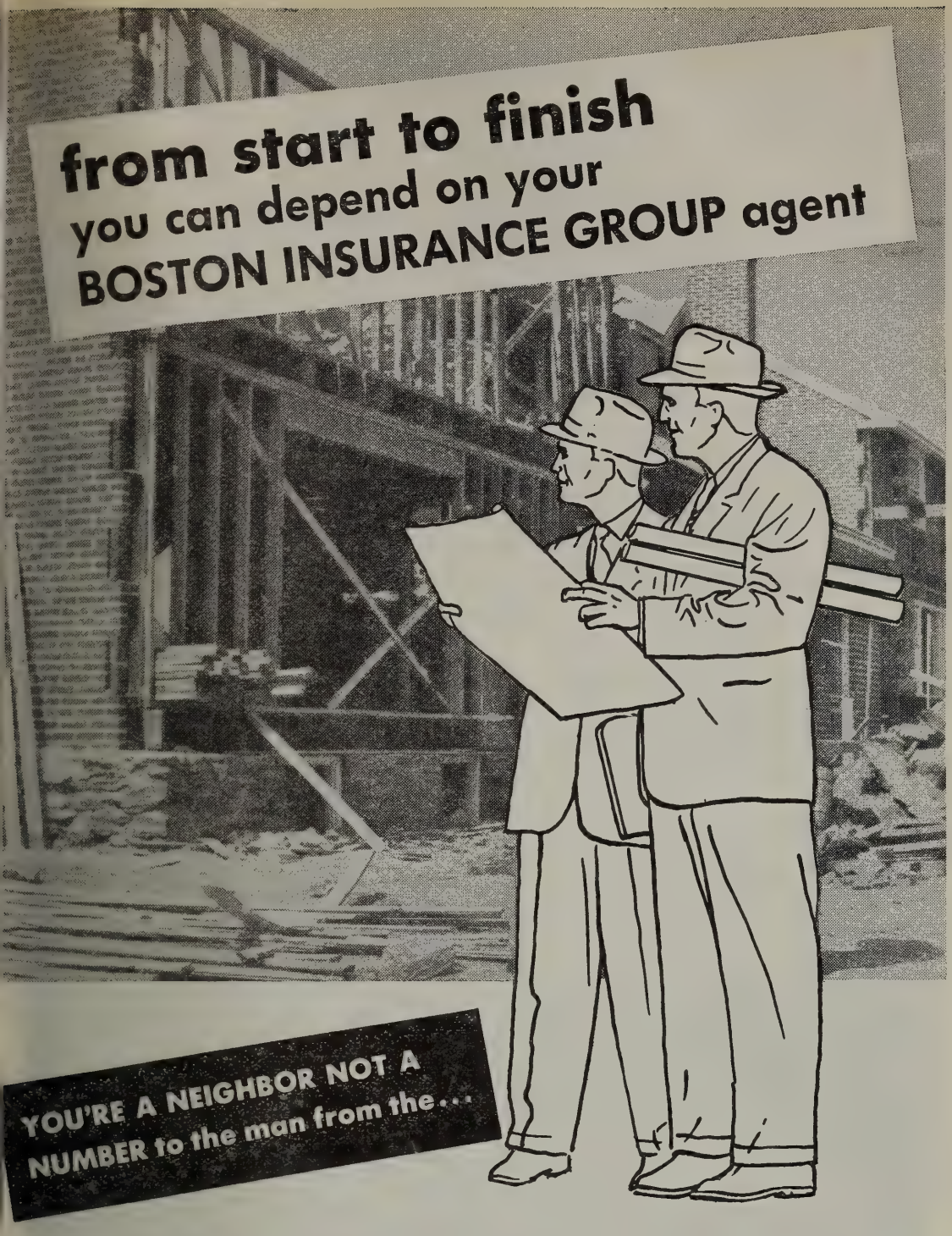
"The second movement, the Scherzo, is as its title suggests for wind instruments only: flute, piccolo, two oboes, two clarinets, three bassoons (third ad. lib.), two horns, two trumpets, and three trombones. . . . There is no complete recapitulation of the Scherzo, its place being taken by a short stretto and a few bars of coda. I think I may claim a precedent for this idea of the truncated recapitulation — in the third movement of Brahms's Clarinet Quintet."

The third movement, the Cavatina for strings alone, opens with a



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cantilena for the cellos and later the violins. There is a second section in triple time which concludes with a cadenza-like passage for the solo violin. There is a recapitulation.

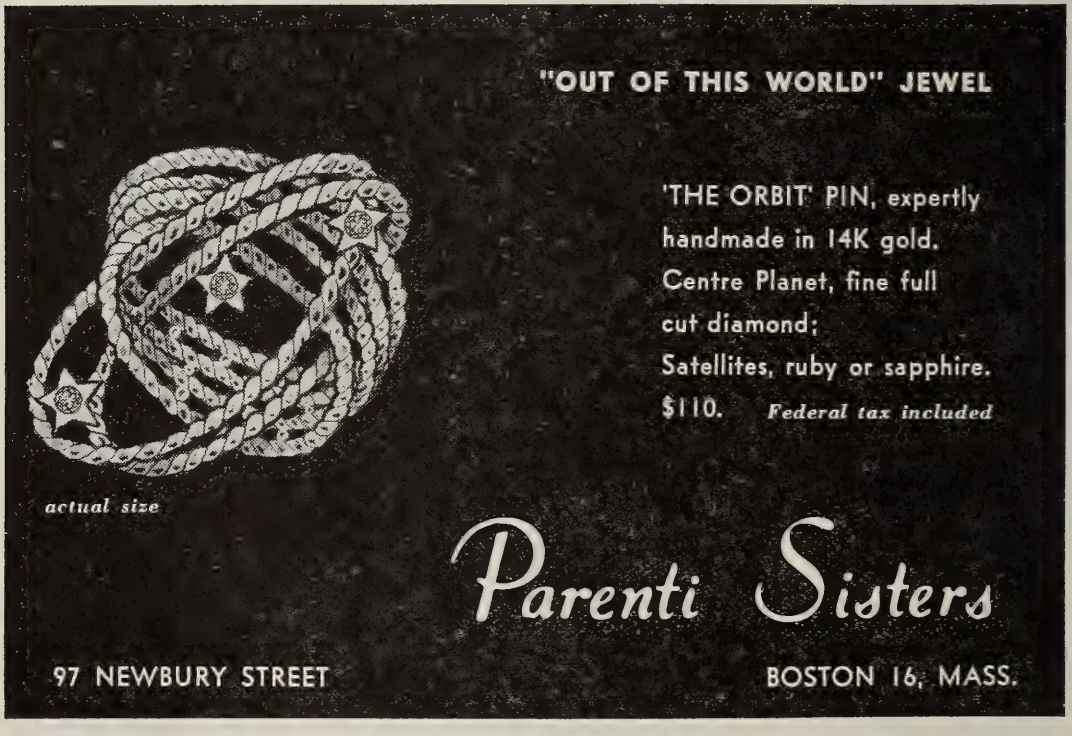
"The fourth movement (Toccata), besides full strings and wind, commandeers all the available hitting instruments which can make definite notes, including glockenspiel, celesta, xylophone, vibraphone, tubular bells and tunable gongs. These last are ad. lib. — according to the score they are 'not absolutely essential but highly desirable.' After a short, rather sinister exordium the trumpet gives out the principal theme, surrounded by all the tunable percussion. There are thus two sections, each of which is repeated by full orchestra. Then comes another tune, given to the strings and horns. This returns us safely to the principal theme — indeed, we shall soon discover that this movement is a modified rondo." The symphony ends with a reference to the opening of this movement which Dr. Vaughan Williams calls a "sinister exordium."

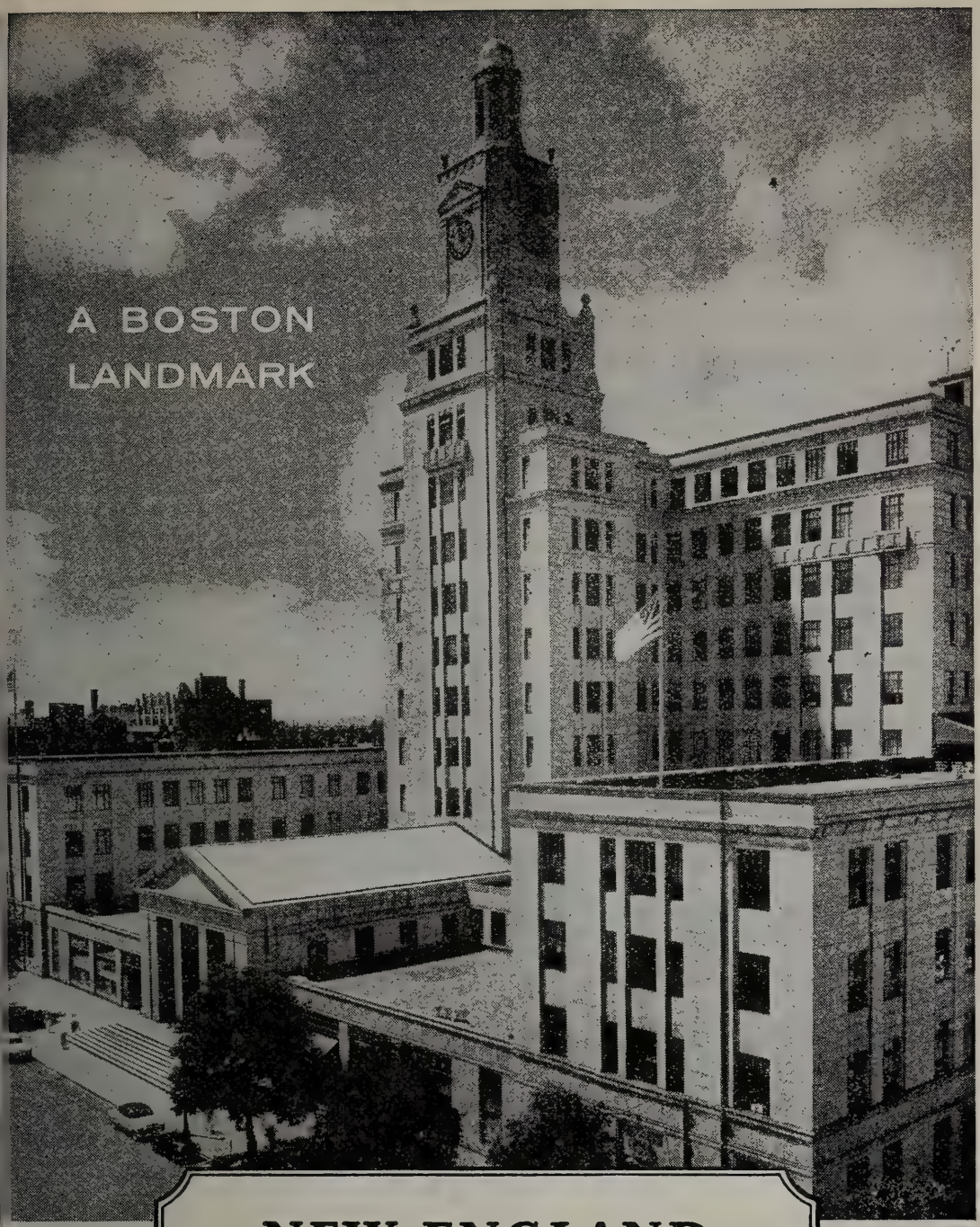
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ENTR'ACTE

VAUGHAN WILLIAMS' "MUSICAL AUTOBIOGRAPHY"

As a contribution to "Ralph Vaughan Williams, A Study" by Hubert Foss (George A. Harrap & Co., Ltd.), the composer has provided a chapter with the above title. The account is characteristic of him — conversational, completely unpretentious, with a kindly humor as he touches upon the teachers and the companions he has known through the years of his musical growth. He dwells upon his early ineptitudes, his chance encounters, in such a way that a reader who had not heard his music would have the picture of a good-natured English amateur who has spent a good part of his life taking lessons in rather haphazard sequence, and made of music a sort of full-time hobby. To know his music is to realize that these are apparent truths which conceal a deep purposefulness, an intense devotion, a sturdy and self-reliant individuality. To tell the whole truth would have required a burst of self-revelation quite impossible from an Englishman of good taste, who prefers simply to compose in his own way and, excepting for a bit of parenthetical jocularity, to allow his music to speak for itself.

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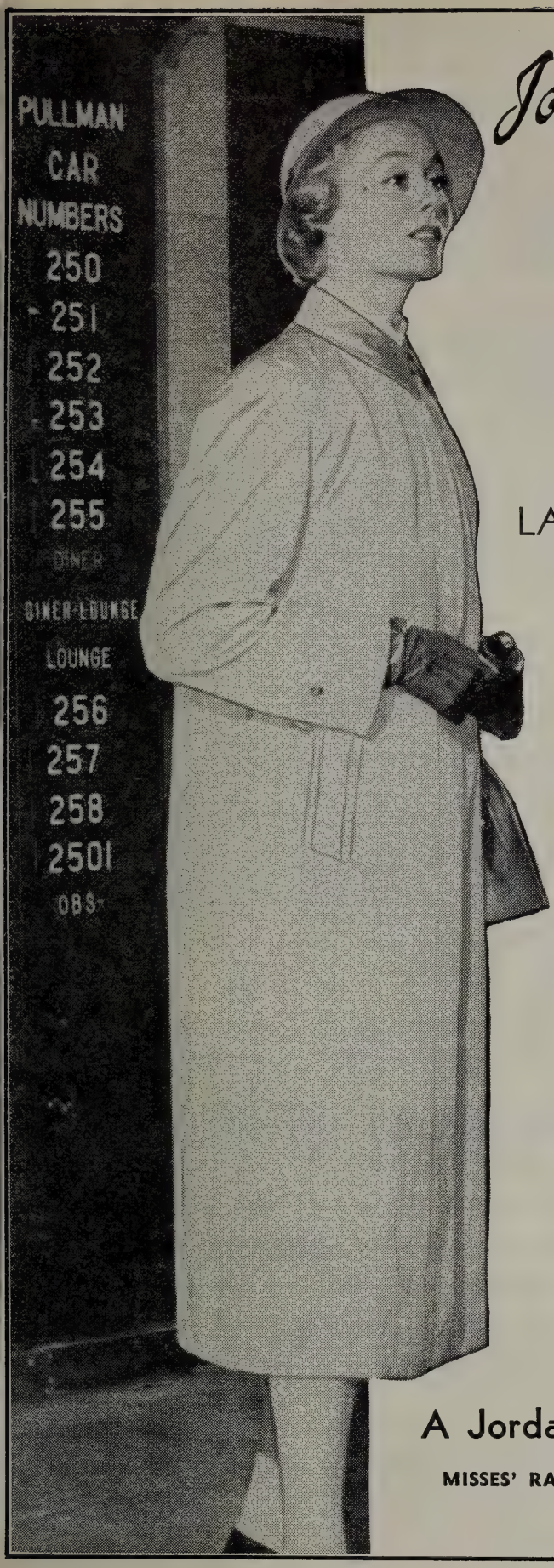
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Mary. Mama, have I anything more to learn about the chord of the seventh?
Mother. Yes, you already know how a simple chord of the seventh is formed, but you are also to learn that there are four different kinds of sevenths.

"I had been taught pianoforte, which I never could play, and the violin, which was my musical salvation. I remember as if it were yesterday, when I was about, I think, seven years old, walking with my mother through the streets of Eastbourne and seeing in a music



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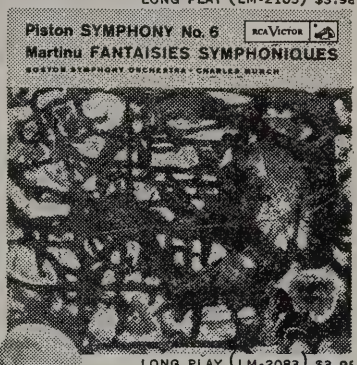
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shop an advertisement of violin lessons. My mother said to me, 'Would you like to learn the violin?' and I, without thinking, said 'Yes.' Accordingly next day a wizened old German called Cramer appeared on the scene and gave me my first violin lesson."

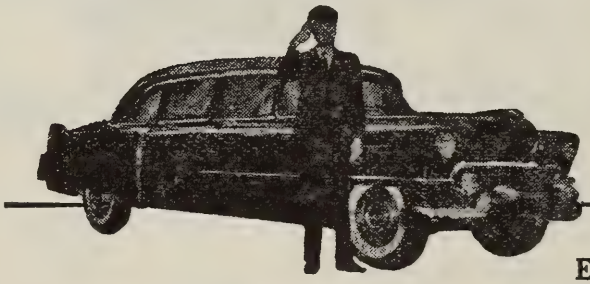
He took his violin to school with him and played it in the school orchestra. A visiting piano teacher brought him the "Bach Album" in the Novello edition and opened his eyes and ears to a composer he had somehow missed. "Of Bach I then knew nothing, and I imagined vaguely that he was like Handel but not so good. This Bach album was a revelation, something quite different from anything I knew, and Bach still remains for me 'in a niche by himself.' "

His piano lessons equipped him for home performance.

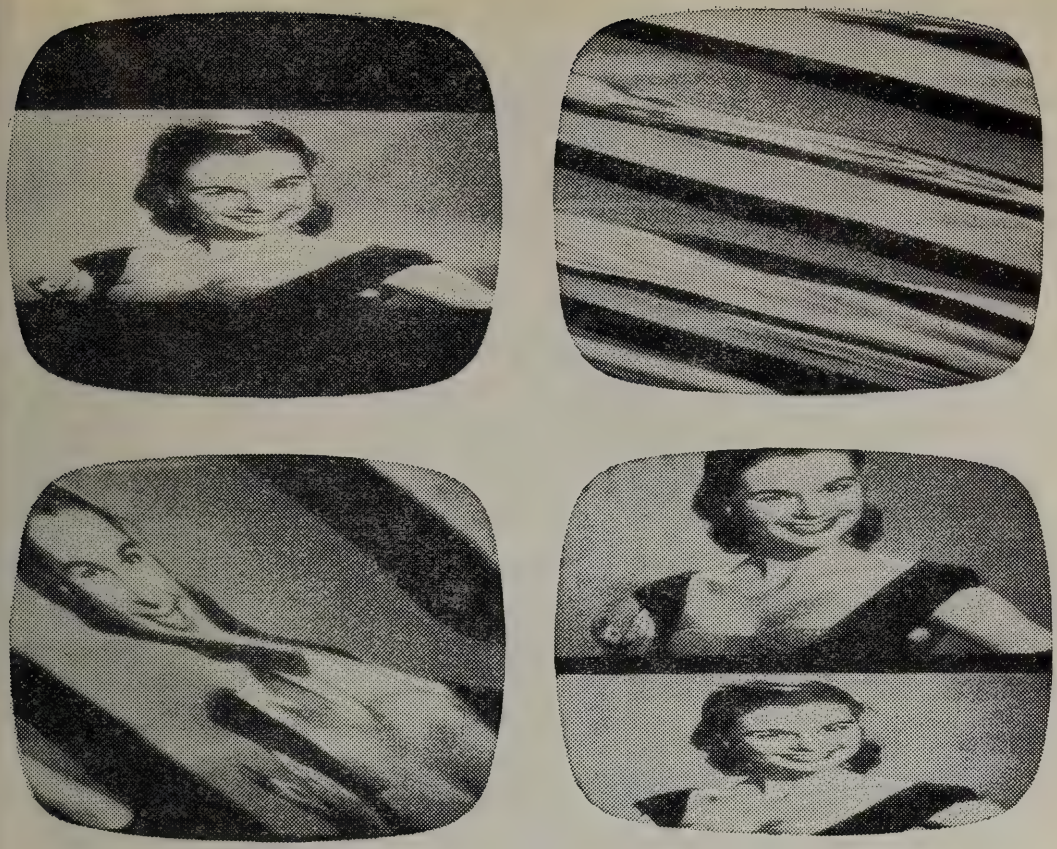
"My brother, sister, and I were encouraged to play pianoforte duets from funny old volumes containing choruses from *Messiah* and *Israel,* which I loved, and arias from *Don Giovanni* and *Figaro,* which bored me, though I have to admit that we played the Overture to *Figaro* at about ♩=50, my aunt complaining that it was the fashion to play it much too fast."

At Charterhouse, he composed a trio with a "principal theme

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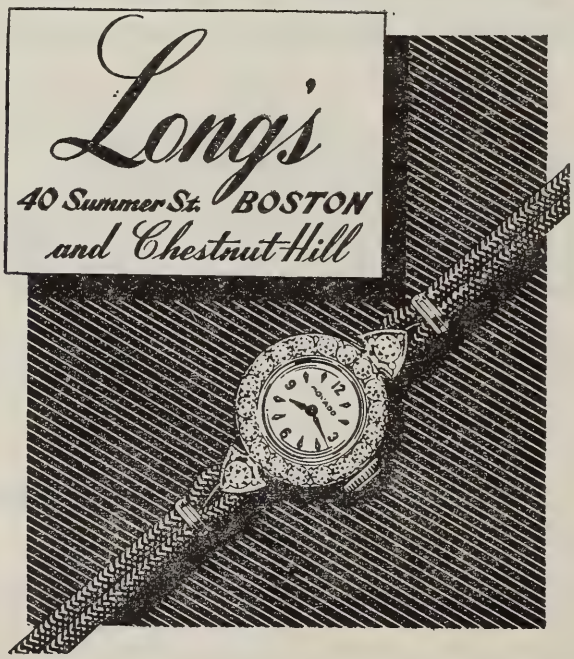
distinctly reminiscent of César Franck, a composer whose name I did not even know in those days, and whom I have since learned to dislike cordially. . . . I remember that after the concert James Noon, the mathematical master, came up to me and said in that sepulchral voice which Carthusians of my day knew so well, 'Very good, Williams, you must go on.' I treasured this as one of the few words of encouragement I ever received in my life!"

Leaving Charterhouse in 1890, he entered the Royal College of Music, where he came under the guidance of Sir Hubert Parry. "I was quite prepared to join with the other young students of the R. C. M. in worshipping at that shrine, and I think I can truly say that I have never been disloyal to it. Perhaps I can no longer, owing to the weakening digestion of old age, swallow Parry's music whole, as I did then; but I still thrill to the magnificence of *Job* and *De Profundis,* and I hereby solemnly declare, keeping steadily in view the works of Byrd, Purcell, and Elgar, that *Blest Pair of Sirens* is my favourite piece of music written by an Englishman." Parry gave him a sense of independence, and forced upon him, to his subsequent gratitude, the Appassionata Sonata and the last quartets of Beethoven.

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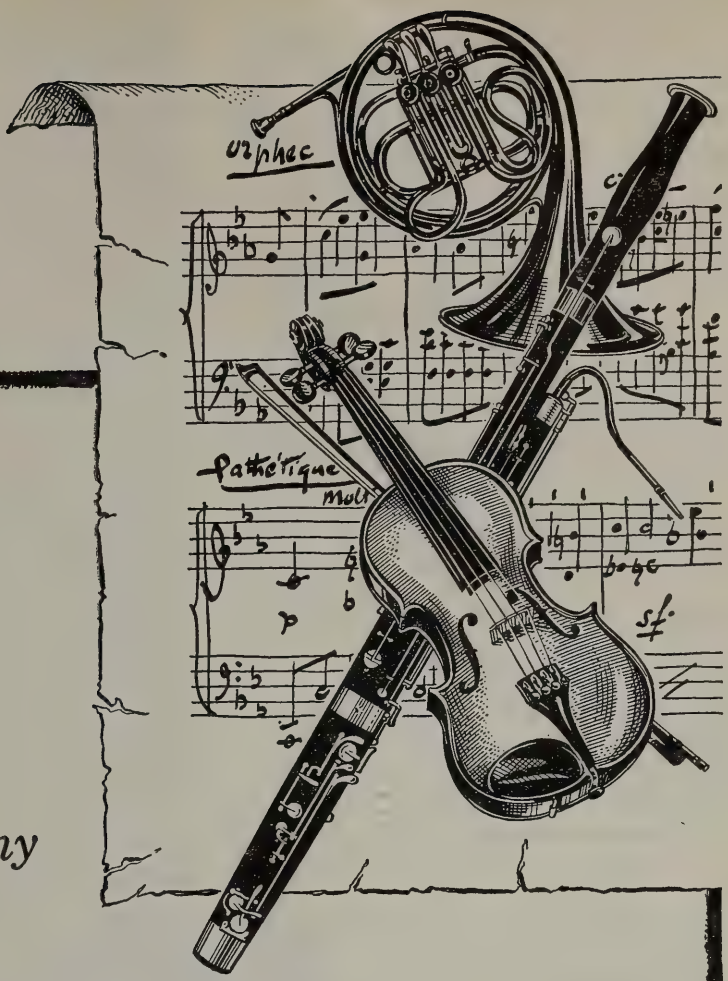
Vaughan Williams seems always to have acquired more from listening to music or studying scores than from teachers:

"During the intervening summer holidays one very important thing happened. I went to Munich and heard my first Wagner opera. We found that *Die Walküre* was down for that evening. The opera, we were told, would start at seven, so at six o'clock we sat down to have a preliminary meal. Hardly had we started when the waiter rushed in – he had made a mistake – on a Wagner *Abend* the Opera started at six. The rest decided for dinner, but I, like the hero of a novel, 'left my food untasted' and rushed off to the Opera House. I arrived just in time to hear that wonderful passage for strings when Sieglinde offers Siegmund the cup. This was my first introduction to later Wagner, but I experienced no surprise, but rather that strange certainty that I had heard it all before. There was a feeling of recognition as of meeting an old friend which comes to us all in the face of great artistic experiences. I had the same experience when I first heard an English folk-song, when I first saw Michelangelo's *Day and Night,* when I suddenly came upon Stonehenge or had my first sight of New York City – the intuition that I had been there already."

A friend named Richard Walthew found that Ralph, who had once openly espoused Gounod and his kind, had "become a complete prig" and would admit to consideration no others but Bach, Beethoven, Brahms, and Wagner. Walthew thereupon dragged him to *Carmen:* "I remained to pray." Verdi's *Requiem* gave him a similar awakening jolt:

"At first I was properly shocked by the frank sentimentalism and sensationalism of the music. I remember being particularly horrified at the drop of a semitone on the Word 'Dona.' Was not this the purest





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Page from the *Pathétique* manuscript by Ludwig van Beethoven (1770-1827)

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'village organist'? But in a very few minutes the music possessed me. I realized that here was a composer who could do all the things which I, with my youthful pedantry, thought wrong — indeed, would be unbearable in a lesser man; music which was sentimental, theatrical, occasionally even cheap, and yet was an overpowering masterpiece. That day I learnt that there is nothing in itself that is 'common or unclean'; indeed, that there are no canons of art except that contained in the well-worn tag, 'To thine own self be true.'"

At Cambridge, where he went in 1892, he learned the organ, and conducted a small choral society. He values this experience. After Cambridge he returned to the "R. C. M.," and studied with Charles Villiers Stanford with whom he waged continual battle:

"The details of my work annoyed Stanford so much that we seldom got beyond these to the broader issues, and the lesson usually started with a conversation on these lines: 'Damnably ugly, my boy. Why do you write such things?' 'Because I like them.' 'But you can't like them, they're not music.' 'I shouldn't write them if I didn't like them.' So the argument went on, and there was no time left for any constructive criticism. Stanford tried — I fear in vain — to lighten my texture. He actually made me write a waltz. I was much bitten by

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NOTED BY NIPPER: HI-FI THIS MONTH

Now that the 4th New England *Hi-Fi* Music Show is history and all the machines have been entirely silenced (or at least have their volume under control), certain observations are in order. To organize them, Radio Shack Corp. has appointed Nipper — the RCA-Victor pooch who hears everything *His Master's Voice* says — to write this month's notes. As follows:

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RADIO SHACK REVIEWS 3 NEW VICTOR DISKS:

According to Cyrus "Cy" Durgin of the Boston Globe, Cesar Franck died in Paris on 10/8/90 of pleurisy and the effects of a bus accident in the previous May. Listening to *LM-2131*, the Boston Symphony's stunning new recording of the latter's Symphony in D Minor, one suspects that these disasters had no effect upon the score or—oddly enough—upon the engineering. A recent issue of the Schwann catalog, also a Boston endeavor, turns up 15 LP versions of this noble "warhorse" including an early Munch/Paris pressing on a British label and a Cantelli/NBC on Victor. But none of the 15 comes close to Munch/Boston, so pick up *LM-2131* at Radio Shack and bring your disk collection up to date.

Sea Sharp Major

When Victor has a "big one" it's packaged to the hilt, hence LM-2111 *(Munch/Boston: Debussy's La Mer and Ibert's Ports of Call)* incorporates a 10-page illustrated book, seaworthy remarks by A. C. Spectorsky, Melville, Beston, Conrad, Proust, Rachel Carson, and John N. Burk! For givers and receivers alike, *LM-2111* is worth more than a thousand pictures.

Die Meisterspieler

As often as we've heard Wagner at the corner of Mass. and Huntington, we've never 'til now been able to bring it home alive and in one piece. On *LM-2119* Munch and Victor do consumate justice to the Tannhauser Overture, Siegfried's Rhine Journey and the Magic Fire Music from Die Walkure. Also the Venusberg Music, the same having inspired a certain Botticelli to whip up a jacket illustration showing Venus with her tresses blowing in the direction of our viola section. For a pittance ($3.98 *list*) you may share our enthusiasm for *LM-2119*.

the modes at that time, and I produced a modal waltz! I really must have been unteachable and hopelessly obstinate.

"Stanford never displayed great enthusiasm for my work. I once showed him a movement of a quartet which had caused me hours of agony, and I really thought was going to move mountains this time. 'All rot, my boy,' was his only comment.

"With Stanford," concludes the peace-loving Williams, "I always felt I was in the presence of a lovable, powerful, enthralling mind. This helped me more than any technical instruction.

"What one really learns from Academy or College," he says, "is not so much from one's official teachers as from one's fellow-students. I was lucky in my companions in those days. Other students at the college were Dunhill, Ireland, Howard-Jones, Fritz Hart, and Gustav Holst. We used to meet in a little teashop in Kensington and discuss every subject under the sun, from the lowest note of the double bassoon to the philosophy of *Jude the Obscure.* I learnt more from these conversations than from any amount of formal teaching, but I felt at a certain disadvantage with these companions: they were all so competent and I felt such an amateur. I have struggled all my life to conquer amateurish technique, and, now that perhaps I have mastered it, it seems too late to make any use of it. Curiously, however, as regards orchestral texture, when I hear my early works, written when my knowledge was still out of books and I had to sit for an hour wondering what to do with the 2nd clarinet in a loud tutti, my



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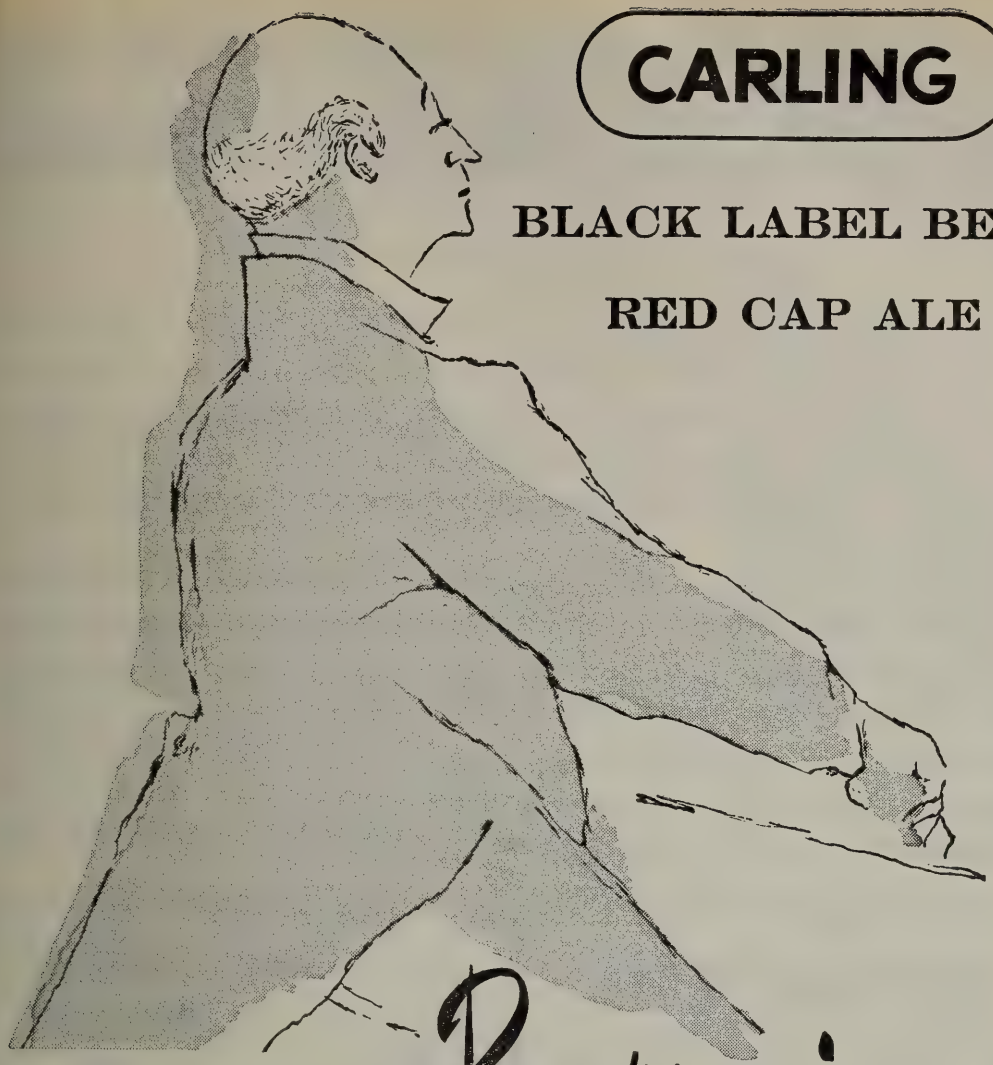


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In 1895 he was appointed organist at St. Barnabas, South Lambeth. A choral society which he formed, though none too expert, gave him more valuable practical experience. He went to Berlin in 1897 to study with Max Bruch. He derived less from Bruch than from the large amount of music he heard there.

"Deliberate cribbing is all right, and the funny thing is that what is most deliberately cribbed sounds the most original; but the more subtle, unconscious cribbing is, I admit, dangerous. I was quite unconscious that I had cribbed from *La Mer* in the introduction to my *London* Symphony until Constant Lambert horrified me by calling my attention to it.

"Why should music be 'original'? The object of art is to stretch out to the ultimate realities through the medium of beauty. The duty of the composer is to find the *mot juste*. It does not matter if this word has been said a thousand times before, as long as it is the right thing to say at that moment. If it is not the right thing to say, however unheard of it may be, it is of no artistic value. Music which is unoriginal is so, not simply because it has been said before, but

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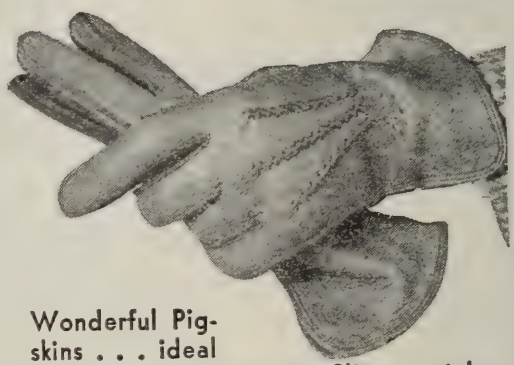
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because the composer has not taken the trouble to make sure that this was the right thing to say at the right moment.

"In 1908 I came to the conclusion that I was lumpy and stodgy, had come to a dead-end, and that a little French polish would be of use to me. So I went to Paris armed with an introduction to Maurice Ravel. He was much puzzled at our first interview. When I had shown him some of my work he said that, for my first lesson, I had better *'ecrire un petit menuet dans le style de Mozart.'* I saw at once that it was time to act promptly, so I said in my best French, 'Look here, I have given up my time, my work, my friends, and my career to come here and learn from you, and I am not going to write a *petit menuet dans le style de Mozart.'* After that we became great friends and I learnt much from him. For example, that the heavy contrapuntal Teutonic manner was not necessary. *'Complexe, mais pas compliqué'* was his motto. He showed me how to orchestrate in points of colour rather than in lines. It was an invigorating experience to find all artistic problems looked at from what was to me an entirely new angle.

"Brahms and Tchaikovsky he lumped together as *'tout les deux un peu lourds';* Elgar was *'tout à fait Mendelssohn';* his own music was *'tout a fait simple, rien que Mozart.'* He was against development for its own sake – one should only develop for the sake of arriving at

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something better. He used to say there was an implied melodic outline in all vital music, and instanced the opening of the C minor Symphony as an example of a tune which was not stated but was implicit. He was horrified that I had no pianoforte in the little hotel where I worked. *'Sans le piano on ne peut pas inventer de nouvelles harmonies.'*

"I practised chiefly orchestration with him. I used to score some of his own pianoforte music and bits of Rimsky and Borodin, to whom he introduced me for the first time. After three months I came home with a bad attack of French fever and wrote a string quartet which caused a friend to say that I must have been having tea with Debussy, and a song cycle with several atmospheric effects, but I did not succumb to the temptation of writing a piece about a cemetery, and Ravel paid me the compliment of telling me that I was the only pupil who *'n'ecrit pas de ma musique.'* The fact is that I could not have written Ravel's music even if I had wanted to. I was quite incapable, even with the piano, of inventing his *nouvelles harmonies.* I sometimes wish that I could think of the strange chords of my old friend Arnold Bax. I hope I am not like the fox without the tail, but I usually feel content to provide good plain cooking, and hope that the proof of the pudding will be in the eating.

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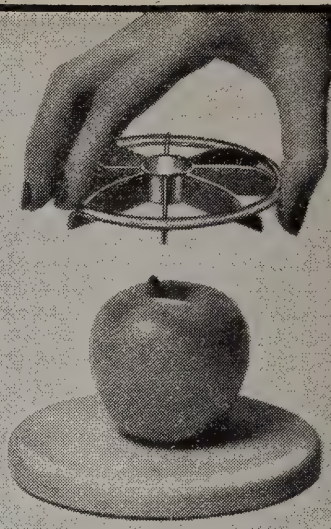
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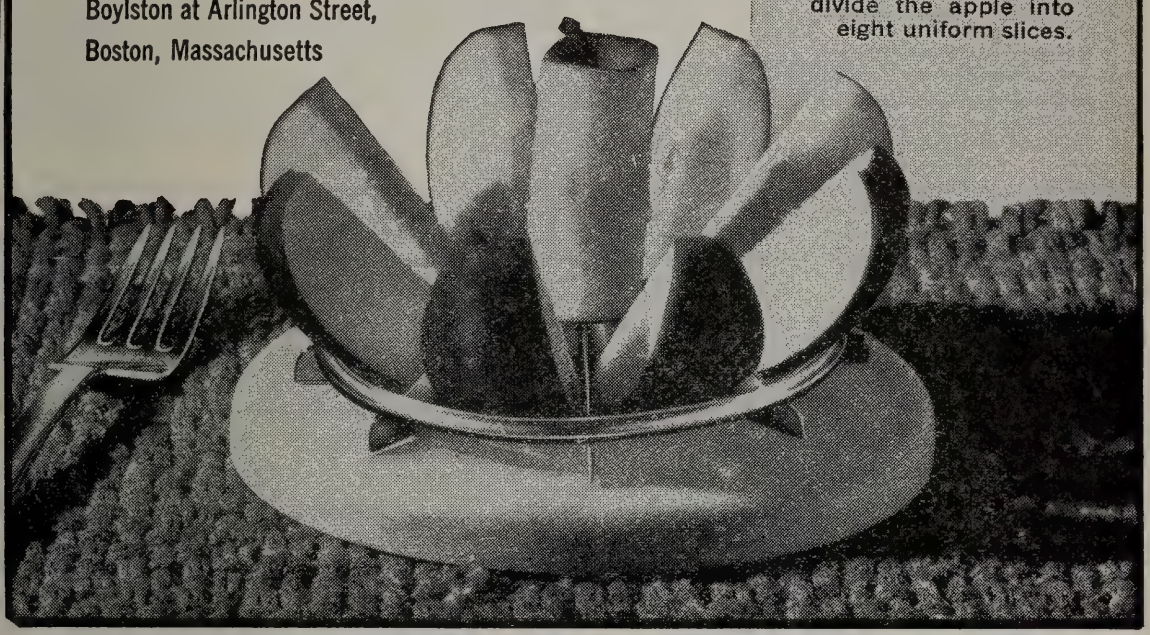
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By Cyrus W. Durgin

(Reprinted from the Report of the Harvard Musical Association, February, 1957)

BACK in the old days, among all the prides of lions, there were three musical varieties: singers, pianists and fiddlers. Occasionally a cellist, too, and three times in recorded history a virtuoso of the double-bass. Composers? Oh yes, they were around, too, but they were persons who put notes on paper, mostly, and they didn't always roam with the performing lions.

Over the last century and something more, a new musical lion has come to range the jungle of professional, i.e., commercial, concert-giving. He is bigger, stronger, with a handsomer mane and a louder roar. He is the pride of all the prides, and he has all but put the other lions in the shade of the thickly-growing brush.

The new lion is the musical conductor, more especially the symphonic conductor, but operatic ones also are found among the breed. These lions at work make no musical sounds themselves, and the usual "conductor's voice" is bad, indeed, when inadvertently they happen to sing along with the music as it is being performed. For the most part, however, when they are heard it is in speech, as they admonish players

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(*Continued from page 4*)

things before venturing towards a new, unknown region?

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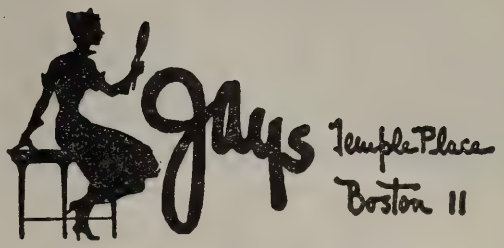
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at rehearsals, or ask the management for a raise. While in the pursuit of their art, conductors do not themselves make musical sounds but conjure them from others; they are all capable of producing music in one way or another. Only one, to my knowledge, ever had pretension to a true singing voice, however, and he was Georg—later Sir George—Henschel, first conductor of the Boston Symphony Orchestra.

Conductors have come out of several branches of music into the fierce light that beats upon what, for better or worse, we call "the podium." Some have been string players, like Charles Munch, Pierre Monteux, Serge Koussevitzky and Arturo Toscanini. Others have been pianists, like Hans von Bülow, Felix Mendelssohn and Karl Muck. Leopold Stokowski was an organist, Hans Richter primarily a horn player, and Arthur Bodanzky was a violinist in the Vienna Opera Orchestra.

Artur Nikisch, Willem Mengelberg, Anton Seidl, Felix Weingartner, Bruno Walter, Wilhelm Furtwängler, Sir Adrian Boult, Dimitri Mitropoulos, Clemens Krauss and Giorgio Polacco are of an increasing species who, variously and sometimes multivariously talented, completed their formal studies and went more or less directly into conducting. Often the procedure was to obtain a job as opera repetiteur,



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working with solo artists as accompanist, directing the chorus and occasionally serving as an assistant conductor. From that lowly position, the eventual lion conductor worked up in the opera house and gradually branched out into symphonic music. Sir Thomas Beecham was an amateur before he became a professional, but a most precocious one. The story is that his wealthy, pill-manufacturing father hired an orchestra to practice upon when Master Thomas was but 10!

But whatever the different backgrounds, every conductor who has won his way to public eminence and the admiring respect of other musicians has shared a common attribute: the ability to make a large group of men play as he desires, and to "interpret" musical masterpieces in a personal manner. Sometimes that personal manner, paradoxically, is an accurate but impersonal treatment of a score. This has been, notably, a characteristic of Toscanini and Walter, in my time, and reportedly was the governing trait of the late Dr. Karl Muck. Because they devoted fanatic effort to make the music sound for itself as the composer wrote it down, impersonality became the personal way of their conducting.

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"The orchestra of the Société des Concerts du Conservatoire was conducted by Russell Stanger, who left a deep impression."—Suzanne Demarquez, *Musical Courier*

PHILADELPHIA: "His debut was nothing short of a tremendous success. Stanger revealed an amazing mastery of Hindemith's modern idiom in *Mathis der Maler*. His inspired reading far surpassed the *Maler*s of most of the so-called 'veteran' conductors. In Ravel's *La Valse* he produced a wealth of stunning orchestral sounds."—J. Cartin McKinney, *Philadelphia Daily News*

RICHMOND: ". . . A dynamic young conductor . . . concert a rare delight."—Helen de Motte, *The Richmond News Leader*

PORTLAND, OREGON: "Monday night's Portland Symphony audience engaged at the end of the concert in what seemed almost a competition with the orchestral players to see which could applaud longer and harder for the young conductor, Russell Stanger."—Frederic Rothchild, *Oregon Journal*

BOSTON: "Russell Stanger is a conductor with a dynamic approach, and an exceedingly musical spirit."—Rudolph Elie, *The Boston Herald*

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Others, according to the mysterious ways in which Providence has given talent, have been men of powerful, even domineering musical personality who have their own individual ways of treating a score. These men are the ones who create "readings" of their own. Artur Nikisch was said to have been the first and most brilliant of the lot. His successors have included, outstandingly, Koussevitzky, Beecham, and, up to a point, Munch. No one ever performed Tchaikovsky, for example, as did Koussevitzky, and likely no one else will in the foreseeable future. The intensity of Koussevitzky's conducting of the Fourth, Fifth and "Pathetique" Symphonies, coupled with the deep, rich string tone he used to obtain and the somehow miraculously right tempi, was Tchaikovsky fully revealed. A unique experience.

Beecham has had his share of such individual success, with Mozart and Delius, and perhaps Handel. Stokowski has always had a magician's way with orchestral ensemble and a tone of purple satin dusted with gold. Munch, as we Bostonians well know, has no peer at re-creating the glittering conjurations of Berlioz, with the champagne-fizz of Roussel or the incense of Debussy, all in a tidy ensemble and a light, clear French resonance. Since he is Alsatian, with Germany

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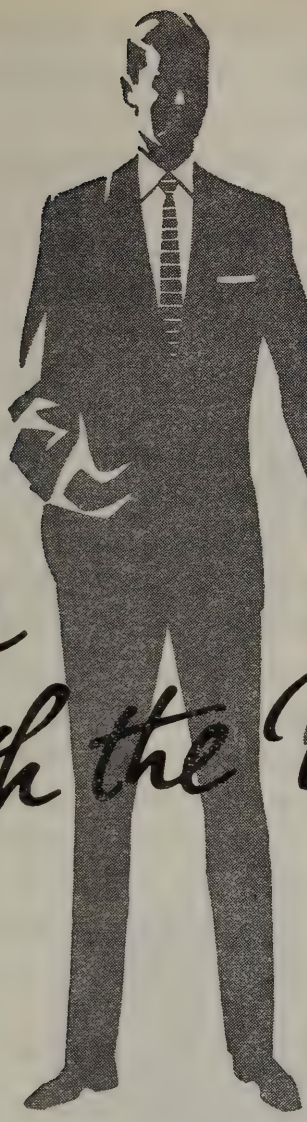
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on his left and France on his right as he faces south (and he does face south), Mr. Munch also has his way very well with Brahms and Beethoven and Bach.

Opinion over the relatively opposed merits of the two principles of musical approach has differed, to a raging intensity, for many years. Very likely it never will cease. The problem cannot be resolved or abstract principle established. There is no one, all-inclusive answer as to which is right. In the end, you perceive it is a matter of the conductor's way and whether it appeals to you.

A colleague of mine, now long dead, was a Muck idolator and seldom could find anything to approve in the art of Koussevitzky. Another friend idolized Koussevitzky and found little in Toscanini. So it goes, while numerous conductors flourish in their own different qualities and command their own following among the public. In music, as in Heaven, very fortunately, there are many mansions!

I daresay those of us who can enjoy the finer attributes in many conductors are the luckiest of all. We have more enjoyment, more adventure. We can revel in the pleasures of Verdi, Puccini and Wagner as Toscanini conducted them, and yet find his Debussy tinny and dry, his Beethoven of wire-drawn intensity. We can salute Bruno Walter, today perhaps the supreme conductor of Mozart, for his soft flexibility, his attention to very fine detail and his subordination of it to the

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entire continuity of a work, his tonal sweetness. On the other hand we can consider that while Bruno Walter has a general superiority with all music of Germanic origin, with special competence in Mahler, the Russians, Italians and French he performs less well. There are few if any musicians who can play or sing the entire literature for their instruments with equal feeling for all composers, and I have yet to find a conductor who can tackle any item in the repertory with the assurance that he can give it superlative performance.

Musicians, after all, are human, too. Furthermore, the modern repertory a conductor is expected to have on tap is huge and of many styles. The sheer labor of learning the number of scores involved is tremendous. There is a good deal more than the casual public may think, as well, in the matter of style. If a conductor does not master, until it is second nature, the essential style of Bach or Mozart, or Brahms or Hindemith, or Ravel or Verdi, he may sweat over their music until doomsday without ever making it sound as it ought to sound. Style, after the sheer accuracy of note, time and rhythm, is the most important aspect of all music-making.

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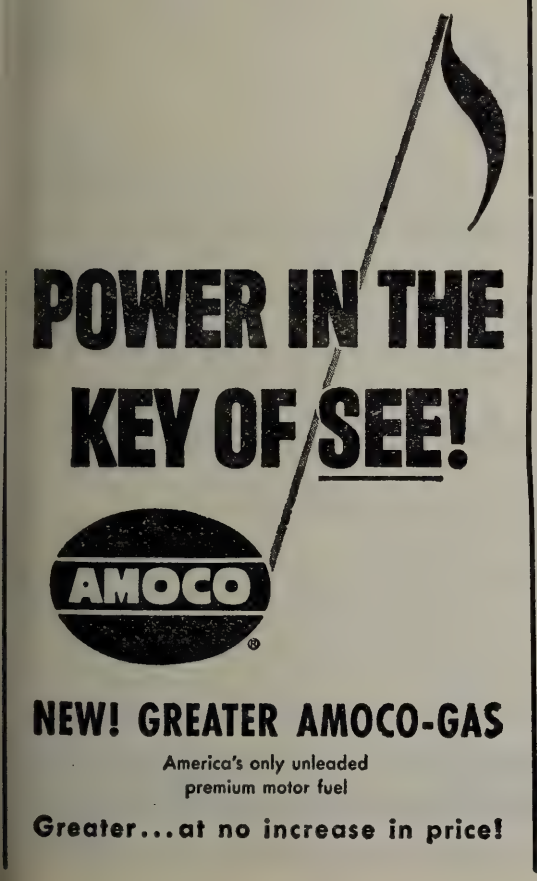
By JOHANNES BRAHMS

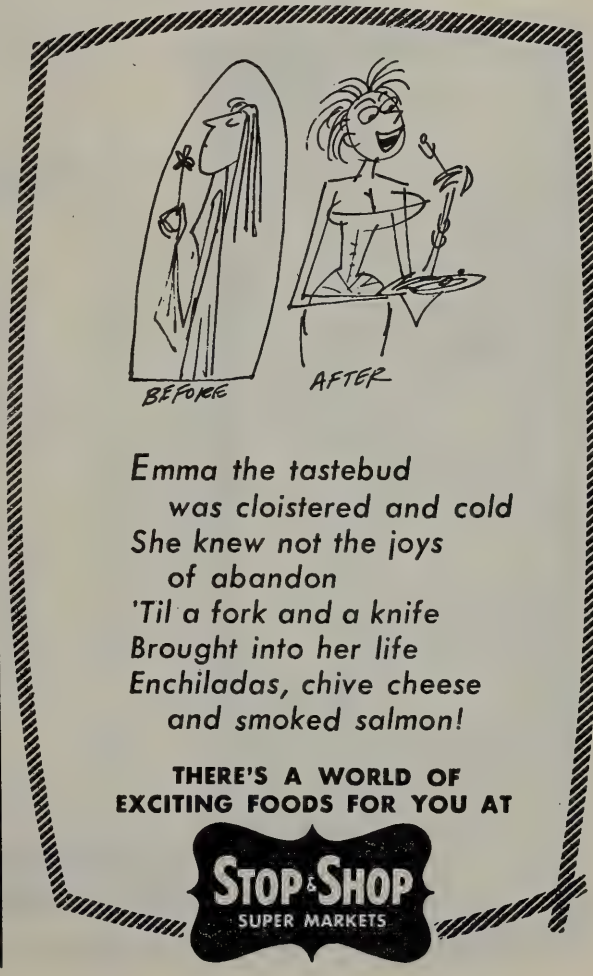
Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed his First Concerto through the years 1854–58. It had its first performance at Hanover, January 22, 1859, with Joachim conducting, and the composer as soloist. A performance in Boston was announced by Theodore Thomas to be given on December 9, 1871, but was cancelled. The honor of the first performance in this city belatedly fell to Harold Bauer and the Boston Symphony Orchestra, on December 1, 1900. This was Mr. Bauer's first appearance in the United States. The same pianist repeated the Concerto at these concerts in 1914, 1920, and 1925. Artur Schnabel played it at the Brahms Festival in 1930, and Ossip Gabrilowitsch at the Brahms Festival in 1933. There was a performance by Myra Hess, April 15, 1932; by Rudolf Serkin, December 30, 1938; by Claudio Arrau, January 16, 1942; by Rudolf Firkusny, April 18, 1947; by Myra Hess, March 4, 1949; by Solomon, January 12, 1951; by Leon Fleisher, January 29–30, 1954; by Rudolf Serkin, January 20–21, 1956.

The Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

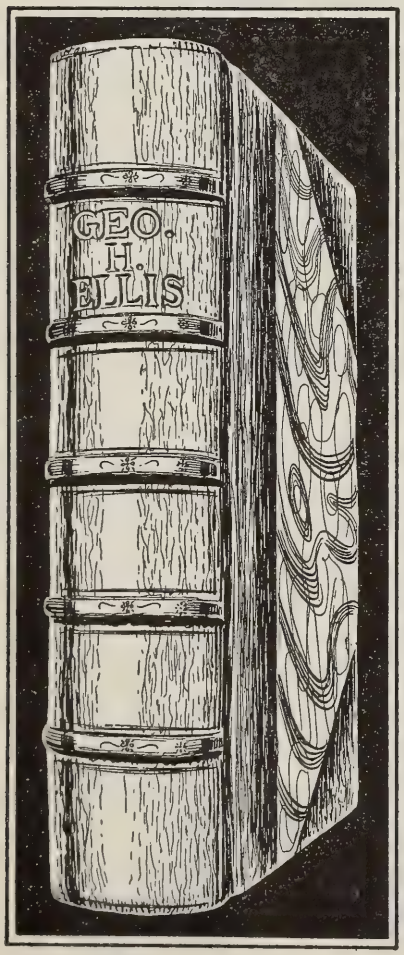
IT MUST have been with an ever-present consciousness of the great things expected of him that the youthful Johannes Brahms labored upon his first venture into the orchestral field. The Brahms whom Schumann received into his arms and publicly named the torchbearer





of the symphonic tradition was an obscure youth of twenty, and far from ready to meet the requirements of the prophecy which, under the caption *"Neue Bahne,"* Schumann proclaimed on October 23, 1853. Coming after his ten years of virtual retirement from the literary arena, the pronouncement was the more sensational. The world, which has always contained a plentiful portion of skeptics, was told that one had come "who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms." Schumann went further, and ventured to hope: "If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us."

The Jove-born hero must have been more than a little appalled when this lofty obligation was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a



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stout heart. Indeed, he had in mind a symphony, and probably a sketch or two in his portfolio. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann had pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

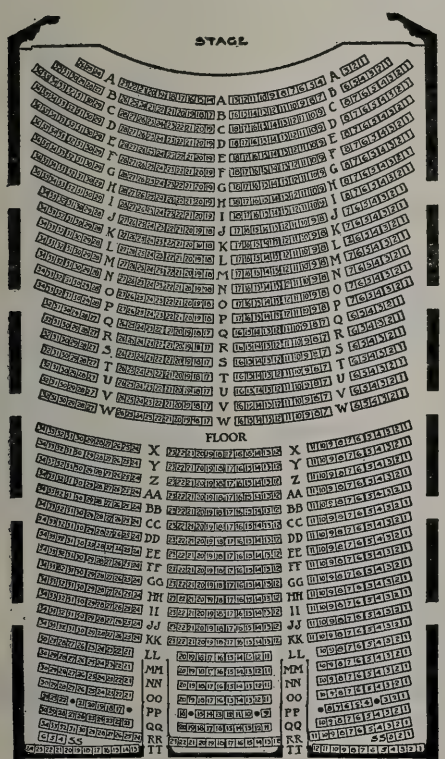
Brahms would never have achieved his first Herculean labor — the labor which at last produced the D minor piano concerto — if he had not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements of a symphony (the first even orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the

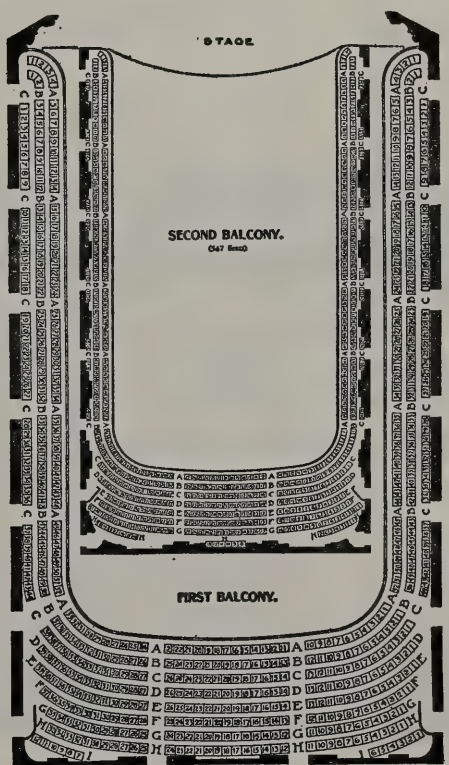
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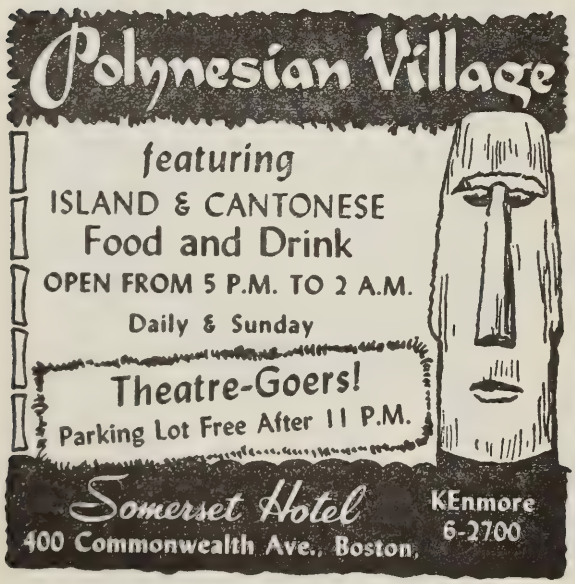
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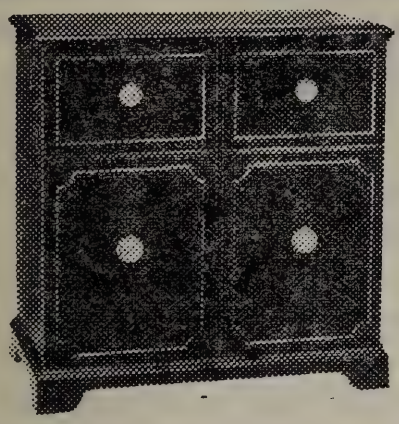


traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. "Johannes, however, had quite convinced himself," so relates Florence May, Brahms' pupil and biographer, "that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years." The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony, having no place in a concerto, was laid aside and eventually used as the number "Behold all flesh," in the German Requiem. The Piano Concerto in D minor, which emerged in 1858 after these transformations, has every mark of the organism which is held aloft by a Herculean arm, through ordeal by fire and water, to final heroic metamorphosis.

No more masterful score has come from a comparative novice in the symphonic and in the concerto field. The wilful composer conquers both media, welds them into one close-wrought texture. The piano speaks with a true orchestral voice — is identified rather than contrasted with the "tutti." Gone is the easy give and take of Mozart's concertos, the pearly cascades of piano virtuosity which Liszt had provided. Even the Beethoven of the Fourth and Fifth Concertos, in the slow movements of which piano and orchestra exchange







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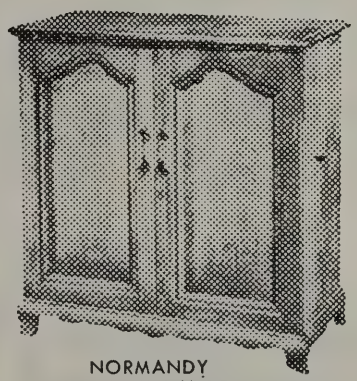
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comments in a thoughtful dialogue, was superseded, from the point of view of organic integration. "A symphony with piano obbligato," Bülow called it — an axiom not to be taken too literally, for a concerto, formally speaking, it remained. It was not surprising that this bulky and formidable work should have repelled and antagonized many of its first hearers. Even the devoted Clara Schumann was compelled to admit a certain perplexity about the rugged and powerful first movement. "Strangely enough," she wrote her young friend, "I understand why the first movement of the concerto still troubles you; it is so wonderful in detail, and yet the whole is not yet vivifying, though it inspires enthusiasm. But what is the reason of this? I cannot make it out." The composer must have been taken aback by the cool initial reception of the concerto at Hanover, where he appeared as pianist under Joachim's direction, in 1859.

He could hardly have expected a better fate when it was performed at Leipzig five days later, again with the composer as pianist, in the sacrosanct atmosphere of the Gewandhaus, where the well-groomed measures of the late Mendelssohn were still held inviolate. The audience was duly frigid. The first and second movements were received

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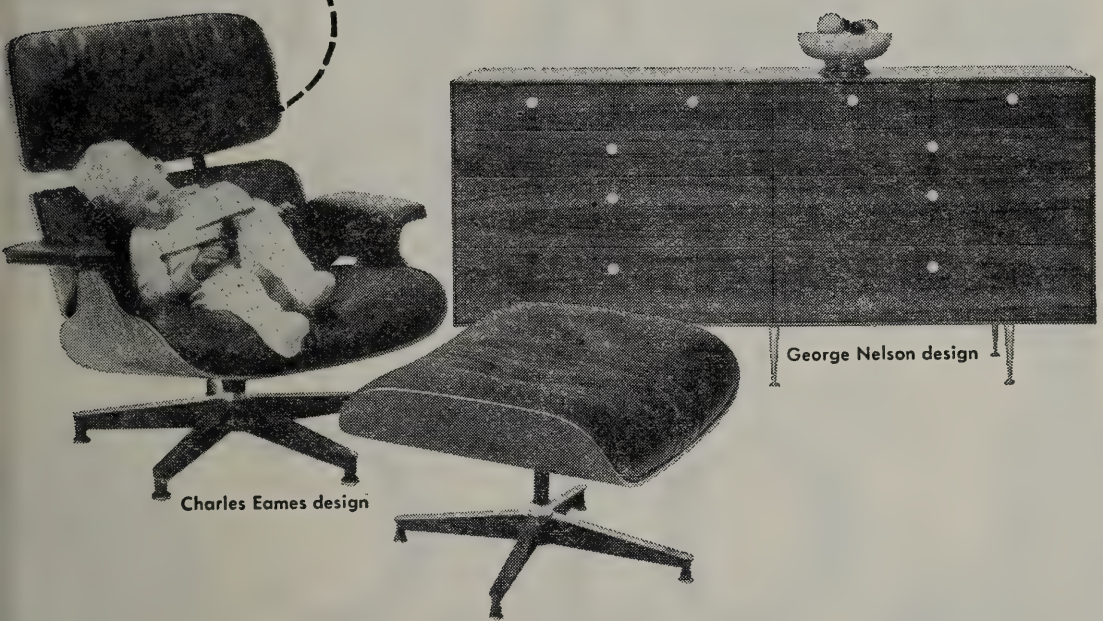


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in ominous silence, and when at the conclusion two or three attempted to applaud they were promptly hissed down. When various Leipzig musicians pointedly refrained from so much as mentioning his new concerto to Brahms, it appeared that musical factionism was mustering a determined front against him. Ferdinand David alone among his acquaintances spoke to him openly and warmly of the work. The critic of the *Signale* gave the piece hard words, and spoke of it as "born to the grave." Only the *Neue Zeitschrift** considered it its duty "to insist upon the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed on it." Brahms reported these dismal results in a letter to Joachim, describing the event as "a brilliant and decided failure." That his beloved score, the result of years of struggle, had been received with the silence of unconcealed dislike, must surely have wounded him. But the doughty-spirited Brahms was far from crushed. "I believe it is the best thing that could have happened to me," he wrote. "In spite of all this the concerto will please some day when I have improved its

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construction. It makes one pull one's thoughts together and raises one's spirit."

The concerto made its way, though not too rapidly, into public favor. The composer played it with success in his native Hamburg, two months later. After its publication, in 1861, he played it in Carlsruhe, Oldenburg, Vienna, Bremen, Munich, Utrecht, Wiesbaden. When Clara Schumann played it at Leipzig in 1873, a slight thaw was observable. But a performance of January 31, 1895, showed a complete transformation in the Leipzig point of view. Brahms, then much venerated, was making his final public appearance at the Gewandhaus. He conducted while Eugen d'Albert played the two piano concertos. Leipzig took this substantial musical fare with every sign of enjoyment.

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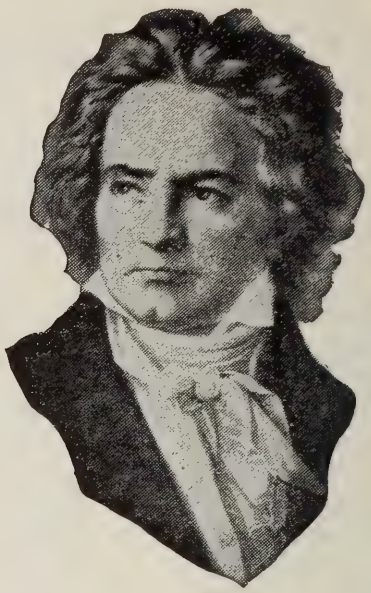
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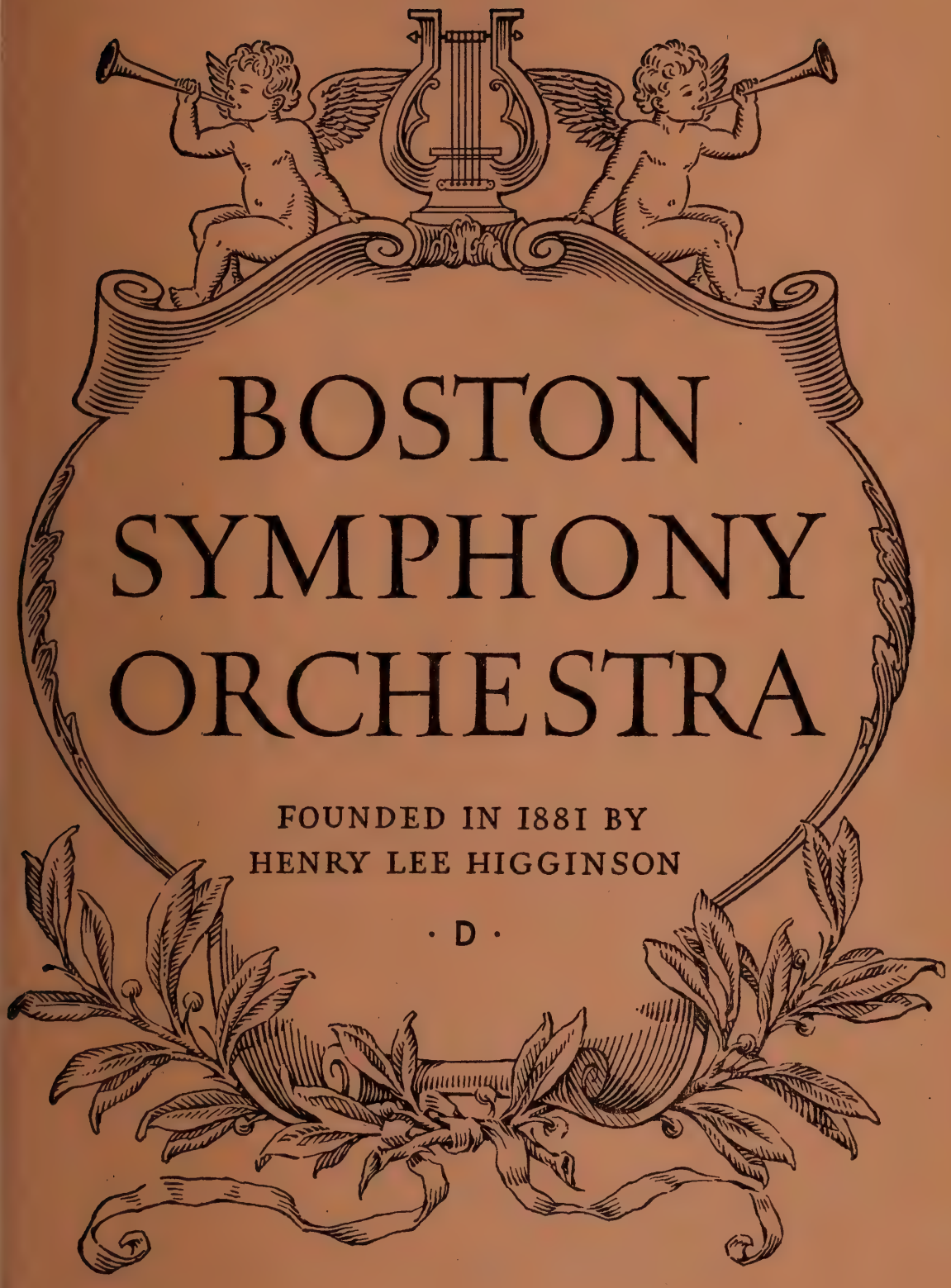
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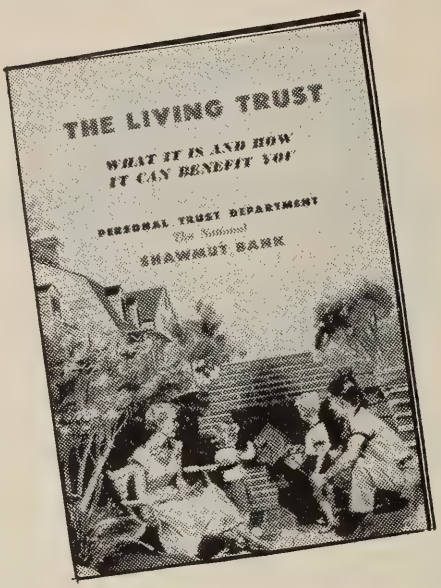
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Several days ago, Mr. Henry B. Cabot, President of the Trustees of the Boston Symphony Orchestra, received a note from one of the regular season subscribers to the concerts. The note was occasioned by this year's opening of the "Friends of the Boston Symphony Orchestra" fund-raising campaign.

In part, it read as follows:

"Certainly I'm going to send my contribution to the Symphony this year - - it's something I pay with all the pleasure in the world - - much more satisfying than paying taxes. I like to hear the results too and I pat myself on the back and think if I hadn't sent in my check, I might not be hearing quite as beautiful a trumpet note or listen to Doriot Anthony playing that flute run . . that's just for me! . . ."

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The rehearsal by this Orchestra on Thursday, December 19th, will be opened to the public. For the program, see page 3 of cover.

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SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by subscribers to the Boston and Cambridge concerts of the Boston Symphony Orchestra, and by members and Friends of the Orchestra, will take place January 3–11. Paintings should be delivered to Symphony Hall on Monday or Tuesday, December 30 or 31. Application blanks may be had at the Friends' Office.

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OUR SYMPHONY BROADCASTS

In addition to the broadcasts of the four series of Boston concerts in Boston as indicated in this program book, regular broadcasts of the Saturday evening concerts are now being given over an extensive area.

WXCN (101.5) in Providence has established the broadcasts of the Saturday concerts over their FM concert network. This includes station WHCN (105.9) Hartford, and covers the greater part of Connecticut as well as Springfield, Massachusetts. Another station of this network is about to be established in Boston and may be in operation before the new year. This is WBCN (104.1). The transmitter will be in the tower of the John Hancock building with a power of 20,000 watts and a beam with a seventy-five mile radius. Through these three stations all of Connecticut and Rhode Island, all of Massachusetts except the northwest corner, parts of Maine, and New Hampshire, will be covered. A plan to establish still another station on the top of Mt. Washington will, if realized, include the entire New England territory up to the Canadian border.

In addition to station WXCN in Providence, an affiliated station WPFM (95.5) will carry the program.

The broadcasts by station WQXR (AM and FM) in New York City are being fed to affiliated stations throughout New York state and into part of Pennsylvania. In the case of two cities —Philadelphia and Rochester—the Boston Symphony broadcasts will be heard via two FM stations, WFLN Philadelphia and WRRE Bristol Center, New

(Continued on page 43)

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Fourth Program

TUESDAY EVENING, DECEMBER 10, *at* 8:30 *o'clock*

BRAHMS.....Academic Festival Overture, *Op.* 80

MENDELSSOHN..Symphony No. 5 in D minor, "Reformation," *Op.* 107

Andante; Allegro con fuoco

Allegro vivace

Andante

Chorale: Ein' feste Burg ist unser Gott (Andante con moto); Allegro vivace; Allegro maestoso

INTERMISSION

SESSIONS.....Symphony No. 3

I. Allegro grazioso con fuoco
II. Allegro un poco ruvido; Più mosso e appassionato — Tranquillo
III. Andante sostenuto e con affetto
IV. Allegro con fuoco

WAGNER.....Prelude and Love-death from "Tristan und Isolde"

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ACADEMIC FESTIVAL OVERTURE, *Op.* 80

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The overture was composed in 1880; first performed January 4, 1881, at the University of Breslau.

The orchestration: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, bass drum, timpani, cymbals, triangle and strings.

BRAHMS' two overtures, the *Akademische Fest-Ouvertüre* and the *Tragische Ouvertüre* were composed in one summer — in 1880 at Bad Ischl. It was his first summer in this particular resort, and although he was somewhat discouraged by an abundance of rainy weather, its charms drew him again in later years (1889–96). "I must give high praise to Ischl," he wrote to Billroth in June, 1880, "and although I am threatened only with one thing — the fact that half Vienna is here — I can be quiet here —and on the whole I do not dislike it." Which is to say that Ischl had already become the gathering point of a constant round of cronies from Vienna. Brahms' friends of course would scrupulously respect the solitudes of the master's

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mornings — the creative hours spent, partly in country walks, partly in his study. Later in the day he would welcome the relaxation of companionship — of conversation to an accompaniment of black cigars and coffee, of mountaineering (Brahms was a sturdy walker), or of music-making together.

When the University at Breslau conferred upon Brahms, in the spring of 1879, the degree of Doctor of Philosophy, the composer responded in kind, and made the institution the handsome present of an overture on student airs. Presents of this sort are not to be unduly hastened when artistic good faith and the heritage of the musical world are considered. Brahms composed and destroyed another "Academic" overture before this one, if Heuberger is not mistaken. The performance came the following January, when Brahms conducted it at Breslau, while the Herr Rektor and members of the philosophical faculty sat in serried ranks, persumably gowned, in the front rows.

It goes without saying that both Brahms and his overture were quite innocent of such "academic" formality. It is about a tavern table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he



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THAT the score of Hector Berlioz's "Romeo and Juliet" includes this note from the composer: "The public has no imagination. Therefore works that are addressed to the imagination have no public. The following scene being of this sort, I think it must be omitted when this symphony is performed for any but an elite audience—that is, 99 times out of 100."

DID YOU KNOW that Mlle. Nadia Boulanger was the first woman to conduct the Boston Symphony (1937-38 was the season). When she was asked to comment on this precedent-shattering event, Mlle. Boulanger replied in her highly individualistic English: "When I am making my job I do not consider that I am a woman... I was born so and it does not now astonish me."

DID YOU KNOW that when Jenny Lind was making a triumphal tour of the U. S. in 1850, Boston had no auditorium large enough for P. T. Barnum's taste. Consequently she sang in the Boston and Fitchburg Railroad Station, a stupendous Gothic edifice with miserable acoustics. At the last performance, a huge crowd of ticket-holders, both inside and out, nearly rioted in panic and chagrin. Nevertheless, when the station was razed, one of its great crenellated towers was removed piece by piece and re-erected near Highland Light on the Cape, where it still stands as a memorial to Miss Lind's performance.

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had tasted something of this life at Göttingen when, as a younger man, he visited with Joachim, who was studying at the University. Brahms did not forget the melody that filled the *Kneipe,* inspired by good company and good beer. Student songs, with their *Volkslied* flavor, inevitably interested him. He found use for four of them. *Wir hatten gebauet ein stättliches Haus* is first given out by the trumpets. *Der Landesvater* (*Hört, ich sing' das Lied der Lieder*) is used rhythmically, delightfully developed. The *Fuchslied* or Freshman's Song (*Was kommt dort von der Höh'*) is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed "a very jolly potpourri on students' songs *à la Suppé,*" Kalbeck inquired jokingly whether he had used the "Fox song." "Oh, yes," said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the "leathery Herr Rektor," and Brahms answered: "That is wholly unnecessary." Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn, *Gaudeamus Igitur.*

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SYMPHONY NO. 5, "REFORMATION," IN D MINOR, *Op.* 107

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg on February 3, 1809; died at Leipzig on November 4, 1847

Mendelssohn composed his "Reformation" Symphony between the autumn of 1829, and April, 1830 and first performed it at a concert in the *Singakademie,* Berlin, November 15, 1832. The score was published posthumously in 1868 and, performed in many cities in that year, was first heard in the United States at a concert of the Handel and Haydn Society in the Boston Music Hall on May 9, Karl Zerrahn conducting. The symphony has been performed at the concerts of this orchestra January 20, 1882, November 2, 1883, March 12, 1886, January 2, 1920, March 29, 1945, and February 10–11, 1950.

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings. A serpent doubling a contra-bassoon is indicated in the last movement.*

* The serpent, obsolescent at that time, was used in the sixteenth and seventeenth centuries to accompany plainsong in churches. Marin Marsenne, in his "*Harmonie Universelle*" (1636–37) claimed that the serpent, even when played by a boy, could well support "the voices of twenty robust monks." It may have been on account of the religious association that Mendelssohn introduced the serpent in the bass of his orchestra for the chorale (however, he used a serpent in his "Sea Calm and Prosperous Voyage," and also in his "St. Paul"). The serpent, once a popular brass bass (to which family it belongs by virtue of its cup mouthpiece) was last heard in military bands, but was abandoned, largely because it was so awkward to carry.



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When Mendelssohn composed his "Reformation" Symphony in North Wales in September, 1829, he had in mind the celebration planned in Germany for the following year of the Tercentenary of the Augsburg Confession, the drawing up of the Constitution of the Protestant faith in June, 1530. The composer used in the introduction to the first movement the so-called "Dresden Amen," otherwise known to us as the cadence of the Eucharist motive in Wagner's "Parsifal." Each composer had undoubtedly heard, while living in Dresden, this response of Roman Catholic sources, then familiar in the churches of the Saxon capital. It exists in two forms, and the cadence with the familiar rising sixths was used by both composers. The chorale attributed to Luther, *"Ein' feste Burg ist unser Gott,"* becomes the subject of the introduction to the Finale. It appears at the beginning, first heard from the solo flute. It undergoes proud returns in the body of the movement, in augmentation. The old chorale melody which Mendelssohn resurrected differs from the form

---

Cecil Forsyth, in his invaluable book on orchestration, describes its legendary virtues and obvious deficiencies, and concludes: "The old instrument presented the appearance of a dishevelled drain pipe which was suffering internally." Now, the serpent is to be found in glass cases, seen but not heard. There are two specimens in the Casadesus Collection of the Boston Symphony Orchestra.

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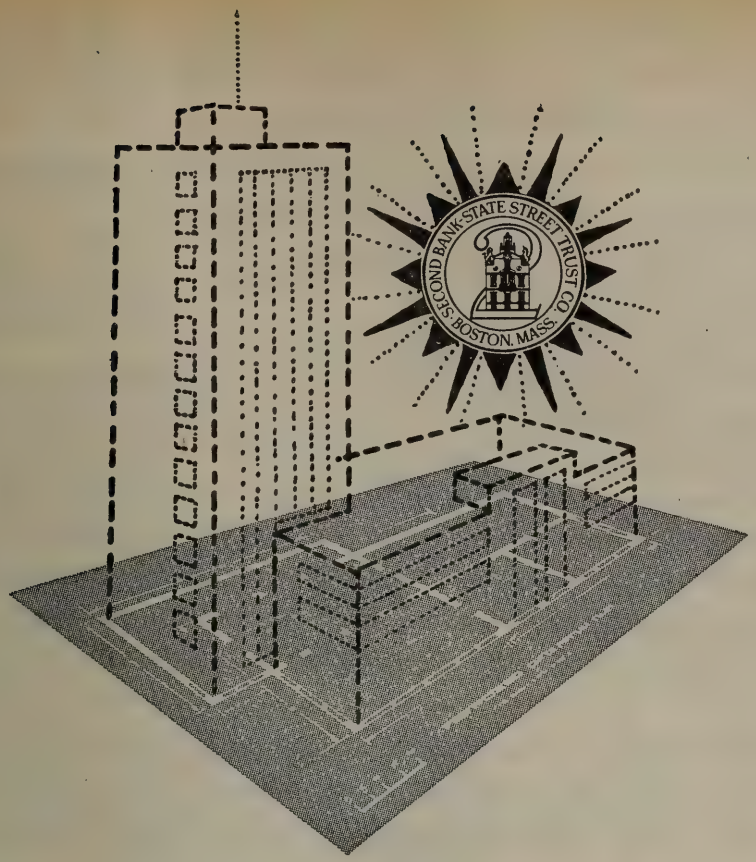
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familiar to us in Bach's arrangement of the chorale and his Cantata based upon it. When the "Reformation" Symphony was generally made known to the musical world in 1868, enthusiasts first remarked that the use of the Roman Catholic response, the "Dresden Amen," in the introduction to the first movement was followed by an Allegro con fuoco of "ferocious sectarian struggle." The emergence and ultimate prevalence of the chorale at the end of the Symphony fitted into their picture, but the airy middle movement did not. They could do no better than point to the fact that Mendelssohn had not specifically called it a "scherzo" in his score.

When the celebration of the anniversary failed to take place in 1830, Mendelssohn was apparently relieved. He wrote to Dorn in June: "Perhaps it is as well for some reasons that the performance has been postponed, for it occurred to me afterwards that the chorale part and the other Catholicisms would have a strange appearance in a theatre, and that the Reformation song would not sound very well at Whitsuntide."

One curious fact about Mendelssohn the composer, often remarked by his friends, was his ability to carry a new score in his head, remembered in every detail. Mendelssohn's friend Eduard Devrient has

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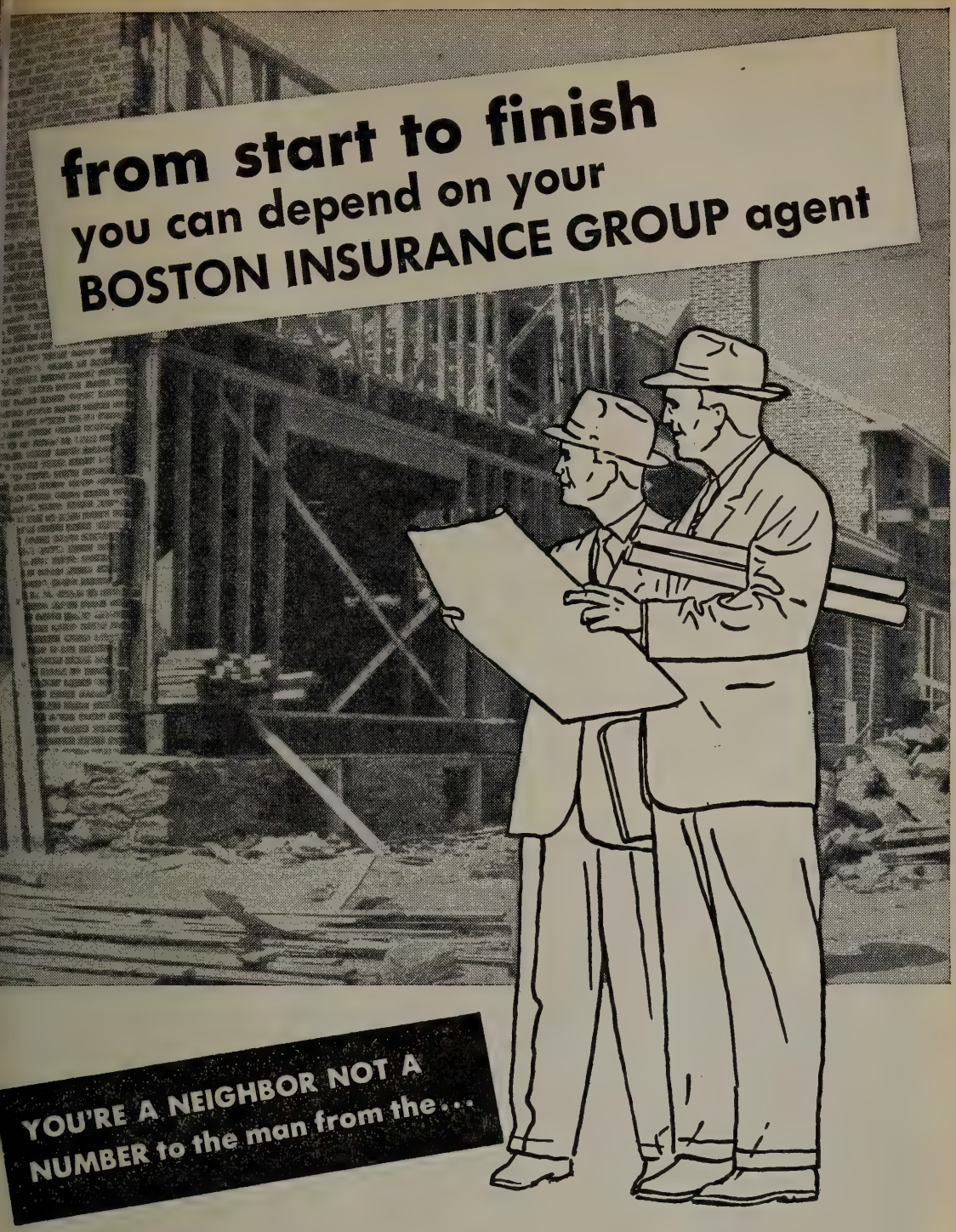
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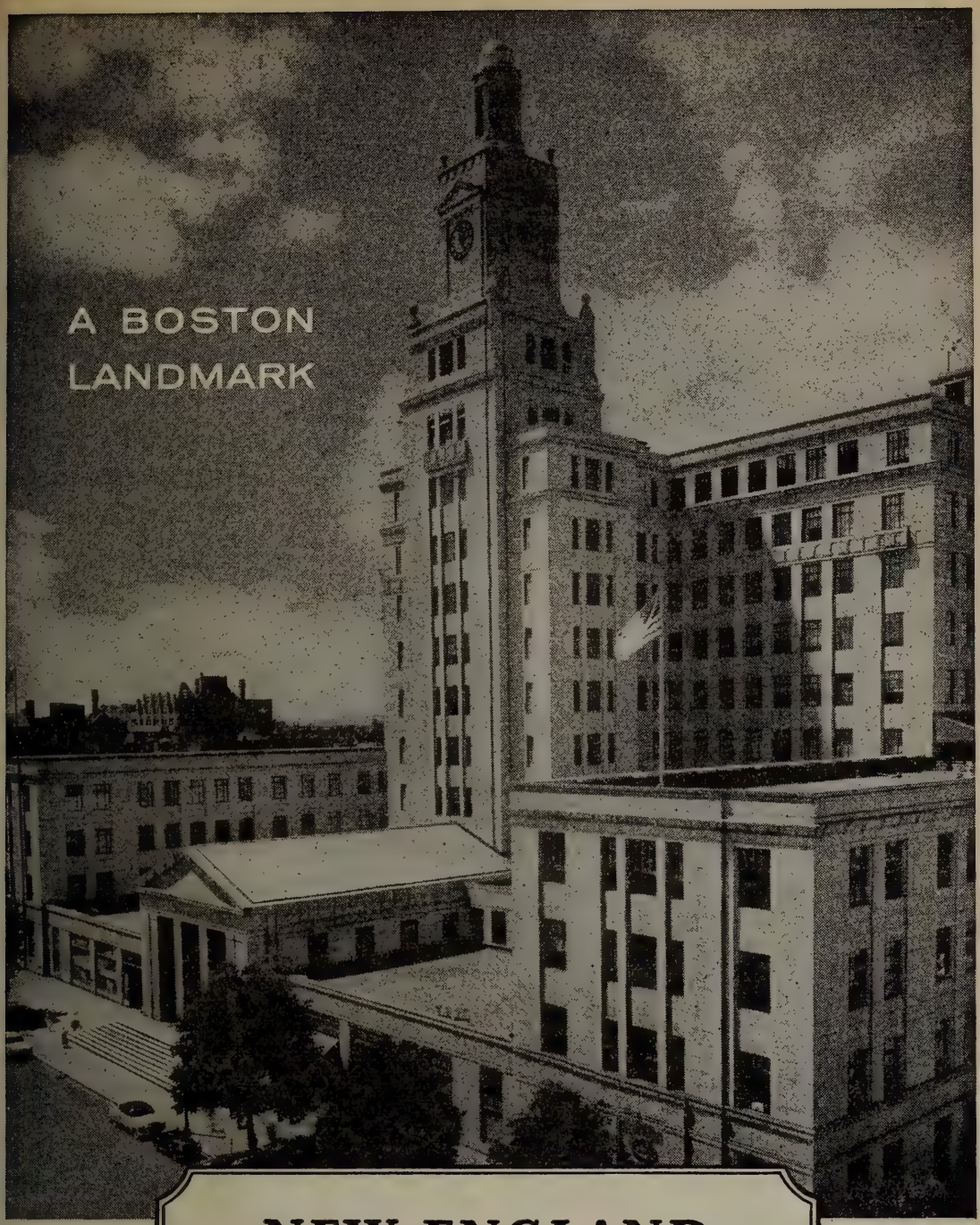
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written in his "Recollections" of Mendelssohn that the composer talked over the plan of the "Reformation" Symphony freely in the year of its composition and played the leading subjects to him. "With the greatest expectations I saw the work arise. In this work he tried a strange experiment in writing down the score, which I had scarcely deemed practicable. It is well known that scores are generally written by noting down only the bass, the leading phrases and effects in their appropriate lines, thus giving a complete outline of a movement, and leaving the remainder of the instrumentation to be filled in afterwards. Felix undertook to write bar by bar, down the entire score, the whole of the instrumentation. It is true that he never wrote out a composition until it was quite completed in his head, and he had played it over to those nearest to him; but nevertheless this was a gigantic effort of memory, to fit in each detail, each doubling of parts, each solo effect barwise, like an immense mosaic. It was wonderful to watch the black column slowly advance upon the blank music paper. Felix said it was so great an effort that he would never do it again; he discontinued the process after the first movement of the symphony. It had proved his power, however, mentally to elaborate a work in its minutest details."

The fact that Mendelssohn could so clearly visualize an unwritten score is not the only remarkable thing about the way he composed. The





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summer which produced the "Scottish" and "Reformation" Symphonies and the "Hebrides" Overture would surely have been a summer of postponement for any usual young man of twenty, whatever his abilities and ambitions. He then went to England as the first venture in his pilgrimage to see the world with the avowed purpose of generally broadening himself. Between visits to London, where he conducted and played the piano, he had time to travel about Scotland, taking in every historical relic, sketching scenery, and describing his experiences at great length in letters to his family in Berlin. During all this time he was being perpetually entertained and responded in kind. Where he found leisure to dream out his scores it would be hard to say. It is often true that a composer's outward life, although recorded in great detail, quite fails to account for the secret creative life of the artist.

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ENTR'ACTE

A NEW SYMPHONY

ROGER SESSIONS *has kindly written the following remarks about his new Third Symphony for this publication:*

The dedication to the memory of Serge and Natalie Koussevitzky means a great deal to me, and the work is in a very real sense a very warm and deeply felt tribute to them. It is unnecessary to dwell on the great and obvious debt which all composers, and indeed all musicians, in the United States owe to Koussevitzky, whose rôle in the development of music, and in the recognition of composers, in this country it would be impossible to overestimate.

In another and equally real sense the work is a tribute to the Boston Symphony Orchestra — not only for its pre-eminence among our orchestras but because it has furnished me with some of my most important musical experiences. For four very important years — 1911 to 1915 — I heard the orchestra at least once a week, and very frequently twice or even three times; and in the following years I travelled frequently to Boston, to hear programs of special interest to me. These were impressionable years of adolescence, which left me memories which are still vivid and concrete — both of the classics and of the contem-

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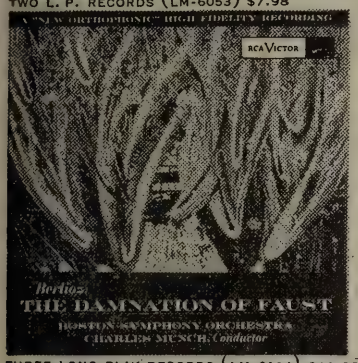
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porary music of that time. I realized long ago that my whole conception of orchestral sound and all that goes with it were formed by those experiences; and have often said that all of my orchestral music, which now includes eight major works, has been written essentially for the Boston Symphony as I heard it then.

My Symphony is larger in conception and scale than the First, and does not contain the sharp and even violent contrasts of the Second. In saying this I am simply noting a difference in character, not implying a fundamental change of artistic direction. I regard this symphony as belonging very definitely among a series of works which began with my Second String Quartet (1951). It contains new elements, however, even with respect to these works.

As far as the symphony itself is concerned, I feel, as I have always felt, reluctant to write extensive program notes for my own work. I do not, to begin with, consider it of any value to try to describe what is sometimes called the "emotional content" of a musical work. Of course, very many feelings, impressions, and experiences lie behind a composer's musical vision; but the work itself – any work – achieves by its very nature an autonomous existence; it becomes something

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quite independent of those specific feelings, and arouses in the listener feelings which are molded by the latter's own experience. What the composer actually conveys in the music cannot be elucidated; this can be really approached only through listening to it. Possibly when a piece has become quite familiar, interpretative comments can be of interest and value; but the music must first of all be heard, and make its impact unaided. In the case of this symphony the indications furnish a key to the performer and perhaps in the same sense to the listener. I can add too that the third movement is of a generally elegiac character. But I believe this is clear in the music itself, and I actually decided against giving it the general title "Elegy" which I considered for a while. I felt that this would tend to lift it out of the framework of the symphony as a whole. This larger framework was in my mind from the first moment of conception; actually, as has happened in the case of a number of my works, the opening measures of all four movements were all sketched, in rapid succession, at one sitting, and have remained virtually unchanged since that time.

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new music, either. These matters are essentially the affair of composers themselves, and I find that much misunderstanding has been created by the indiscriminate tossing about of technical terms. These can, at best, have no meaning except in the light of careful and precise elucidation, which is inevitably boring to the listener.

A great deal of confusion, for instance, has been created by the use of the word "atonal" in connection with certain tendencies in contemporary music. The term was originally coined in a frankly polemic spirit, and was then taken up by partisans on both sides of the fence. Actually there is no such thing as really "atonal" music. The relations between tones are the same as they always have been. Composers — all composers — are as aware of these relationships as ever, and write their music as much in terms of the relationships as they have ever done. To point this out is not to minimize the changes which have taken place over the last hundred years — a "transitional" period, possibly, but one of great and genuine creative richness and exuberance. It is simply to point out that these changes have yet to be fully or accurately defined. This is inevitably so; theory must always follow, not precede, creative practice; and it is musical theory, not practice, which is involved here. Meanwhile music must be listened

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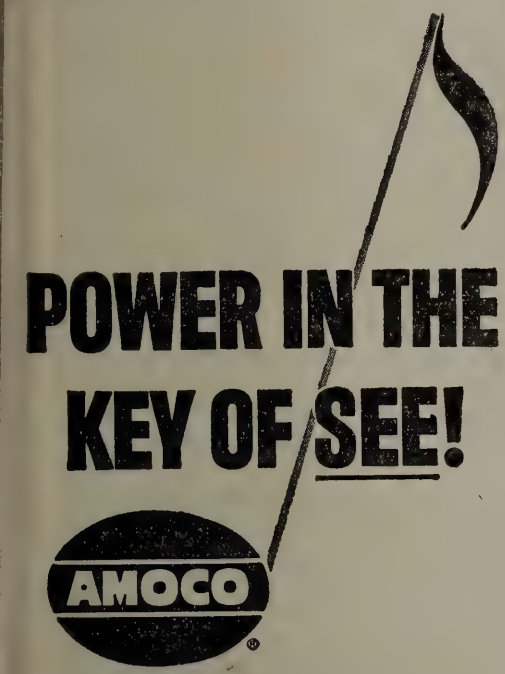
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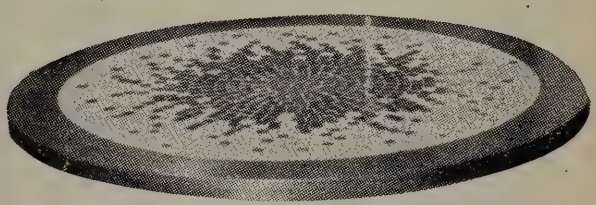
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to, as it has always been, without preconceived ideas or forced attitudes.

It is not that these matters are especially esoteric — it is easy enough to explain them if one has plenty of time. But what contemporary music demands is simply — to quote a highly esteemed friend and colleague of mine, the Spanish composer Roberto Gerhard — a "willing ear"; an ear, that is, willing to make the effort which any fresh experience, of music or anything else, demands. In the absence of a willing ear, knowledge of the processes is no help at all; and at the very best it is actually a hindrance unless such knowledge is both precise and fully digested through direct experience.

Furthermore, my own experience is that while, not only as a composer of nearly fifty years' practice, but as a teacher as well, I am quite aware of the processes while I am at work, I find myself disinclined to remember them after the work is finished.

Actually, just after finishing a work I sometimes find myself confronting an experience which used to be very disconcerting until I discovered — by comparing notes with composers and performers alike — that it is a quite common experience among composers, and precisely the most mature and practiced ones. I have found that for a quite considerable time others seem to "understand" my music more readily than I do myself. What this means is that a composer who has just finished a work has to slough off his memory of the process of composition and that, until he has accomplished this, he may easily tend to be over-aware of details, and to miss the forest for the trees.

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Now that the 4th New England *Hi-Fi* Music Show is history and all the machines have been entirely silenced (or at least have their volume under control), certain observations are in order. To organize them, Radio Shack Corp. has appointed Nipper — the RCA-Victor pooch who hears everything *His Master's Voice* says — to write this month's notes. As follows:

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Die Meisterspieler

As often as we've heard Wagner at the corner of Mass. and Huntington, we've never 'til now been able to bring it home alive and in one piece. On *LM-2119* Munch and Victor do consumate justice to the Tannhauser Overture, Siegfried's Rhine Journey and the Magic Fire Music from Die Walkure. Also the Venusberg Music, the same having inspired a certain Botticelli to whip up a jacket illustration showing Venus with her tresses blowing in the direction of our viola section. For a pittance ($3.98 *list*) you may share our enthusiasm for *LM-2119*.

ENTR'ACTE

WAGNER STILL TRIUMPHANT

By NEVILLE CARDUS

(Quoted from THE MANCHESTER GUARDIAN WEEKLY, October 17, 1957)

IT IS possible, as our senior and greatest music critic has demonstated, for a man to remain a perfect Wagnerite throughout a long life, but many of us are made weaker than Mr. Newman, so we faint at times by the way, if we do not actually backslide. We find, in particular, that a journey through "The Ring" is often a trying pilgrimage, apparently unending, with the same view returning, while all the time our boots seem more and more to fill with peas. The music is repetitive, the leitmotiv principle is productive of mechanical statement and transition. Wagner composes at the top of his voice (so the general indictment runs, then we are rendered silent and put off our guard by the solemn strains of Brünnhilde's warning to Siegmund, or our ears are allured by the chamber music of the Sieglinde-Siegmund scene in Act I of "Die Walküre"). But on the whole "The Ring" makes severe claims on a mind, taste, and æsthetic of definitely modern nurture. Wagner has few reticences, leaves nothing to the imagination; he is fulsome, prolix, too overwhelmed, too much suffused by genius to pick and choose from his own treasure house.

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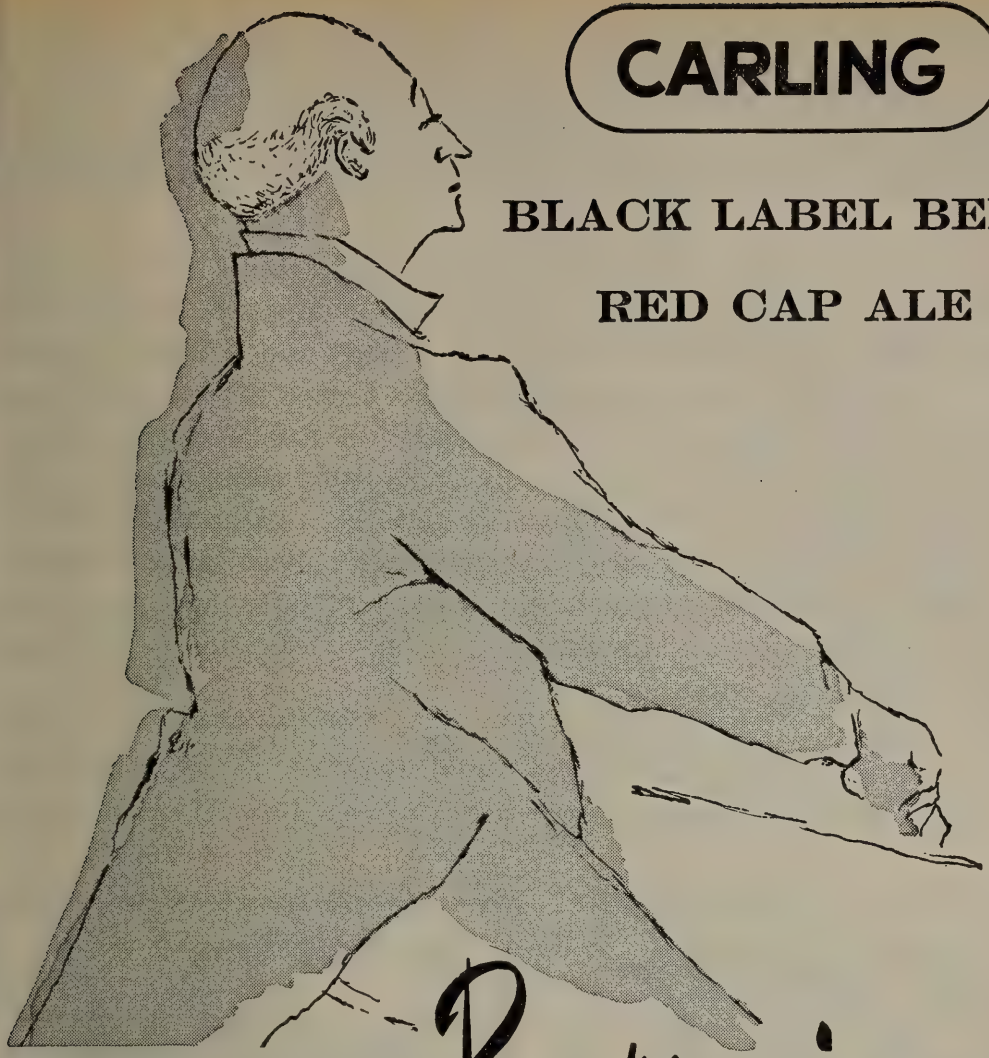
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There was never a time that somebody wasn't reacting against Wagner. And the reactions were not led by young music critics, but, more important, by men of recognised stature and genius and authority — Nietzsche had his revulsion, Debussy and Tolstoy, too, and hosts of others whom Wagner would have recognised as worthy opponents and haters. "He has been displaced. A new music has come into being," wrote the American critic Paul Rosenfeld thirty-five years ago. Artur Schnabel called Wagner a "swimmer," soon to be drowned in the seas of his "own so-called continuous melody and harmonic transitions." For nearly a hundred years whole oceans of reactions have beaten wave on wave against Wagner and they have receded and lo! the great ship sails on in the now more amenable and flowing seas. What other composer could so long withstand entire schools and movements of animosity, could so long set changes of fashion at defiance, go his ways impervious to inevitable changes of taste, and remain to this day a terrific force and fascination not only to the old and broken-in but to the new generations?

What is the secret, by what power does Wagner override critical assault on him, and compel unconditional surrender to him, year after year? Any announcement of a performance of "The Ring" means a

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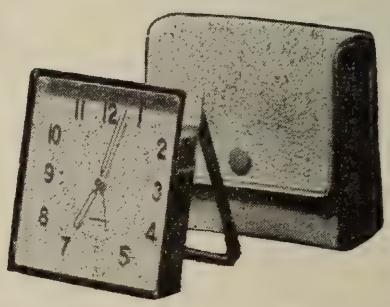
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sold-out opera house "months in advance." He demands that an audience mainly compact of the world's workers attend to him at six o'clock in the evening, to remain under his spell for five hours or thereabouts, unrefreshed except for a dubious and quickly snatched sandwich. Gone the nights at Covent Garden when a "Ring" audience was liberated for an hour to dine at some ease. Wagner's tryranny in fact grows, not decreases; it becomes more and more insistent on unconditional surrender. He even expects us often nowadays to give ourselves to him utterly, in spite of a wholesale shortage of great Wagnerian singers. We are lucky this year to be able to hear a Brünnhilde of radiant promise, to hear a Wotan of majesty, and to revel in a Mime as well acted and sung as any seen and heard at Covent Garden since Hans Bechstein. And Covent Garden is more than lucky when Kempe conducts "The Ring" there, though some of us, who are old enough to know better, are too eager to announce him already as a great Wagner conductor. As Mrs. Gamp says, let us not "procipitate."

The secret of it all is so simple that no sophisticated critical explanation will get near it. It has nothing to do with the Wagnerian æsthetic of music drama. The appeal of "The Ring," I am assured

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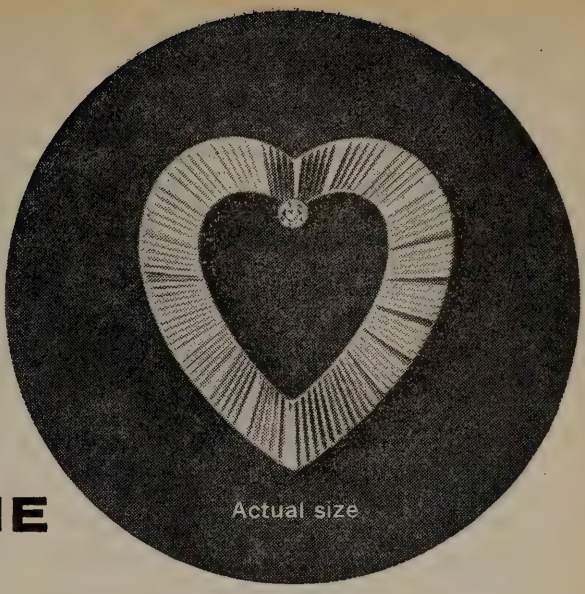
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I fancy, has not occurred to his critics. It is generally assumed by them that the present time, with its scientific preoccupations and non-romantic attitudes, is allergic to Wagner. On the contrary, the feeling and climate, away from the cliques, are extremely susceptible to Wagner. For long the public have been rationed on stuffs much too fine, if not too good, for human nature's daily food – bloodless stuffs, of the intellect theoretical, untouched by mortality. With the customary instinct the public have turned to Wagner, attracted by his dramatic genius and the range of it. In time they may discover the deeper significances. It is not on the strength of music alone that Wagner has conquered and defies dethronement. It is not by music suitable to abstract analysis or by music that sounds well on the harpsichord that Wagner has maintained his hold not only on the crowd but on some penetrating minds not particularly interested in music *qua* music. Wagner was among the greatest and completest of musicians and needs study as such. But there was more to him than that.

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(Continued from page 4)

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• •

THE COMMISSIONED WORKS

The coming performance of Sessions' Symphony will be the ninth in the succession of the works commissioned for the 75th Anniversary of this Orchestra. Martinu's Symphonic Fantasies was the first to be performed, in the Spring of 1955. In the anniversary season, 1955–56, the following works were performed: Copland's Symphonic Ode, Hanson's Elegy, Milhaud's Sixth Symphony, Petrassi's Concerto for Orchestra, Piston's Sixth Symphony and the Eleventh Symphony by Villa-Lobos. Einem's Symphonic Scenes was played in the second week of the present season.

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The Symphony is dedicated to the memory of Serge and Natalie Koussevitzky. It is scored for 2 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, harp, celesta, and strings. The percussion is as follows: xylophone, vibraphone, tambourine, cymbals, snare drum, tam-tam, military drum, Chinese wood blocks, small Chinese drum, bass drum, and triangle.

ROGER SESSIONS' First Symphony, completed in 1927, had its first performance by this Orchestra, under the direction of Serge Koussevitzky. His Second Symphony was first performed in 1946 by the New York Philharmonic-Symphony Society, Dimitri Mitropoulos, conductor. The only other previous performance of this composer's music by the Boston Symphony Orchestra was when Pierre Monteux introduced to these concerts the orchestral suite from *The Black Maskers,* January 28, 1955.



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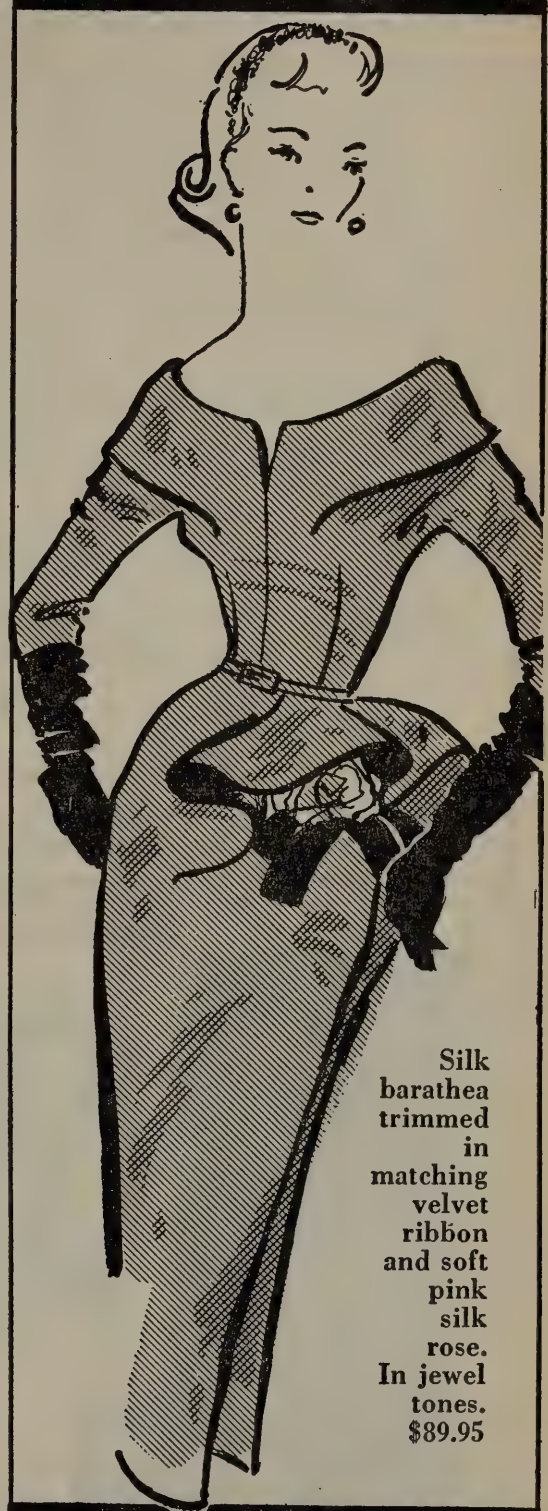
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The composer has provided the following description of the new Symphony: "The first movement is in three large sections, which may be compared approximately to the three sections of a classic 'Sonata' form. The first and last of these sections are composed — like the 'Sonata' — of two contrasting groups, of which the second begins with a melody for oboe. These two groups are varied, though readily recognizable, in the 'recapitulation.' The middle section introduces new elements, is stormier in character, and less concentrated in pace.

"The second movement is likewise in three sections — corresponding to the three sections of the classic 'minuet' or scherzo. Here again, however, the third section is a variant, not a repetition, of the first. The middle section, or 'trio,' is quite simple in conception; it is essentially a dialogue consisting on the one hand of florid and agitated declamatory passages for violins, over trombones in unison, answered by much quieter phrases (*tranquillo*) in the wood-winds and horns.

"The third movement is based on two contrasting themes — (1) clarinet, harp, and muted horns; (2) violins, answered in imitation by 'celli — connected by a passage given at first to muted trombones, which assumes each time a different character and greater importance in the two variations which follow. The first of these variations leads to a big climax. The movement ends with a return of the music and the coloring of the opening measures.

"The final movement is built of five sections, separated clearly by quiet and relatively static passages, in which various orchestral colors

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are played off against each other, and the persistent recurrence of short motifs, of sometimes purely rhythmic character, maintains the pulsation. Once again variation is the guiding principle; the third and fourth sections are extended variations of the first and second, respectively. Each of the two main sections contains a number of elements proper to itself. The final section is a kind of 'coda' which brings back in summary form the various elements of the opening section.

"The above description is entirely *ex post facto* and not the outline of a preconceived plan. I would like to make clear, too, that I speak of analogies to so-called 'standard' forms (which are in reality anything but 'standard'!) purely for convenience; the real forms in contemporary music are actually quite different both in principle and in effect. The basic patterns which music can take are really very few in number, if one thinks of them in what are after all the primary terms of repetition and contrast; but they can be applied in an infinite number of ways. Today, for reasons which I think are quite clear in fact, though perhaps intricate in theory, the principle of exact repetition no longer works as it once did; it simply does not suit the materials of contemporary music as it did in former periods. Hence the inevitable importance, today, of the principle of variation. Some degree of repetition is always necessary for structural purposes; and the larger the design, the more important the rôle which repetition must play." • •



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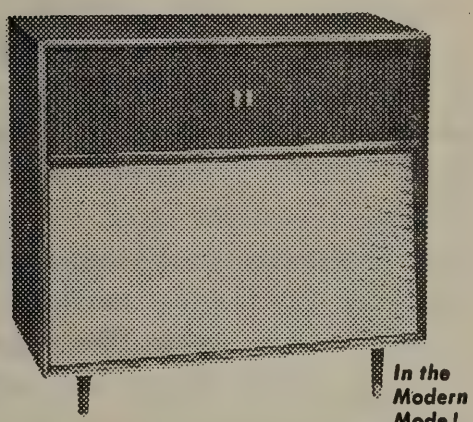
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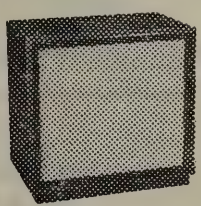


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A glance at the record of Roger Sessions' career shows that he has composed at fairly regular intervals, but slowly and with evident discrimination, writing few works in any one category. The list to date shows one opera (*The Trial of Lucullus,* 1947), a suite of incidental music (*The Black Maskers,* 1928), a violin concerto (1935), two string quartets (1937, 1951), two piano sonatas (1930, 1946) a duo for violin and piano (1942), chorales and chorale preludes for organ (1924–1938), a sonata for violin unaccompanied (1953). His most recent works are the *Idyll of Theocritus,* for Soprano and Orchestra (1954), Mass for the Fiftieth Anniversary of Kent School (1955), and a piano concerto (1956).

The sum of his music to date prompts the thought that a handful of scores written on the basis of withholding nothing less than one's utmost can be of more value to the world at large than a barrelful more casually produced at any bidding. Artists differ, of course — facility, sometimes fatal, has sometimes proved happy. Great pains have sometimes produced music stillborn — they have at other times produced the noblest music of all.

Simultaneous with the record of Sessions' creative career is his teaching career. Since the earlier years of his sojourn in Europe,

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assimilative years surely, he has been active as a teacher, notably at Princeton University, where he now holds a professorship, and at the University of California, where he held a similar position from 1945 to 1951. His pupils attest that he is invaluable in imparting the ways of his art and stimulating individual expression. He has evidently found a sense of satisfaction and achievement in teaching (aside from its necessity, bread-and-butter wise, to almost any incorruptible composer), but he once wrote:

"First, everything stands or falls on my music. I am first and foremost a composer, and all my ideas (even about teaching) derive their essence from my experiences as a composer, and my first-hand knowledge of a composer's psychology. Any value which these ideas have derives directly from that knowledge and is entirely illusory apart from it. . . . I am not a pedagogue, and if I am a good teacher at all it is not because I have the patience or the energy to formulate principles or theories or methods of teaching, but because I have a fairly large amount of experience and intuition, gained from production, and a capacity for awareness."

Roger Sessions as a small boy in Massachusetts where he grew up (in Hadley) and attended school (at Kent) was precocious mentally and musically. He graduated from Harvard College in 1915 at the age of 18. I knew him at college and was more or less swept along by his zeal for his gods at the time – Wagner, Strauss, Bruckner. A magazine, the *Harvard Musical Review,* served principally as a receptacle

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for the testing out of its editors' opinions and soon collapsed for want of readers (and advertisers). Brahms was an unhonored part of Sessions' cosmos at the time. His intolerance – his musical loves and hates – were no doubt guided by some inner urge to absorb what he needed. Later his idols were Franck, d'Indy and the Schola Cantorum. After Harvard he studied with Horatio Parker at the Yale School of Music. Since his gods then had become such challengers as Schoenberg and Stravinsky, whom he defended with loyalty to the courageous forefront of his art, it is to be doubted whether Professor Parker, helpful as a technical adviser, could have been congenial in matters musical. In 1917 Sessions became a teacher at Smith College and thence went to Cleveland to study with Ernest Bloch, later teaching as his assistant at the Cleveland Institute of Music. He admits to great admiration for Bloch and invaluable guidance from him. When Bloch left the Institute as the result of a disagreement and an explosion, Sessions left too. From 1925 to 1933 he spent most of his time in Europe, profiting by the opportunity for study and creative work from fellowships (Guggenheim, The American Academy in Rome, and Carnegie). In New York he joined with Aaron Copland in the Copland-Sessions Concerts. He has been active in the League of Composers (ISCM). [COPYRIGHTED]



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By RICHARD WAGNER

Born at Leipzig on May 22, 1813; died at Venice on February 13, 1883

Wagner wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March, 1859, and the third act in Lucerne in August, 1859. The first performance was at the *Hoftheater* in Munich, June 10, 1865. The first performance in America took place at the Metropolitan Opera House in New York, December 1, 1886; the first Boston performance, at the Boston Theatre, April 1, 1895.

The Prelude was performed in concert shortly before the opera itself: at Prague, March 12, 1859, Bülow conducting, and in Leipzig, June 1, 1859. Wagner himself conducted the Prelude and *"Liebestod"* several times in concert, having arranged the latter for performance without voice.

The score requires 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 2 trombones and tuba, harp, and strings.

WAGNER'S subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out

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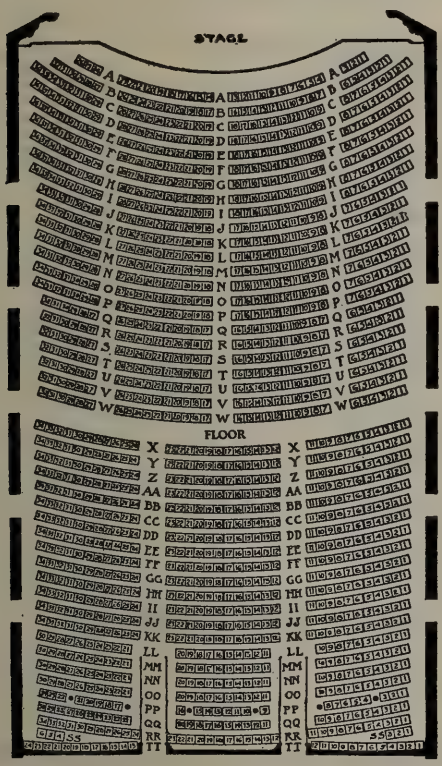
to be. He first thought of *Siegfried* as "light-hearted" and popular, as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung,* was plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than half completed, its creator turned to *Tristan und Isolde* for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful tale of the lovers carried their creator far beyond his expressed musical intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard

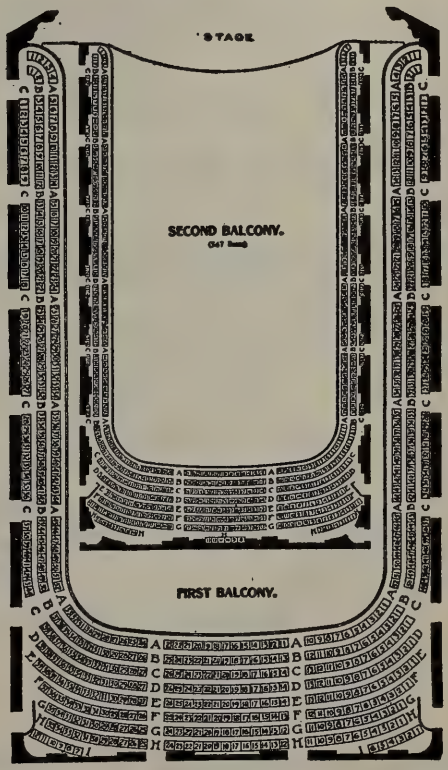
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Ludwig Schnorr von Carolsfeld that problem was solved and the opera accordingly produced in Munich six years after its completion.

• •

The Prelude which, rather than the finale, the composer called *"Liebestod,"** is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the 'cellos in the opening bars has been called "Love's Longing" and the ascending chromatic phrase for the oboes which is linked to it, "Desire." The fervent second motive for the 'cellos is known as "The Love Glance," in that it is to occupy the center of attention in the moment of suspense when the pair, having taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the Prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of "Deliverance by Death," its accents thrown into relief by

* The finale, now known as the "Love-Death," was named by Wagner "Transfiguration" (*"Verklärung"*).



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ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation — "longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance." When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the *"Liebestod."* Wagner preferred *"Verklärung,"* and never was the word used with more justification. Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom, with the death of her lover, the material world has crumbled. Her last words are *"höchste Lust!"* and the orchestra lingers finally upon the motive of "Desire." Wagner concludes: "Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

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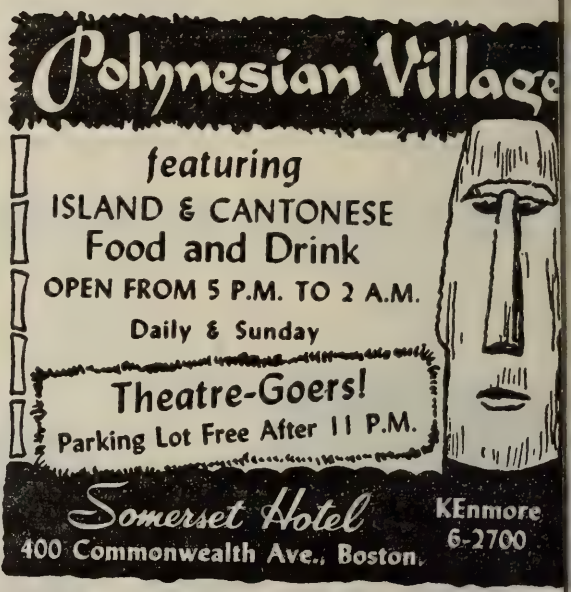
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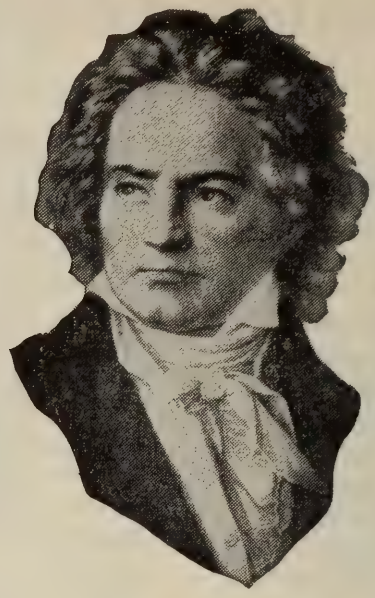
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BACH . . . . . Chorale Variations on a Christmas Song
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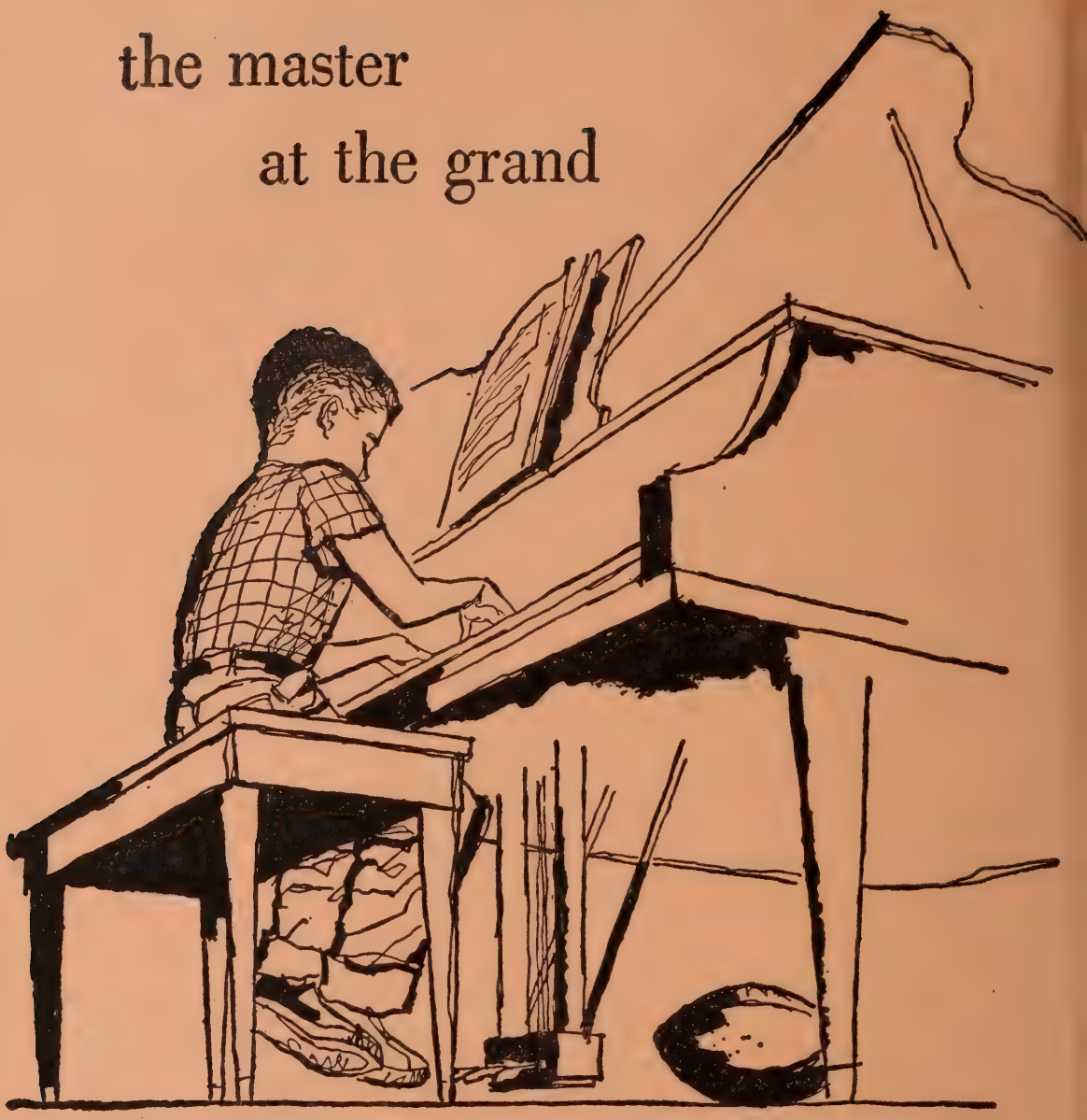
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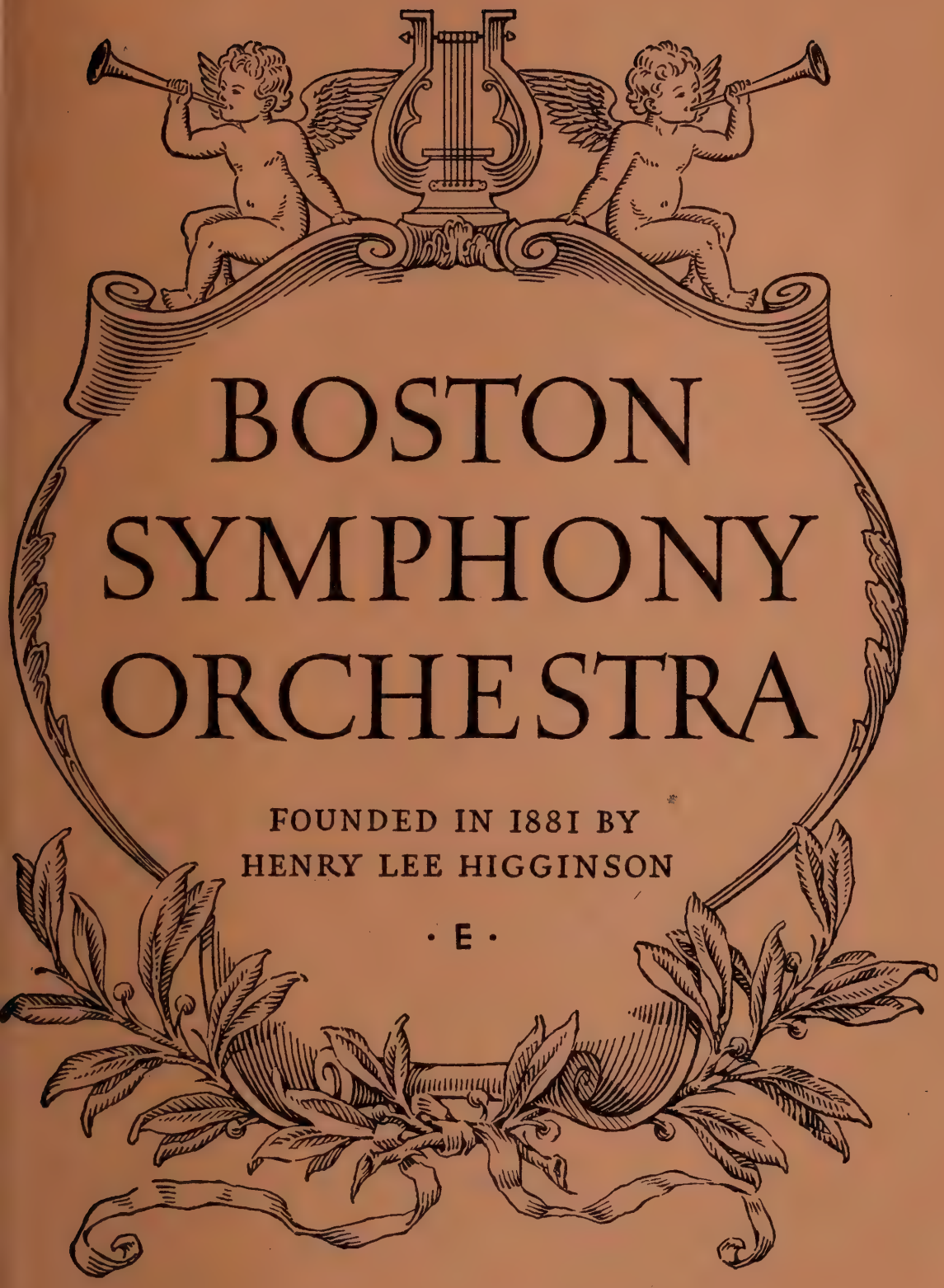


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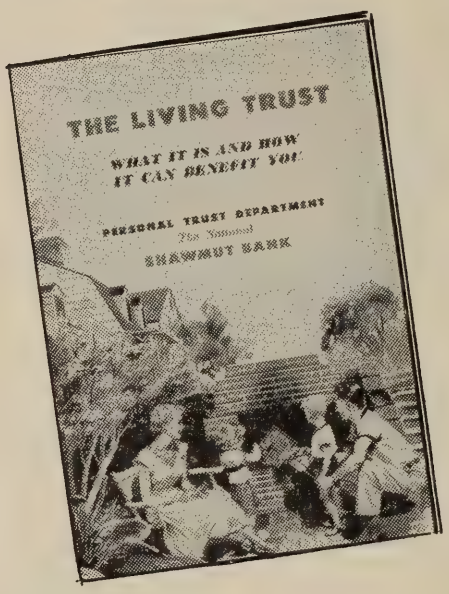
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Pierre Monteux
A Message from Moscow
Open Rehearsal
Charles Munch to Conduct in Israel

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The exhibition of paintings submitted by Boston Symphony subscribers, Friends and members of the Orchestra, is on view in the Gallery this week

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PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he retired in 1952. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Dr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953, and the European tour of 1956. He has conducted notable performances as guest of the Metropolitan Opera Company.

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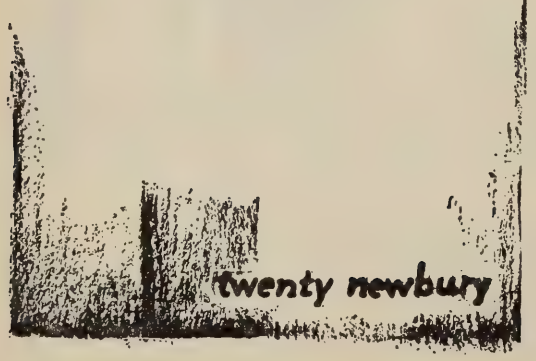
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Your concerts had an enormous creative success and gave us—musicians and listeners—the utmost esthetic enjoyment.

We still remember your marvelous skill as conductor as well as the superb performances of the Orchestra.

These concerts affirm and sustain the significance of the mutual cultural exchange and the importance of art in bringing our peoples toward a common understanding.

In our magazine, "Music of the Soviets," the third issue of 1957, excerpts from your book "I Am a Conductor" have been printed. Many of your thoughts have stirred interest and appreciation among our musicians.

May we ask you to send us a copy of your book for which we shall be very grateful. We have another great hope—that we may meet you in the near future at our concerts with our orchestra.

Please extend our greetings to the artists of your Orchestra. We send our best wishes to you and your colleagues for health, happiness, and success.

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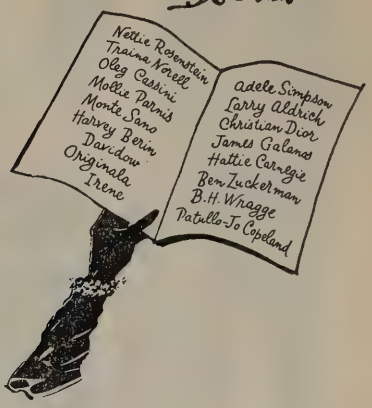
The third of the regular series of Open Rehearsals by this Orchestra in Symphony Hall will be given on Wednesday evening, January 8, at 7:30.

(Continued on page 43)

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PROKOFIEFF . . . . . "Classical" Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

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TCHAIKOVSKY . . . . . Symphony No. 5, in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace

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By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

The first performance of the *"Symphonie Classique"* was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

WRITTEN in 1916–17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the *"Symphonie Classique"* as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

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Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise – so much so that the four movements occupy no more than eleven minutes – about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. *The Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo,* a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale, gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

• •



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In the spring of 1918, Prokofieff took an unusual step for a citizen of Soviet Russia. He obtained a passport from the People's Commissar and made his way to the United States. He was then twenty-seven, a celebrity of a sort in Petrograd and Moscow, a subject for musical disputation there, if by no means for general acceptance. In the Western world he was quite unknown, as was all current music in Russia, excepting what Diaghileff had brought to Paris, and this consisted principally of music by a real emigré, Stravinsky, whom he had drawn into his orbit, and who would never return to his home land. Prokofieff had penetrated to the powerful presence of the impresario, and at his order composed the ballet *Ala and Lolli,* in which Diaghileff sought to draw upon primitive, barbaric Russia as had Stravinsky in *Le Sacre du Printemps. Ala and Lolli* offered another sort of barbarism. Diaghileff, lukewarm, had failed to produce it, and Prokofieff had made his way back to Russia unheard. He had then turned *Ala and Lolli* into an orchestral suite, the *Scythian Suite,* which fresh, stimulating and highly colorful venture into the orchestral field made a sensation in Russia.

In 1918, when Prokofieff first entered America, he was as complete a stranger to us as we were unknown to him. His own country, since the October Revolution, had been quite shut off from the rest of the world. His ambition may have been to build a new fame in unknown

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territory. Nestyev puts down his motive as "the thirst for new impressions, the desire to breathe the fresh, invigorating air of seas and oceans, a persistent and confident striving for world renown."

He made his way laboriously across Siberia, where he was delayed by military skirmishes, to Japan where he lingered for two months, and thence to San Francisco and New York. Having left Russia in May, he arrived in September. He carried with him, according to Nestyev, "the scores of the *Scythian Suite,* the First Piano Concerto, the *Classical* Symphony, and several piano pieces"; also sketches for an opera on Gozzi's *The Love for Three Oranges.* He must have felt fortified in his quest by the comforting awareness of his first-rate ability as a pianist.

In Manhattan, "penniless and friendless," he may well have been appalled at the problem of winning attention. He managed to give a piano recital on November 20, 1918, and on December 10 Modeste Altschuler with his Russian Symphony Orchestra asked the composer to play in his First Concerto, and introduced the *Classical* Symphony. Both occasions brought from the critics remarks typical of that epoch, when music was so tied up with extraneous circumstances connected with its title or its composer, that the musical point was quite missed.



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"Russian chaos in music," "Godless Russia," "Bolshevism in art," "a carnival of cacophony," were remarks waggishly showered upon the strange visitor, as if the adventurous spirit of this artist exclusively absorbed in his art had been prompted by a political ideology. James Huneker, who was sometimes more absorbed in turning a clever phrase than in lending a conscientious ear, called him a "Cossack Chopin," a "musical agitator."

These phrases did not ring out as the clash of weapons in a lusty battle over the rights and wrongs of new music, nor provoke sharp retorts, as had been the case in Petrograd and would be the case in Paris. It must be admitted that public opinion in this country had not yet reached the point of militant factions over such problems.

Prokofieff received better attention in Chicago, probably because the *Scythian Suite,* which achieved a performance under Frederick Stock, is a work too arresting to dismiss offhand. Nevertheless, the critics fell into the same hazy state of misapplication. The *Scythian Suite* was "Bolshevist"; "The red flag of anarchy waved tempestuously yesterday over Orchestra Hall." Prokofieff was a curious exotic to be glanced at with a smile and quickly forgotten. He gave a few piano recitals, but they were little noticed. The Chicago Opera Company

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became interested in his opera project *The Love for Three Oranges,* but the opera was not to achieve a production until 1921. Prokofieff departed, discouraged and unnoticed, for Europe. He returned in 1920 and made a recital tour of California without causing any particular stir in that state. A third visit, in 1921, brought performances of *The Love for Three Oranges* and the new Third Piano Concerto in Chicago; but the Opera, which was produced under the insistence of Mary Garden, and was carried to New York, was not well received there. One wonders whether Prokofieff showed his *Classical* Symphony to any conductors besides Altschuler. This, or his vocal suite, *The Ugly Duckling,* a precursor of *Peter and the Wolf,* might well have wooed audiences to a due acclamation and awakened critics to a realization that he was something else than a "wild Bolshevik."

He dwelt in Western Europe until 1932, and, thanks to the ballets *Chout, Le Pas d'acier,* and *L'Enfant prodigue,* produced by Diaghileff, the first four symphonies, the opera *The Gambler,* the choral *Sept, ils sont sept,* five piano sonatas, and several small works, his considerable stature was more fully recognized. Meanwhile, Serge Koussevitzky

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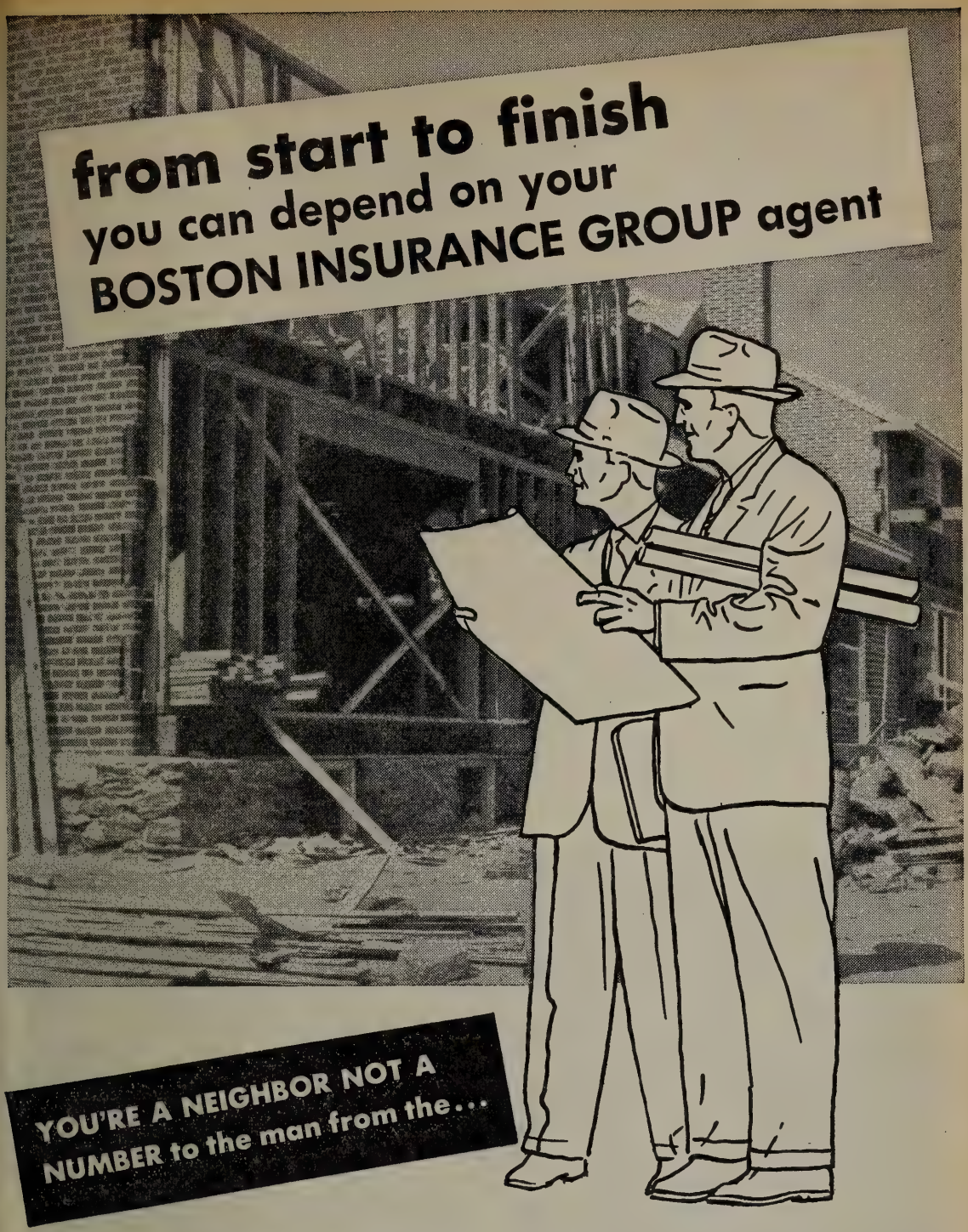
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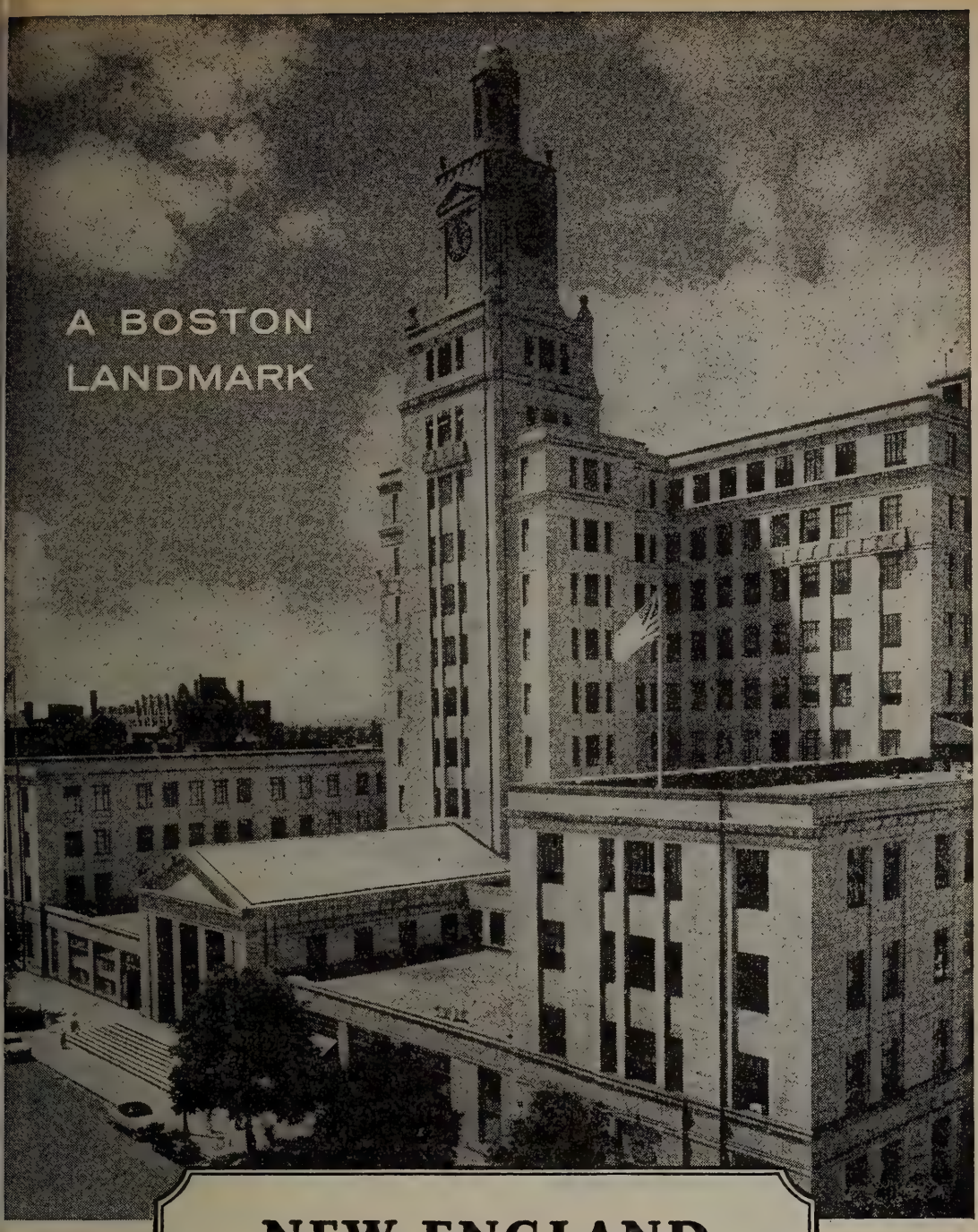
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had been his consistent champion. He had been among the first to introduce his music in Russia, and likewise became his publisher. He had brought out each of his orchestral works in Paris, as they appeared. It was in his third program in Boston that Koussevitzky began to make known to us the music of Prokofieff with the *Scythian Suite.* He continued to conduct Prokofieff's works throughout his Boston career, repeating the best of them, and carrying them to other cities. The last country to become aware of Prokofieff thus became second to none in admiration of his importance and the enjoyment of his music.

This Orchestra soon became and continued to be the principal one to introduce the music of Prokofieff in this part of the world. Sixty-one performances of twenty-two different works are listed in the programs through the years. Of these the following had their first performance in the United States: the two Violin Concertos; suite from *The Love for Three Oranges;* suite from *Le pas d'acier;* the Second and Fifth Piano Concertos; the Fourth and Fifth Symphonies; suite from *The Gambler;* suite from *Lieutenant Kijé;* the second suite from *Romeo and Juliet; Peter and the Wolf;* the 'Cello Concerto. Most of these works were likewise introduced in New York City by Serge Koussevitzky.

The list of his works, as performed at the Boston Symphony Orchestra concerts, follows:





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1922	(Mar. 3)	"Song Without Words" (Nina Koshetz)
1924	(Oct. 24)	"Scythian Suite"
1925	(Apr. 24)	Violin Concerto No. 1 (Richard Burgin) (First performance in the United States)
1926	(Jan. 29)	Piano Concerto No. 3 (Serge Prokofieff)
	(Apr. 23)	"Sept, ils sont sept" (Repeated in the same program)
	(Oct. 8)	Suite from "Chout"
	(Nov. 12)	Suite from "The Love for Three Oranges" (First performance in the United States)
1927	(Jan. 28)	Classical Symphony
	(Mar. 4)	"Sept, ils sont sept"
	(Apr. 1)	Classical Symphony
	(Oct. 21)	Suite from "Le Pas d'Acier" (First performance in the United States)
1928	(Mar. 2)	Scythian Suite
	(Oct. 26)	Classical Symphony
	(Dec. 14)	Violin Concerto No. 1 (Lea Luboshutz)
1930	(Jan. 31)	Piano Concerto No. 2 (Serge Prokofieff) (First performance in the United States) Scythian Suite
	(Nov. 14)	Symphony No. 4 (Composed for the 50th Anniversary of the Boston Symphony Orchestra; First Performance)
1932	(Feb. 12)	Classical Symphony
	(Nov. 4)	Suite, "The Gambler" (First performance in the United States)

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	(Dec. 30)	Piano Concerto No. 5 (Serge Prokofieff) (First performance in the United States)
1934	(Apr. 13)	"Sept, ils sont sept"
1935	(Jan. 25)	Suite, "Chout"
	(Nov. 8)	Violin Concerto No. 1 (Joseph Szigeti)
1936	(Jan. 3)	Classical Symphony
1937	(Feb. 5)	Scythian Suite Suite, "The Love for Three Oranges" Piano Concerto No. 3 (Serge Prokofieff)
	(Oct. 15)	"Russian Overture" Classical Symphony Suite, "Lieutenant Kijé" (First performance in the United States)
	(Dec. 17)	Violin Concerto No. 2 (Jascha Heifetz) (First performance in the United States)
1938	(Mar. 25)	(Concert conducted by the composer) Suite, "Chout" Piano Concerto No. 1 (Serge Prokofieff) Suite No. 2, "Romeo and Juliet" (First performance in the United States) "Peter and the Wolf" (First performance in the United States)
1940	(Feb. 9)	Violin Concerto No. 2 (Jascha Heifetz)
	(Mar. 8)	Cello Concerto (Gregor Piatigorsky) (First performance in the United States)
1941	(Oct. 10)	Suite No. 2, "Romeo and Juliet"
1942	(Mar. 6)	Scythian Suite
	(Mar. 27)	Classical Symphony



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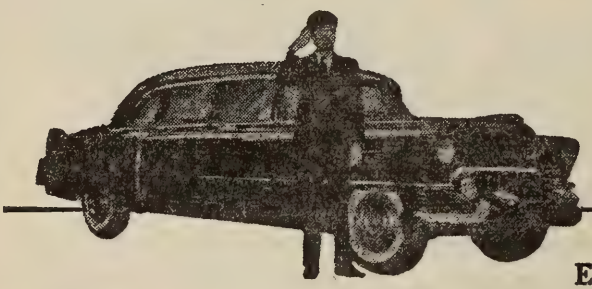
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	(Nov. 27)	Suite, "Lieutenant Kijé"
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1943	(Feb. 26)	Piano Concerto No. 3 (Alexander Borovsky)
1945	(Oct. 26)	Suite No. 2, "Romeo and Juliet"
	(Nov. 9)	Symphony No. 5 (First performance in the United States)
	(Dec. 14)	Symphony No. 5
1946	(Nov. 1)	Suite, "Chout"
1948	(Jan. 9)	Violin Concerto No. 1 (Isaac Stern)
	(Mar. 5)	Scythian Suite
	(Apr. 30)	Suite No. 2, "Romeo and Juliet"
	(Nov. 5)	Symphony No. 5
1949	(Apr. 1)	Violin Concerto No. 2 (Jascha Heifetz)
1951	(Feb. 9)	Symphony No. 6
1952	(Apr. 4)	Suite, "Chout"
1953	(Mar. 20)	Piano Concerto No. 3 (William Kapell)
	(Mar. 27)	Classical Symphony
	(Nov. 27)	Symphony No. 7
	(Nov. 27)	Scherzo and March, "The Love for Three Oranges"
1955	(Apr. 1)	Piano Concerto No. 3 (Gary Graffman)
1956	(Apr. 6)	Symphony No. 5
	(Apr. 13)	Violin Concerto No. 2 (Zino Francescatti)
1957	(Feb. 1)	Piano Concerto No. 2 (Henriot)

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The ballet *"Petrouchka: Scènes burlesques en 4 Tableaux,"* scenario by Igor Stravinsky and Alexandre Benois, was first produced at the Châtelet, in Paris, June 13, 1911, by the Ballet Russe of Serge de Diaghilev.

The first performance of the suite at the concerts of this orchestra was given November 26, 1920, under the direction of Pierre Monteux. The composer conducted Scenes I and IV (in a reduced instrumentation) February 22, 1946. The most recent performance of the suite was on January 28, 1955, when Mr. Monteux conducted. The complete ballet score, as now presented, was conducted by Leonard Bernstein, January 23, 1948.

The following instruments are required in the ballet: 4 flutes and 2 piccolos, 4 oboes and English horn, 4 clarinets and bass clarinet, 4 bassoons and contrabassoon, 4 horns, 2 trumpets and 2 cornets-à-piston, 3 trombones and tuba, timpani, snare drum, tambour de Provence, bass drum, cymbals, tambourine, triangle, glockenspiel, xylophone, tam-tam, celesta, pianoforte, 2 harps and strings. The score is dedicated to Alexandre Benois, and was published in 1912.

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PORTIONS of this ballet, such as the third scene (the domain of the puppet Moor), and the final tragedy of Petrouchka at the very end, are usually omitted in concert performances. The present performance will include the entire score. As indicated in the full score, the scenes are as follows:

SCENE I. *Fête populaire de la Semaine Grasse.*
Introduction. A group of drinkers pass dancing by — An old man on a platform engages the crowd — An organ grinder appears with a dancer — He begins to play — The dancer performs, marking the beat with a triangle — The organ grinder, while continuing to turn his handle, plays a cornet — At the opposite side of the stage a music box begins and another dancer performs — They cease — The old man resumes — A merrymaking crowd passes — Two drummers draw attention to the little theatre — The old showman appears before it and plays his flute — The curtain of the little theatre is drawn and the crowd perceives three puppets: Petrouchka, a Moor, and a Ballerina — The showman's flute gives them life — Russian Dance — All three begin to dance, to the astonishment of the public.

SCENE II. *"Chez Petrouchka."* The door of Petrouchka's room opens suddenly; a foot kicks him on stage; Petrouchka falls and the door slams — Maledictions of Petrouchka — The Ballerina enters — Despair of Petrouchka.

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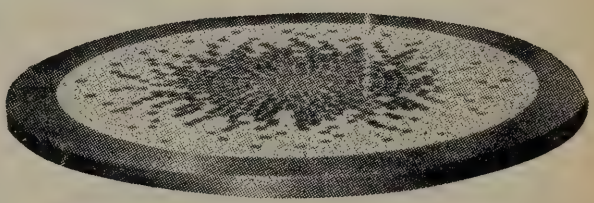
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SCENE III. *"Chez le Maure."* The Moor dances — Dance of the Ballerina (Cornet in her hand) — Waltz (the Ballerina and the Moor) — The Moor and the Ballerina listen — Petrouchka appears — Quarrel of the Moor and Petrouchka; the Ballerina disappears — The Moor pushes Petrouchka out.

SCENE IV. *Fête populaire de la Semaine Grasse (vers le soir).*

Nurses' Dance — Enter a peasant with a bear — The crowd separates — The peasant plays the chalumeau and the bear walks on his hind legs — There appears a rakish holiday merchant with two gypsies — He tosses bank notes among the crowd — The gypsies dance while he plays the accordion — Dance of the coachmen and grooms — The nurses dance with the coachmen and grooms — The masqueraders — A masker dressed as a devil incites the crowd to fool with him — Altercation of maskers dressed as goat and pig — The crowd joins the maskers — The dance is interrupted — Petrouchka comes out from the booth pursued by the Moor while the Ballerina tries to hold him back — The Moor strikes him with his sword and Petrouchka falls, his head broken — He moans and dies — The crowd surrounds him — The policeman is sent for to find the Charlatan — The Charlatan arrives and lifts the body of Petrouchka, shaking him — Alone on the stage the Charlatan drags the body towards the booth — Above the booth the shade of Petrouchka appears, threatening, and makes a long nose at the Charlatan — The Charlatan drops the puppet in terror and goes out quickly, glancing behind him.

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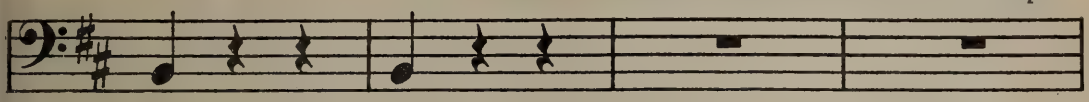


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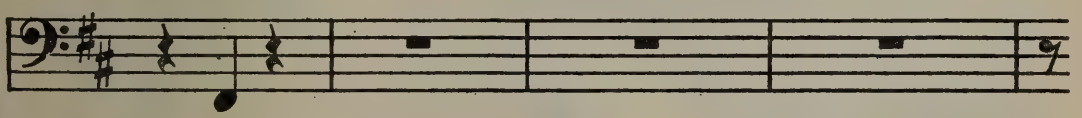
comment: Radio Shack has confirmed reports that the list price of RCA-Victor Red Seal (classical) LP albums will go to $4.98 from the present $3.98 on February 1, 1958. Radio Shack therefore recommends *excessive* purchases of Victor Red Seal disks during the next few weeks and until midnight Jan. 31. Be reckless. Test our capacity to sell you your weight in Victor records. A recent whiskey ad said that if every man in America were rationed to *one* L———— highball a year there still wouldn't be enough to go around; a sound reason for buying L———— whiskey. Likewise if every man or woman in Boston bought a Victor record at the present low price, we'd be hard-pressed (pun!) to satisfy the demand. It *could* happen, so put us on your "must" list.

item: ELVIS CONFOUNDS CRITICS, AGAIN!

comment: Radio Shack has discovered that the worst thing a record merchant can do is *Think*. When the Elvis Presley album of Christmas songs (LOC-1035) was announced by Victor, we did the worst thing . . . *Thought* it would be a slow seller and ordered accordingly. On Dec. 7, historically a catastrophic date, we were sold out and with 17 days yet to go. Frantic calls revealed our friends in outlying principalities had likewise *Thought* themselves out of stock. All but one mad chap who *under-Thought* and was able to trade us a few. Choose this or any Victor holiday season LP at Radio Shack while the choosing is good. And remember this moral: he who thinks before he considers is unconsiderate; he who considers before he thinks is unthinkable.

item: L'ENFANCE DU CHRIST (BERLIOZ)

comment: When we ponder over this magnificent 2-disk boxed album, LM-6053, featuring the Boston Symphony Orchestra, the N. E. Conservatory chorus, soloists Kopleff, Souzay, Tozzi, and Valletti, and the complete French-English text, we're more delighted than ever with our RCA-Victor franchise. For here is a sumptuous, definitive product which surely places Art before profit in every detail from conception to execution. The Burk notes tell us Berlioz reaped 1100 francs from the first performance of L'Enfance du Christ. But 1957 is not 1854, and Victor will wait a while before it does as well financially as Hector. Art and the public have been well served indeed!



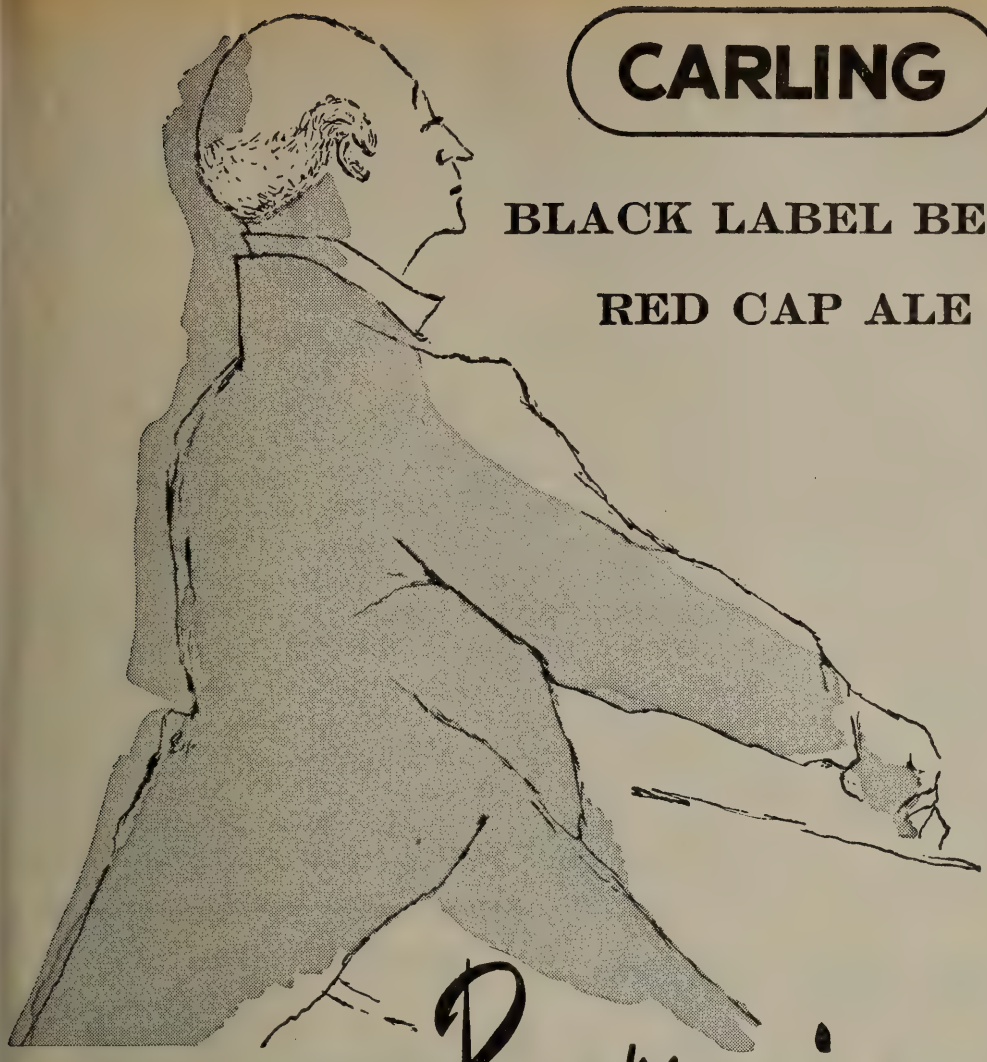
item: WHERE TO BUY RCA-VICTOR RECORDS

comment: Radio Shack Corporation
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Stravinsky in 1911, still a recent "find" of Diaghilev, having brought upon himself the world's attention by the production in the previous spring of his *'L'Oiseau de Feu,"* soon became absorbed in thoughts of a primitive ballet in which a young girl would dance herself to death as a sacrificial pagan rite. Diaghilev was delighted with the idea, and visited the young composer at Clarens on Lake Geneva to see how *"Le Sacre du Printemps"* was progressing. Instead, he found Stravinsky deep in a new idea, a *Konzertstück* for Piano and Orchestra, in which the solo part would suggest "a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." The orchestra would retaliate with "menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

In these words, Stravinsky describes in his autobiography the inception of what was to be his second ballet, pushing all thoughts of *"Le Sacre du Printemps"* for the time being into the background. "Having finished this bizarre piece, I struggled for hours while walking beside Lake Geneva to find a title which would express in a word the character of my music and, consequently, the personality of this creature." These were the musical plans which Diaghilev found Stravinsky working upon. "He was much astonished when, instead of sketches of the *'Sacre,'* I played him the piece I had just composed and which later became the second scene of *'Petrouchka.'* He was so much pleased with it that he would not leave it alone and began





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persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and the plot in accordance with ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls — Petrouchka, his rival, and the dancer — and their love tragedy, which ends with Petrouchka's death."

Mr. Edwin Evans gives the following description of the ballet:

"The action takes place at St. Petersburg in the Admiralty Square during Carnival week, about 1830. Amid the popular merry-making an old Showman of Oriental mien presents before the public of the fair three animated puppets: Petrouchka, the Ballerina, and the Moor, who perform a lively dance. The Showman's magic has imbued them with human feelings and emotions. Of the three, Petrouchka is the most nearly human, and therefore the most sensitive. He is conscious of his grotesque exterior and bitterly resentful of the showman's cruelty. He is romantically enamoured of the Ballerina, but she is only repelled by his uncouth appearance. Compared with Petrouchka the Moor is brutal and stupid, but he is sumptuously attired and therefore more attractive to the Ballerina, who captivates him. Petrouchka intrudes upon their love scene, but is ignominiously thrown out. Meanwhile, the fun of the fair, which has suffered no interruption, has reached its height. A roistering merchant, accom-

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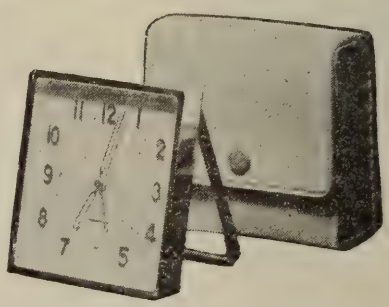
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panied by two gipsy girls, throws bank-notes to the crowd. There are dances of Coachmen and of Nursemaids. A performing bear traverses the scene with his trainer in attendance. Suddenly there is a commotion in the Showman's booth, from which Petrouchka emerges, fleeing for his life with the Moor in pursuit. He is overtaken and struck down, and he dies in the snow among the merry-makers who, mystified, call upon the police to fetch the Showman. He comes and easily convinces every one that Petrouchka is but a puppet, a thing of wood and saw-dust. The crowd disperses, but the Showman is terrified to see, above his booth, the ghost of Petrouchka, threatening him and jeering at his dupes.

"It will be observed that the Russian Petrouchka, for all his grotesque trappings, remains, like Pierrot, an essentially tragic figure — the more tragic that he is fated to endure his troubles without the solace of sympathy. The discomfiture of Petrouchka in his courting of the Ballerina does not differ essentially from that of the gentle, romantic-minded Pierrot at the hands of the realistic, worldly minded Columbine, who prefers the cynical Harlequin. In fact Petrouchka adds yet another chapter to the *Commedia dell' Arte,* that fertile and glorious tradition which the majority of Englishmen know only through its dregs, the seaside Pierrot, and the harlequinade that until recently followed the Christmas pantomime, though in recent years the pathos of Pierrot has been recaptured elsewhere by Charlie Chaplin."

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FIVE RUSSIAN FOLK SONGS IN STRAVINSKY'S "PETROUCHKA"

By FREDERICK W. STERNFELD

(In "Notes," for March, 1945, a publication of the Music Library Association, Mr. Sternfeld traces the origin of five themes in "Petrouchka" to folk sources and quotes them as they appear in various collections of popular songs. The results of his investigation are here quoted in part.)

THE frequent festivals at which the Russian moujik finds release from toil have retained to the present day an intimate blending of pagan and Christian rites. The songs that Stravinsky included in the melodic material of *Petrouchka* range from those sung at Eastertide to those that belong to Midsummer Night, while the ballet itself takes place at Carnival time, known in Russia as *Maslenitza* or Butterweek. Indeed, the juxtaposition of Butterweek, Easter and Midsummer Night may have its significance, for it implies a non-Christian glorification of the growth of new life. Though externally directed by the Church and its feast days, Russian peasant celebrations are fundamentally of a pagan nature, with an emphasis on the months of spring and early summer. The devoutly Christian Stravinsky himself

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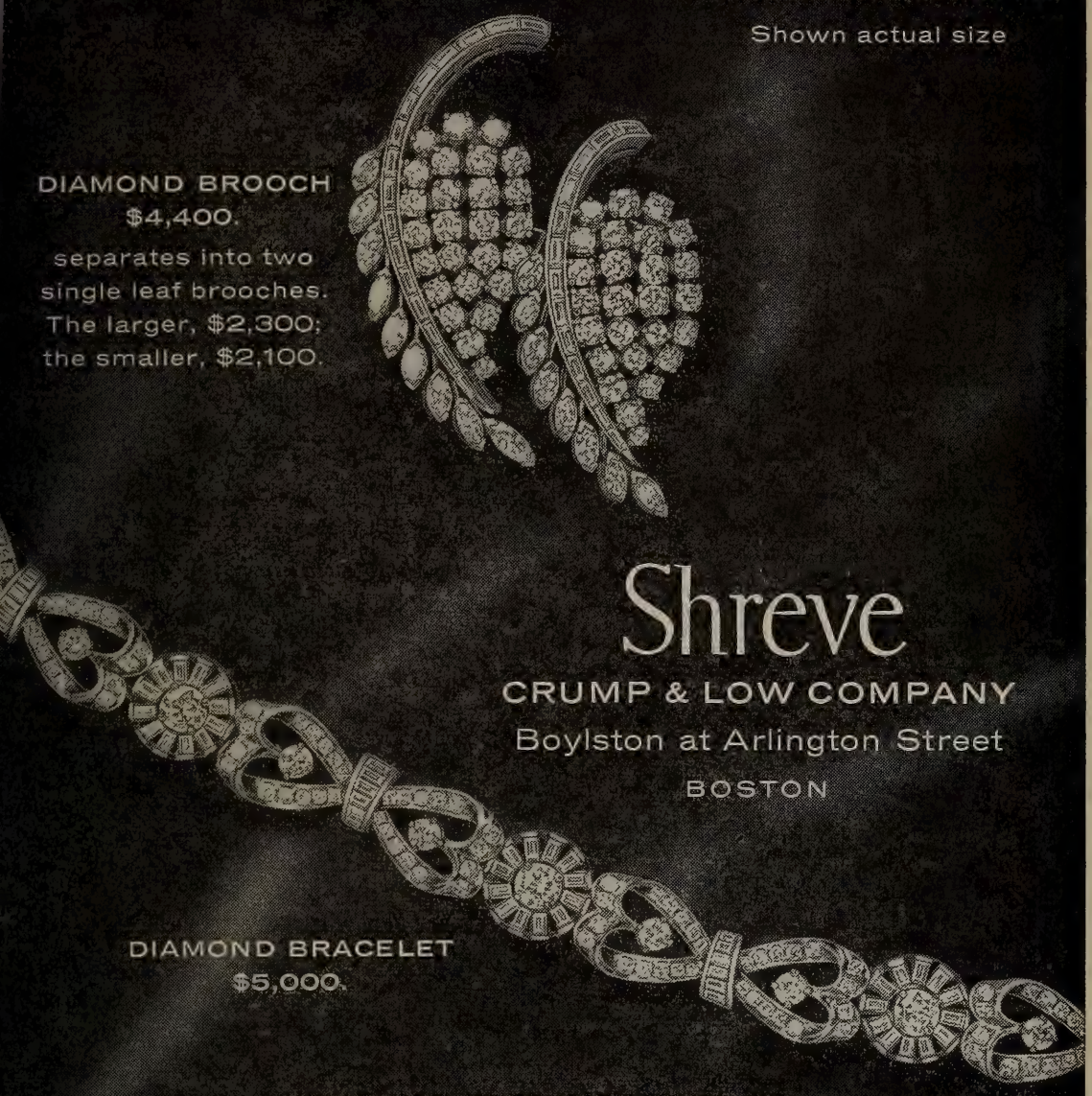
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offered an apotheosis of this in the *Sacre du Printemps,* which represents a pagan rite, sacred to a vernal god of pre-historic Russia. Only at Easter itself is the religious aspect of the festival at the core of the popular celebration.

The Easter song that occurs both in the First and Fourth pictures,* though not very widely known, is published in Rimsky-Korsakov's collection of one hundred Russian folk songs. It is called the *Song of the Volochebniki* (from the province of Smolensk) after the singing beggars who wander from village to village at Easter time, felicitating the householders and intoning again and again "For Jesus Christ is arisen." This traditional greeting on Easter Day given out whenever friends or neighbors meet, brings the response, "He is, indeed, risen," whereupon they embrace, kissing each other on both cheeks.

As the celebration of Butterweek reaches a climax in the First Picture, the lively Russian dance of the three puppets takes place. Throughout the first section of the dance can be heard anticipations of the St. John's Eve song† until at measure 359 the piano plays a complete version. St. John's Day, the 24th of June, celebrated through-

* Measures 14 and 23, pages 8 and 10 respectively; measure 367, page 49.
† Measures 311 to 358, pages 45–53.

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(Continued from page 4)

CHARLES MUNCH TO CONDUCT IN ISRAEL

Charles Munch left for Paris immediately following the tenth pair of Friday afternoon and Saturday evening concerts last week. He will spend the New Year's holiday with his family in Paris and, later in January, will accept an invitation of long standing to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa. Included on Dr. Munch's Israel programs will be "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.

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out Europe in all ages, is one of the most popular of the religious festivals and makes good the scriptural prophecy regarding John the Baptist, that "many shall rejoice at his birth." Its importance as a holiday is enhanced because it coincides with Midsummer Day and it has therefore inherited its customs and traditions from heathen times. Festivities begin on St. John's Eve with the lighting of bonfires around which the people dance with almost frantic merriment. This custom has its counterpart in the Johannisfeuer set ablaze in Germany at the time of the June solstice. The magic potions and superstitions of Shakespeare's gossamer tale, the mischievous doings and disturbances of *Johannisnacht* in *Die Meistersinger,* not to speak of Gogol's *Eve of St. John* and Mussorgsky's *Night on the Bare Mountain (St. John's Eve),* all acknowledge the generally licentious character of the holiday. Mothers are not expected to exert any control over their daughters, knowing it to be quite useless; indeed, it is the confessions of a maiden's joyous abandon that form the text of our tune.

The editors state that the song was taken down in 1886 in the village of Bashevskaia in the County of Totemsk. It has been found in no other collection, and thus there is reason to suppose that Istomin

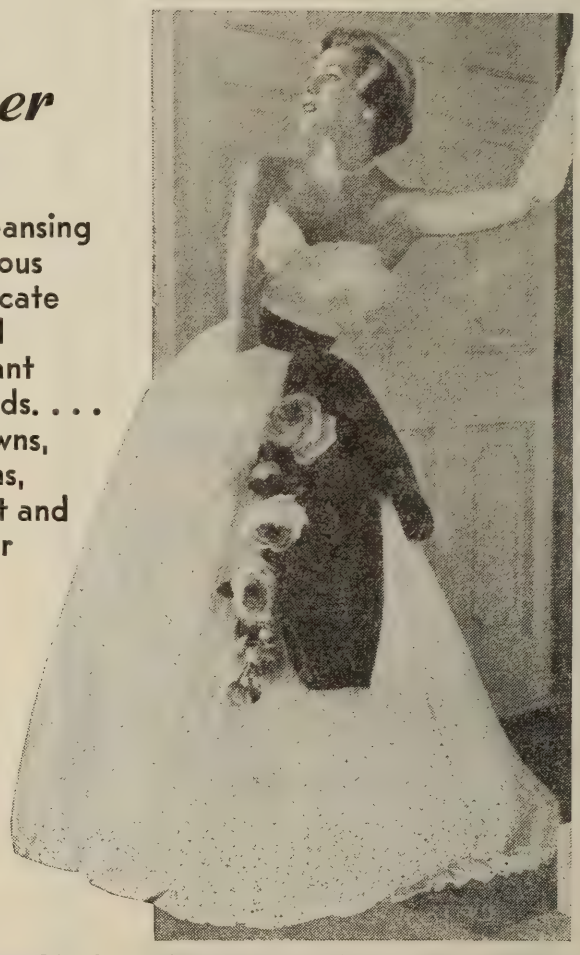
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and Diutsch were the first to publish it when their collection appeared in 1894. Its rarity is such that no Russian to whom it has been shown has recognized it, and in fact, previous commentators on the folk songs in *Petrouchka* seem not to have realized that this theme, seemingly so typical of Stravinsky, was actually a folk song. Perfect as the tune is for Stravinsky's purpose, its metrical difficulties and crudities possibly limited its diffusion.

Unlike this rare country song for St. John's Eve, the tune of the third is sung widely in Russia to two totally different sets of words. One of these, *Down the Petersky* or *Petersburg Road,* has even been made familiar to Western listeners through the singing and the early Victor recording by the great Russian baritone, Chaliapin. Melgunov prints this version of the song, together with five variant forms of the melody. Rimsky-Korsakov decried the Melgunov settings as barbarous, but modern folk song collectors would be more likely to praise them for their scientific approach.

Known to Russians as "Ia vechor moloda" and possibly more widely spread than the first, it is given in a standardized homophonic setting by both Rimsky-Korsakov and Tchaikovsky. Balakirev used the tune

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as early as 1858 in his orchestral piece, *Overture on Three Russian Themes.* The form of the melody used by Stravinsky to accompany the Dance of the Nursemaids in the Fourth Picture* comes closest to the version given by Rimsky-Korsakov.

The simple love song of a happy bride with which Stravinsky continues the music for the Nursemaids' Dance,* is referred to with fine dramatic effect by Tolstoy in *War and Peace.*†

The tune that accompanies the Dance of the Coachmen and Grooms in the Fourth Picture‡ *"O, snow now thaws,"* (Ulichnaia) is given the heading "Street Song (County of Tombosk)" by its editors. It is a twelve-bar theme which Stravinsky uses in its entirety, breaking it up between different parts of the score. This song is a variant of a more popular tune known as "Umorilas" or by its first line "Ia na gorkku shla." Melodically the song swings along in a stamping rhythm suited to a dance of stable hands. The text offers a lusty picture of lives compounded of fish chowder, noodle soup, and love — an atmosphere, moreover, quite characteristic of the whole group of folk songs on which Stravinsky drew so appositely for the vividest themes of *Petrouchka.*

* Measure 57, page 105.

* Measure 75, page 109.

† Tolstoy describes how a troop of soldiers on the march take up the song, and how it lifts the spirits of all.

‡ Measure 212, page 127.



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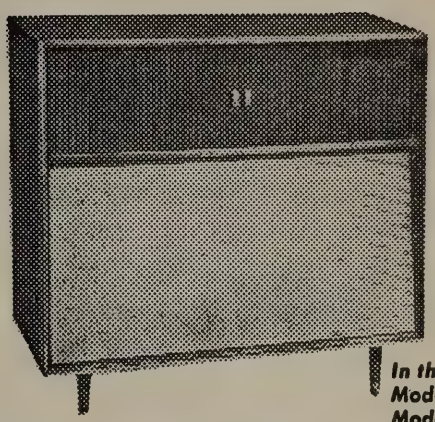
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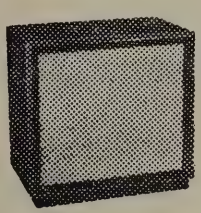


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MUSICAL DOODLING

By Ernest Newman

(London Sunday Times, July 14, 1957)

I am afraid no one will write for me now a book that it has long been my heart's desire to see — a history not of music or of musicians — we have these in abundance — but of musical opinion. It should be a most amusing volume, which is one of the reasons for my longing for it as I have done. We are all familiar with and duly tolerant of the conviction of the young men and women of each generation that this fat-headed old universe never had a dog's chance of really getting anywhere until *they* appeared on the scene. Less familiar, though not actually unknown, is the belief of middle age that it has seen the best this shoddy world can ever produce, and what it is now producing is about the worst ever.

There must be a lot of people still alive who used to wipe the Strauss of "Till Eulenspiegel" and "Don Quixote" and "Salome" off the slate with a contemptuous snort of "ultra-modern." A few of us can still recall not merely the excited musical controversies of the period between the two wars, but those that raged around the "Futurist"

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manifestoes of fifty years or so ago. Today's cleavage between the two main musical camps will, perhaps, seem as comical to our grandchildren as the cleavages of a generation or two ago now do to us. But as to the existence of a present-day cleavage there can be no doubt; and at no previous period in the history of music has it been so easy for two people to start arguing about music without either of them being able to agree with the other as to what "music" really means. This, of course, is all to the good; the sooner the human race begins to realise that "music" may mean any one of several mental activities the better.

• •

In the title of this article I have used the word "doodling." I have done so in all seriousness, for a great deal of musical composition in every epoch has been basically a sort of tonal doodling of one quality or another. To say this is not to disparage the art in any way, but merely to categorise it. We all know what happens when in an idle moment we find a sheet of paper and a pencil in front of us and start doodling. From an arbitrarily chosen point of departure we draw a line; then another, in another plane or at another angle, that will at once oppose and supplement its predecessor; then we go on adding lines straight and curved here and there and everywhere until quite a pleasing little pattern has come into being. The analogy in this respect between music — or at any rate one species of music — and doodling

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is curiously close; if the reader will draw a short horizontal line to represent the first phrase of the "Tristan" Liebestod, for example, then a succession of other lines, vertical and horizontal, at various other heights and distances from each other, with a return at long last to the starting-point, he will discover that he has achieved quite an interesting little design.

A vast amount of the best music of the past is, as I have said, just controlled doodling with sounds; the listener's pleasure comes from the way he is made to start from an insignificant point, proceed outwards along certain lines and then inwards back again along these lines with the delightful sense of achieving an interesting pattern. We have supreme masters of this species of doodling in Bach and Mozart.

• •

But from the beginning of civilisation there has been another element also in music — what we vaguely designate the emotional or expressive or humanistic element. This can have so powerful an appeal that it can manage to get along quite comfortably with the minimum of formal design; and for most listeners to and lovers of music this "expressive" element is virtually all-sufficient. They must recognise, however, that for many a present-day doodler *in excelsis*

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While he had a yen
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"expression" counts for far less than "organisation." And it is just here that the real cleavage between the two modern camps begins. The plain musical man knows practically nothing about musical materials and techniques, and cares less. His sole criterion is emotional gratification. I can imagine him, as he listens to a work that merely puzzles him, turning, like the Italian gentleman Stendhal tells us about, to the occupant of the next seat during the performance of a new opera and asking, "Will you be good enough to inform me, sir, if I am enjoying myself?"

• •

For if the work does not tickle him and make him purr in the way he thinks any piece of music ought to do, he cannot warm to it simply because some technical or doctrinaire commentator assures him that its "structure" is a triumph of ingenuity. He knows nothing and cares nothing about such marvels of professional doodling as canon and all its derivatives. The expert can follow and enjoy all this, if not aurally, at least on paper: but the Plain Musical Man judges the piece of music he is listening to from the standpoint alone of pleasure given or denied him. He has perhaps been alienated by the ugliness of it,

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or moved to ribald laughter by what seems to him the silliness of it.

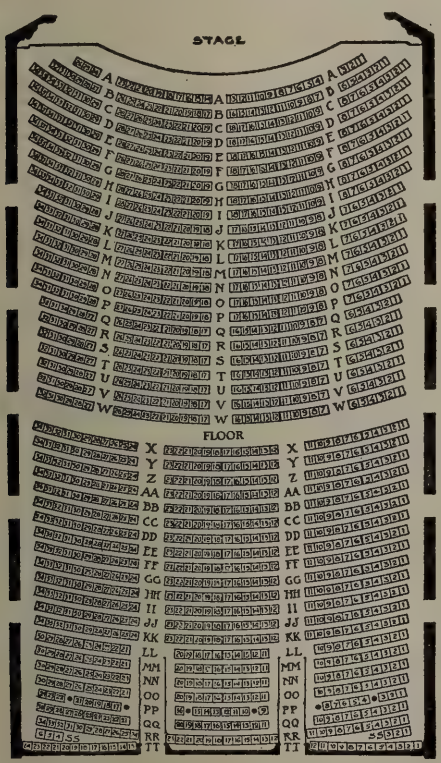
Until the new dogmas and techniques can manage to produce works that will appeal to the P.M.M. not by reason of their "structure" alone, but in virtue of their content, there can be, I am afraid, little or no hope of rapprochement between the two camps. The P.M.M. regards himself at present as a listener with a grievance. He has been told by an expert that he ought to have listened for and enjoyed something in the work which he has entirely missed. I can imagine him murmuring to the composer as he switches his radio set off: "It's no use, my dear fellow: after half an hour of music as ugly as this, a canon, even a double canon, even a canon by reversion, thrown in by you at the finish with no doubt the kindest intentions, can only alleviate; it cannot cure."

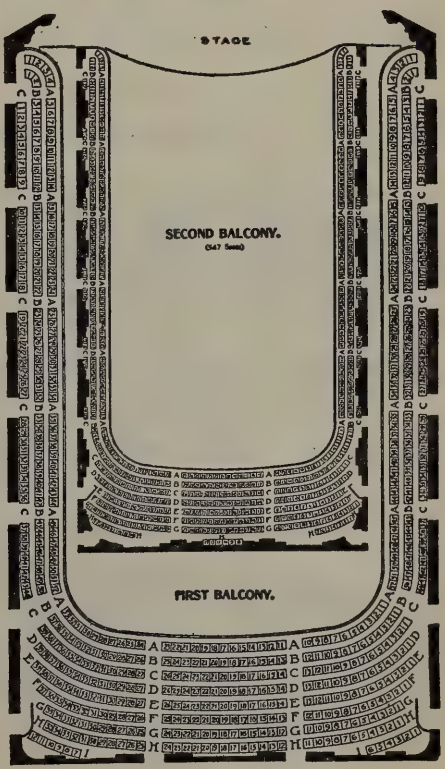
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SYMPHONY NO. 5, IN E MINOR, *Op.* 64

By PETER ILYITCH TCHAIKOVSKY

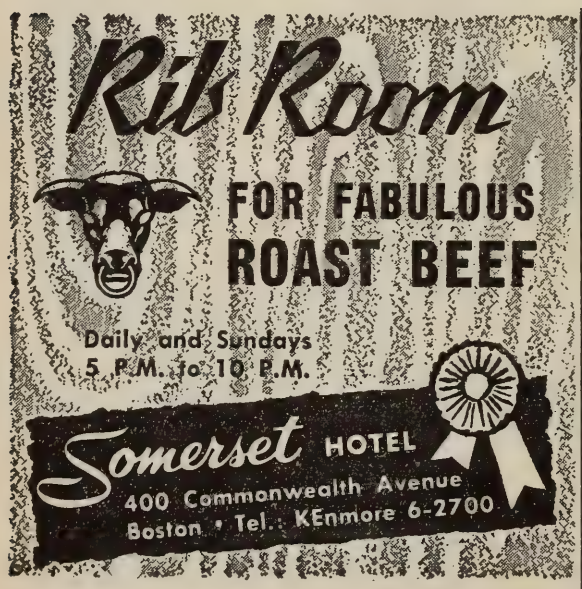
Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

It is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, and strings. It is dedicated to Theodor Ave-Lallemant of Hamburg.

TCHAIKOVSKY'S slight opinion of his Fifth Symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music. He never hesitated to tell, for example, when he was composing from the urge to compose and when he was forcing himself to do it; when he was writing "to order," and when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The *Manfred* Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *Eugene Onegin* and *Pique Dame.* The former he staunchly believed in, despite its early failures. But the "1812" Overture was an occasional piece for which he always felt it necessary to apologize, and his Ballet *Nutcracker* never had a warm word from its composer. He always looked upon it as an uncongenial subject, an annoying commission.



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As for the Fifth Symphony, Tchaikovsky seems to have been skeptical about it from the start. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out?* No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later — "Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers. My age — although I am not very old [he was forty-eight] — begins to tell on me. I become very tired, and I can no longer play the

* **Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had** more than a *"succès d'estime."* The operas *Mazeppa* and *The Enchantress* had fallen far short of his expectations. In the program symphony, "Manfred," he had never fully believed. Of the orchestral suites, only the third had had a pronounced success.

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pianoforte or read at night as I used to do." † Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted in St. Petersburg on November 17 and 24, 1888, were a popular success, but Tchaikovsky wrote to his patroness that he considered his Symphony "a failure." He still found in it "something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes." He did not accept their applause as proof of enthusiasm; they were only being polite. "Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* Symphony [the Fourth]. What a difference! How immeasurably superior it is! It is very, very sad!" But the musicians plainly liked his Fifth Symphony, both in St. Petersburg and Prague. When its success in Hamburg was outstanding, he wrote to Davidov: "The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time." This was written on the crest of its immediate success. Later, his misgivings returned.

† Tchaikovsky's remarks in his last years about the coming of old age were a fear that his creative powers would fail. His doubts about the Fifth Symphony were connected with this fear.

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The fact that Germany became a field for conquest by the Fifth Symphony must have had a great deal to do with Tchaikovsky's change of heart about the piece. Central Europe had been slow to awake to his existence and then had been reluctant to accept him as a composer of true importance. As a visitor, he had been befriended by individual musicians. Von Bülow had taken up his cause with characteristic zeal. Bilse had conducted his *Francesca da Rimini* in Berlin, and, fighting against a general disapproval, had repeated the work. "These ear-splitting effects," wrote a critic, "seem to us too much even for hell itself." The conservative ones had been offended by the "excesses" of Tchaikovsky and what seemed to them his violation of all the classical proprieties. Year by year this disapproval was worn down. To their surprise, they found his Trio and Second Quartet to be reasonable and listenable music. Audiences were impressed by the Fourth Symphony, and when the Piano Concerto began to make its way, the critics who had condemned it outright were compelled to revise their first impressions.

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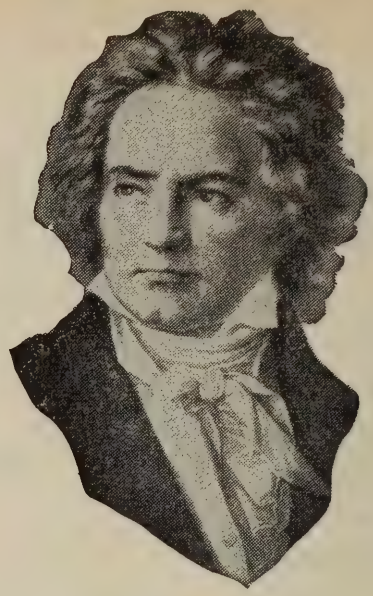
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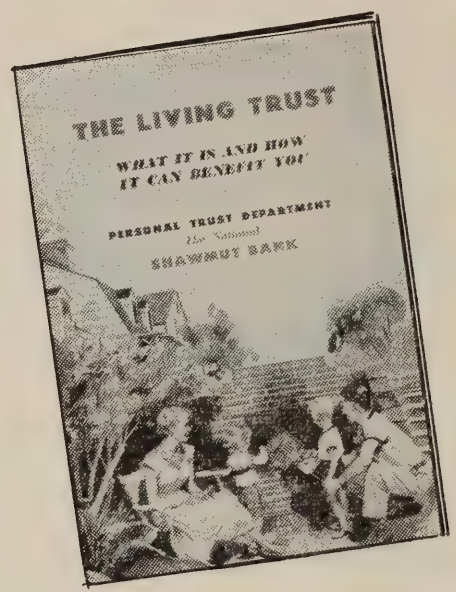
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ROBERT SHAW

Robert Shaw was born in Red Bluff, California, April 30, 1916. He attended Pomona College and studied for a short while for the ministry. He worked his way through college, also conducting its glee club. Engaged in 1938 by Fred Waring to conduct the Waring Glee Club, a radio chorus, he led that group for seven years. He formed in 1941 the Collegiate Chorale, a group of amateur singers in New York City which performed with principal orchestras and toured as well. In 1945 he conducted a chorus for the United States Navy at the Sampson, New York, Naval Training Station. In the next year he was appointed Choral Director at the Juilliard School of Music. Mr. Shaw was co-director in the Choral Department of the Berkshire Music Center at Tanglewood in the season of 1946, 1947 and 1948, also conducting the Festival Chorus in the concerts of 1947 and 1948. In 1948 he organized the Robert Shaw Chorale and Orchestra, a small professional group which toured the United States, and visited Europe and the Middle East under the sponsorship of the State Department. In the last two seasons he has been the Associate Conductor of the Cleveland Orchestra, and in that city prepares the chorus and conducts both choral and instrumental concerts.

In the summers of 1956 and 1957 he has been co-director with Julius Herford of the Anchorage Festival in

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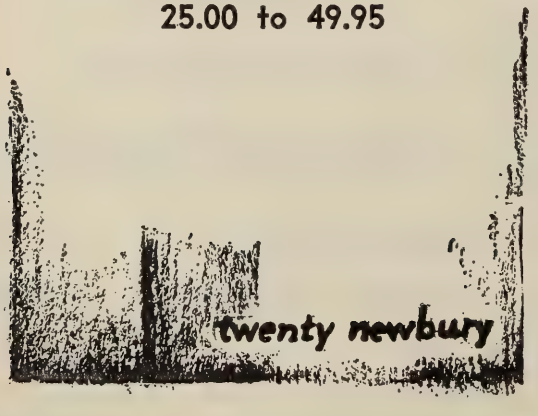
"Other items on Dr. Munch's program were Schumann's Fourth Symphony and *Nocturnes* by Debussy with a women's chorus participating. At the end of the concert there was an enthusiastic ovation. Dr. Munch is in Israel for ten days and will conduct in Tel Aviv, Jerusalem and Haifa."

(Continued on page 43)



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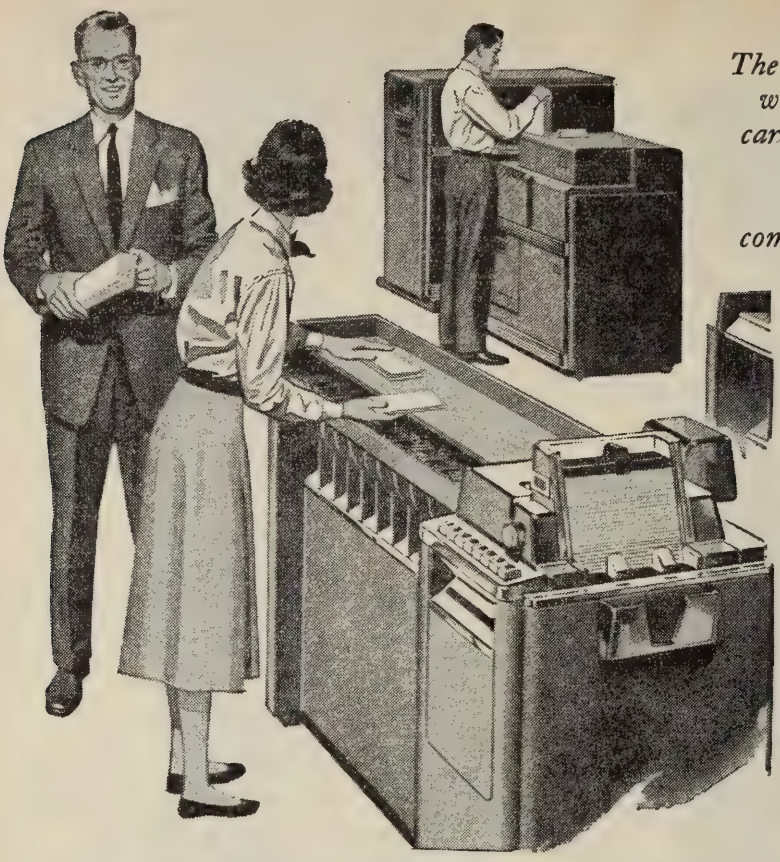
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ROBERT SHAW, *Guest Conductor*

HAYDN . . . . . Symphony in G major, "Oxford," No. 92

I. Adagio; Allegro spiritoso
II. Adagio
III. Menuetto
IV. Presto

HOVHANESS . . . . . Mysterious Mountain, *Op.* 132

I. Andante
II. Double Fugue: Moderato, Presto
III. Andante con moto

(*First performance in Boston*)

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SCHUBERT . . . . . Symphony in B minor ("Unfinished")

I. Allegro moderato
II. Andante con moto

HINDEMITH . . . . . Symphonic Metamorphosis of Themes by Carl Maria von Weber

I. Allegro
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SYMPHONY IN G MAJOR, "OXFORD," No. 92

By JOSEF HAYDN

Born in Rohrau, Lower Austria, March 31(?), 1732; died in Vienna, May 31, 1809

This symphony, composed in 1788, was performed at Oxford, England, on July 7, 1791. (This may not have been the first performance.)

Performances at the concerts of the Boston Symphony Orchestra have been on November 19, 1886; February 9, 1900; January 20, 1905; February 18, 1910, and most recently on January 17, 1947, when Bruno Walter conducted.

The orchestration consists of 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

IN THE summer of 1791, following Haydn's first series of concerts in London, the composer consented to go to Oxford and receive the degree of *Mus. Doc.* from the University. He may not have longed for this honor. Other musicians before him had slighted it. According to Hawkins' remark in his History of Music in 1766: "This degree is not much sought after nowadays." Hawkins says that Handel expostulated over the offer of a diploma at Oxford in 1733: "Vat de dyfil I trow my money away for dat de blockhead wish? I no vant." Handel's objection was the customary fee of one hundred guineas which went with the privilege. A degree *honoris causa* did not carry



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a fee, and this was Haydn's case. Haydn was not particularly interested, according to C. F. Pohl,* but "his friend Burney was of another opinion, and did everything possible to bring this honor upon his favorite." Haydn described the affair in a letter to Marianne von Genzinger, but the letter has been lost and we have only this written comment in his notebook: "I had to pay one and half guineas for the bell peals at Oxforth [*sic*] when I received the doctor's degree, and half a guinea for the robe. The journey cost six guineas."

There were three concerts, each given in the Sheldonian Theatre of the University, a hall seating four thousand, which was designed by Sir Christopher Wren more than a century before and modeled upon the Marcellus Theatre in Rome. Much was made of these concerts. Singers and players were brought from far and wide. Each concert was in three long sections with a parade of soloists and an emphasis upon the choruses of Handel. A symphony of Haydn was performed at the beginning of the second portion on each evening. The company which assembled was "numerous and elegant." Haydn arrived too late to rehearse for the first concert, on July 6, and one of his symphonies already familiar to the players (but now unidentifiable) was played

* "*Mozart und Haydn in London.*"



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instead. The symphony which was to bear the title "Oxford" figured upon the second programme on July 7. But Haydn's "thesis" was apparently not actually written for the occasion. Karl Geiringer states categorically that this symphony was composed in 1788. He also states that "the score, laid out at first for an orchestra of only medium size, was later enlarged by the addition of trumpets and timpani." This presumably for the Oxford performance. Dr. Hayes, professor of music at Oxford, presided at the concert; Cramer was the "leader." Haydn sat at the organ and indicated the *tempi*. The audience was highly pleased, and when an attempt was made to shorten the program, the students, the "gentlemen of the square cap," as Pohl called them, made a demonstration which forestalled that result. The *Morning Chronicle* reported, "A more wonderful composition never was heard. The applause given to Haydn, who conducted this admirable effort of his genius, was enthusiastic; but the merit of the work, in the opinion of all the musicians present, exceeded all praise."

The third concert was given on the evening of July 8, but now Haydn appeared in the splendor of his cap and gown of cream and cerise silk, for on that morning the honorary degree of Doctor of

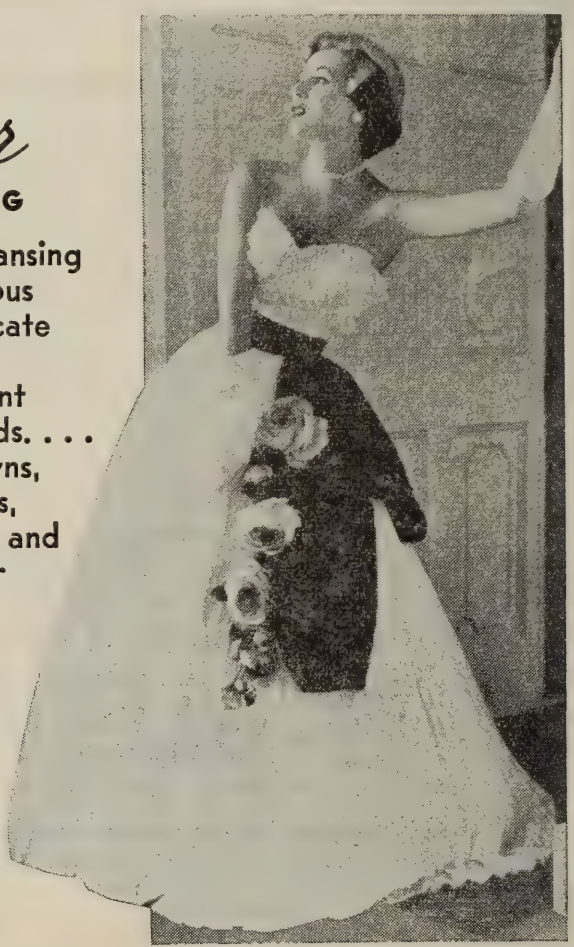
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Music had been "voluntarily and liberally" conferred on him. The "Act of Convocation" was duly carried out in Latin. Haydn later responded by sending to the University a *canon cancrizans a tre* on the words, "Thy voice, O Harmony, is divine." The canon was in three lines, which could be read forward and backward, crab-fashion, turned upside down and read again.

The *Public Advertiser* wrote of the concert audience which had beheld the composer so strangely arrayed: "They were in excellent humor; and when Haydn appeared, and, grateful for the applause he received, seized hold of and displayed the gown he wore as a mark of the honor that had in the morning been conferred upon him, the silent emphasis with which he thus expressed his feelings met with an unanimous and loud clapping."

Being a self-made musician without any appreciable academic recognition in his own land, Haydn was evidently gratified by these honors from a foreign university. In letters he signed himself *"Doctor zu Oxford."* The young Beethoven, dedicating to his teacher his first

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three published piano sonatas, may have wished to compliment him with the following phrasing of the dedication as announced in 1796: *"dédiées à Mr.* [!] *Joseph Haydn, Docteur en Musique."*

• •

Haydn left no record in his notebook which would show that he had time between rehearsals and concerts to look about him at the town of Oxford and the age-old University buildings. He did, however, visit Cambridge in November of the same year and put down these observations:

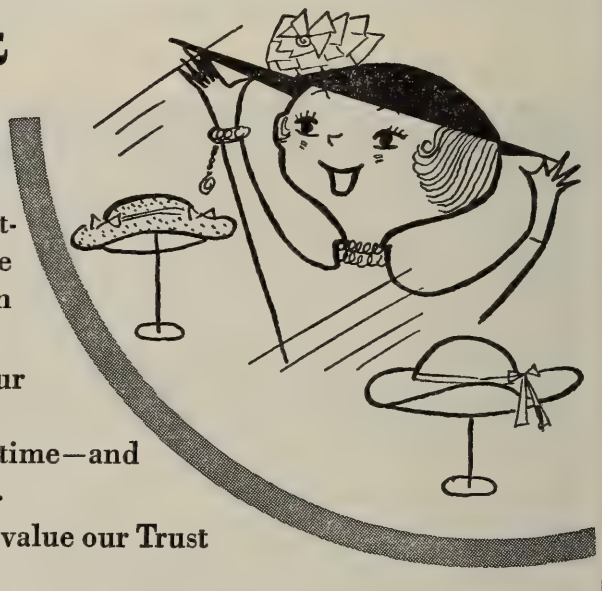
"Each university has at the back of it a very roomy and beautiful garden, besides stone bridges, in order to afford passage over the stream which winds past. King's College Chapel is famous for its carvings. It is all stone and so delicate that nothing more beautiful could have been made of wood. It has already endured four hundred years, yet everybody judges its age at about ten years because of the firmness and peculiar whiteness of the stone."

• •

The introductory *Adagio,* 3-4, is given to the strings alone, save for a phrase from the winds before the entrance of the *allegro spiritoso,* the main body of the movement, through which the triple rhythm is

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preserved. The second theme is announced softly by the strings, in the dominant key. It figures conspicuously in the development, which is brief but eventful. There is a Coda of thirty bars.

The second movement, *Adagio,* is in D major, 2-4. The strings softly give out the melody, which is extended (*cantabile*) by the flute and oboe in turn. The middle section in D minor brings another songful theme, interspersed with agitated passages. The first section returning, is elaborated. The theme of the middle section is brought in once more to provide a *pianissimo* coda, sung by the oboes and flutes, sometimes unaccompanied.

The Minuet (G major, 3-4, *allegretto*) has a quieter trio where the woodwind voices, with horns, are colorfully balanced by *pizzicato* strings.

The finale (*presto,* G major, 2-4) is in sonata form. The strings begin it, the flute doubles the violins, and presently the full orchestra is called upon. The second subject is stated at the 79th bar by the violins, the flutes soon joining in imitation. There is lively development.

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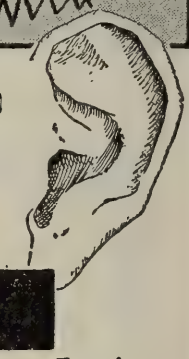
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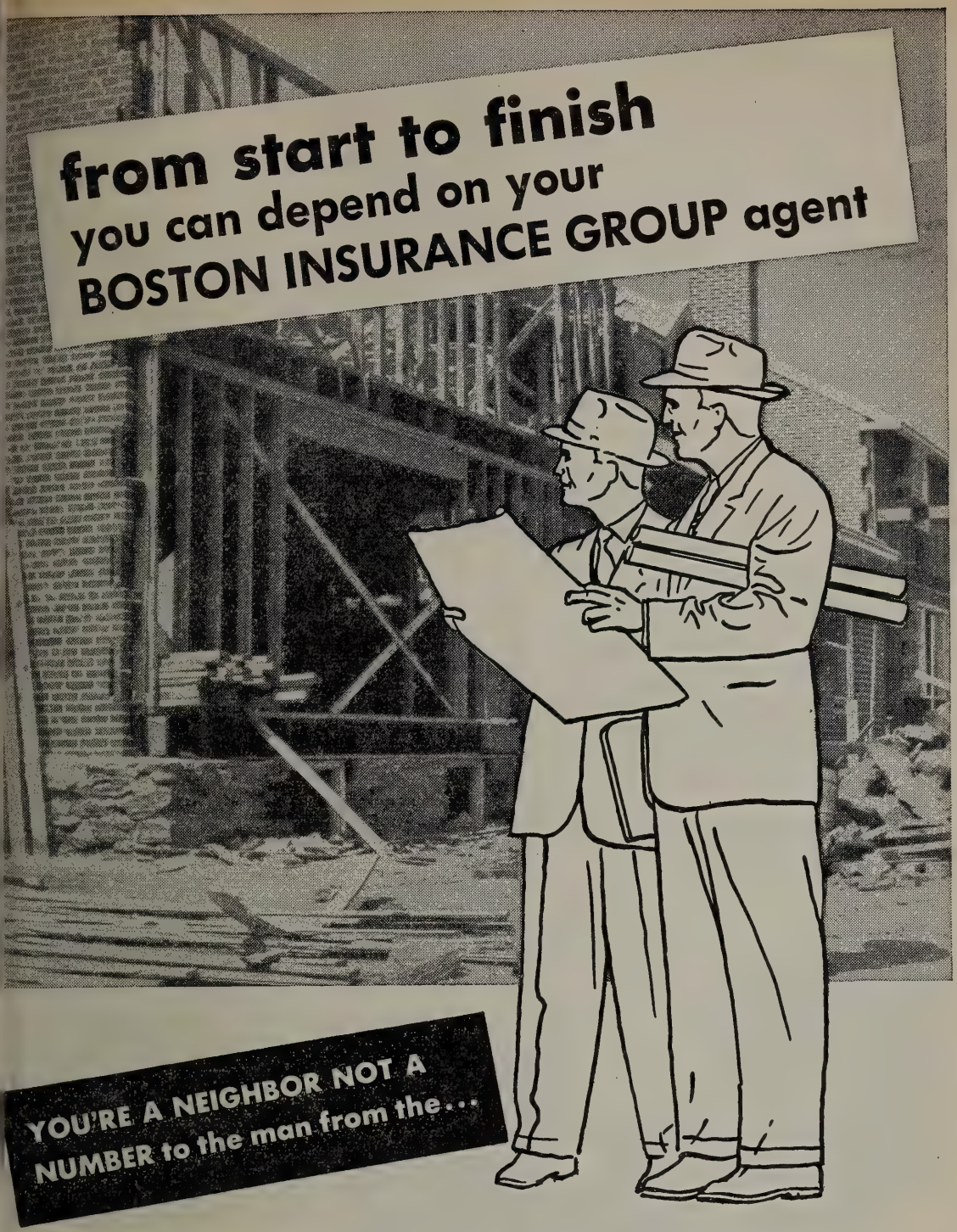
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MYSTERIOUS MOUNTAIN, *Op.* 132

By ALAN HOVHANESS

Born in Somerville, Massachusetts, March 8, 1911

Composed in 1955, *Mysterious Mountain* had its first performance by the Houston Symphony Orchestra under the direction of Leopold Stokowski on October 31 of that year. It has since been performed by other orchestras.

The score requires 3 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 5 horns, 3 trumpets, 3 trombones and tuba, timpani, celesta, harp, and strings.

MR. HOVHANESS has commented as follows upon his piece and the significance of its title:

"Mountains are symbols, like pyramids, of man's attempt to know God. In the *Tales of Genji* is mentioned a Taoist fairy story about a divine mountain inhabited by mysterious sages. Mountains are symbolic meeting places between the mundane and spiritual worlds. To some, Mysterious Mountain may be the phantom peak, unmeasured, thought to be higher than Everest, as seen from great distances by fliers in Tibet. To some, it may be the solitary mountain, the tower

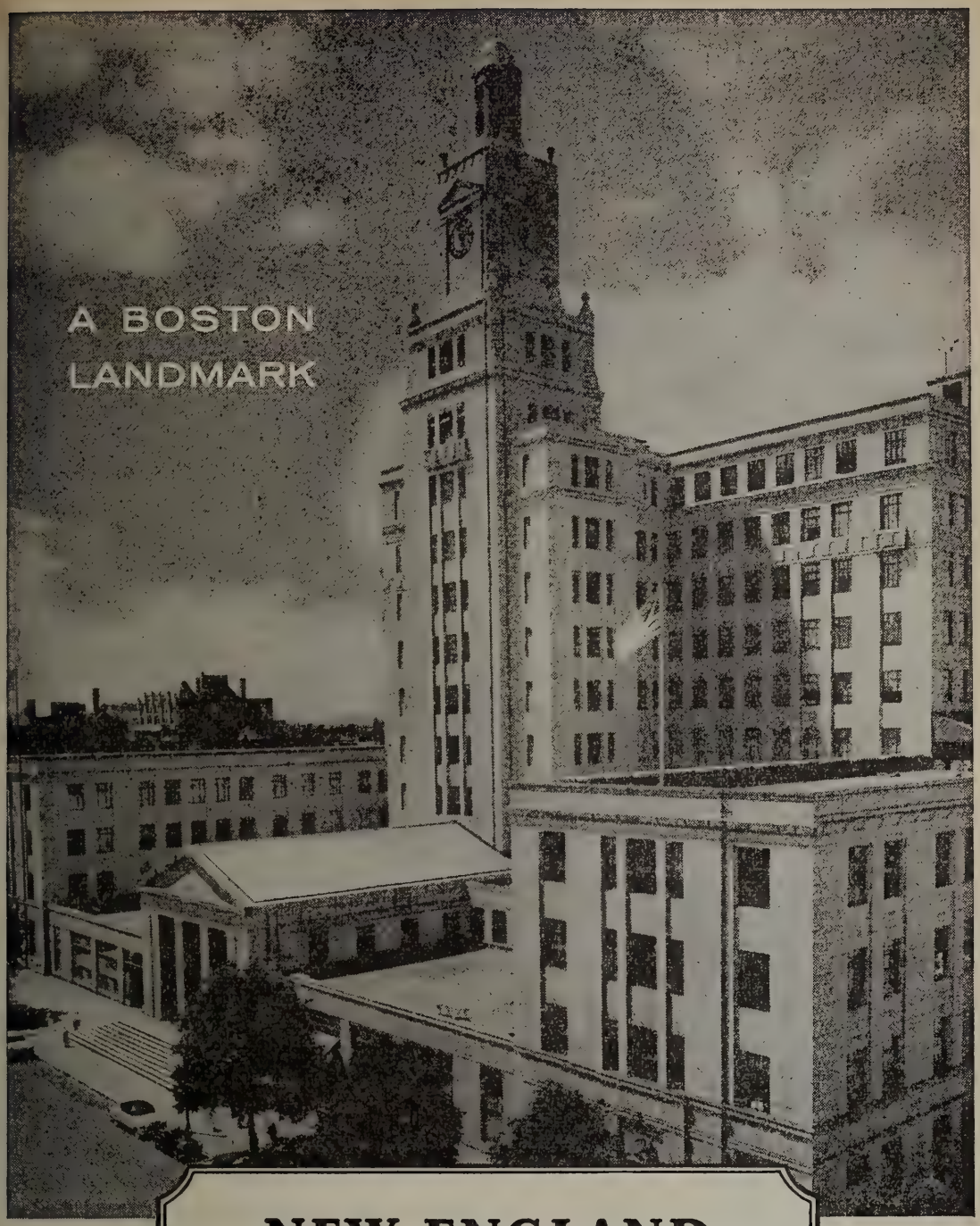
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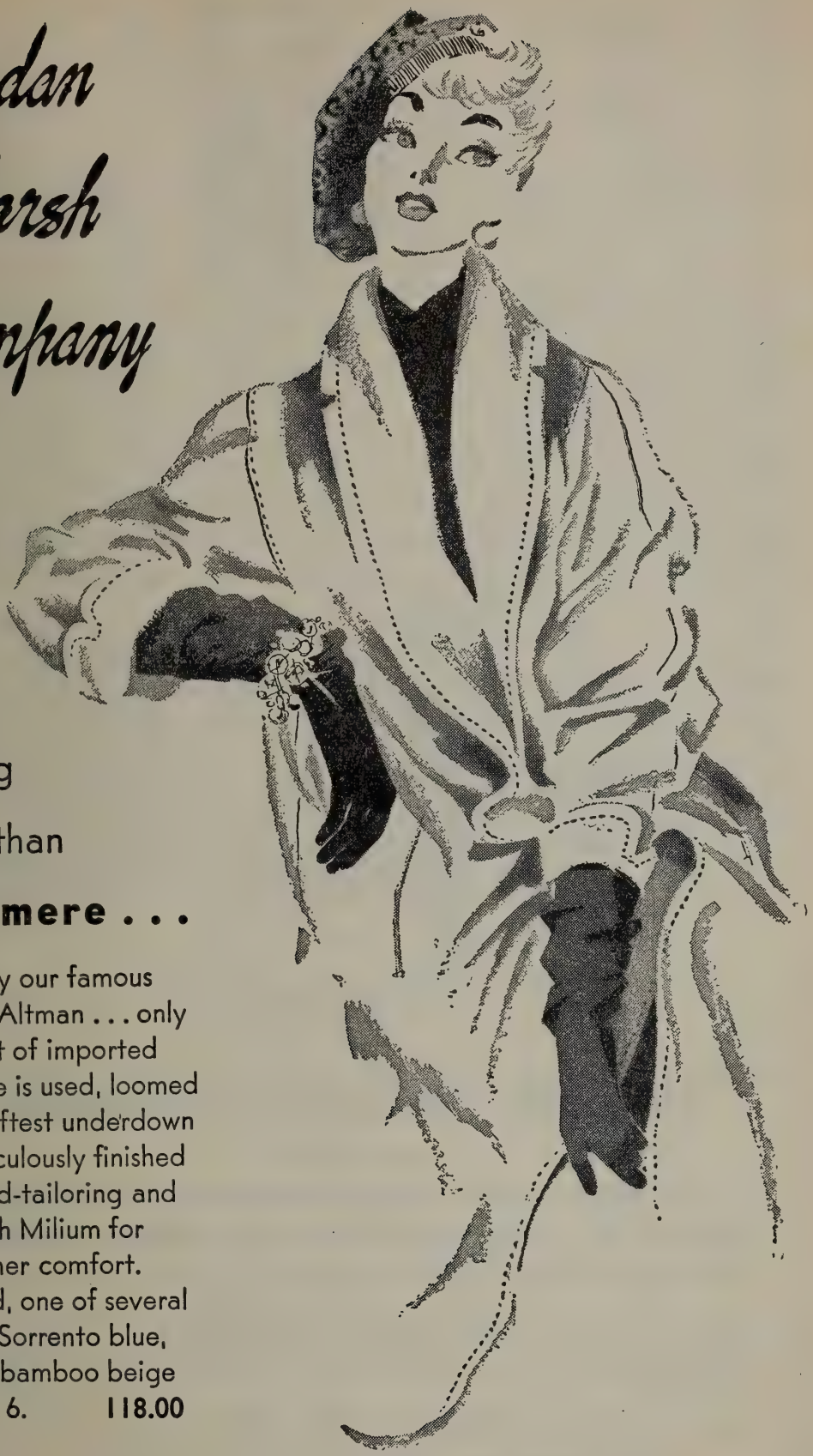
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ALAN HOVHANESS

By Oliver Daniel

(*American Composers Alliance Bulletin,* October, 1952)

It was some time back in the early thirties that Alan Hovhaness began to be noticed in the music circles in Boston. Even then he was gaunt, a little pale with dark eyes and hair that gave him an ascetic appearance; he was tall — in fact, he seemed taller then he does now and he walked with a slight stoop that made him look as if he wanted to appear shorter. His name appeared then in the Boston Symphony program books as a piano teacher and it read Alan Scott Hovhaness. He was writing music profusely and had won both admirers and detractors. Perhaps both were a bit disturbed by his excessive devotion to the symphonies of Sibelius, chiefly the 3rd and 4th. Those who shared his feeling for the master as well as those who did not resented somewhat the pronounced Finnish accent which Hovhaness' music had acquired. (He even essayed a trip to Finland.) But always to his admirers he was a musician of intense talent and they lost no time trying to bend everyone into agreement.

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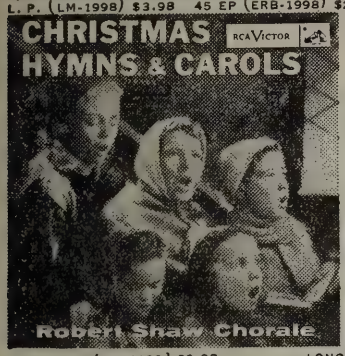
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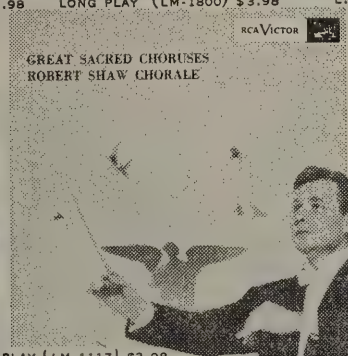
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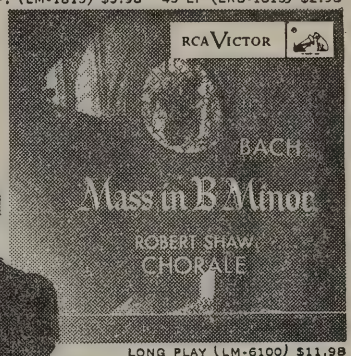
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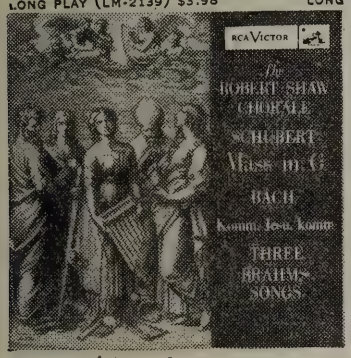
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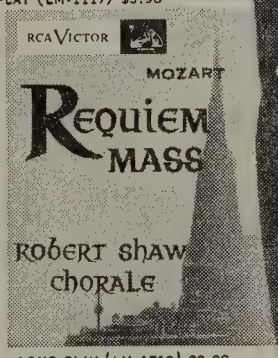
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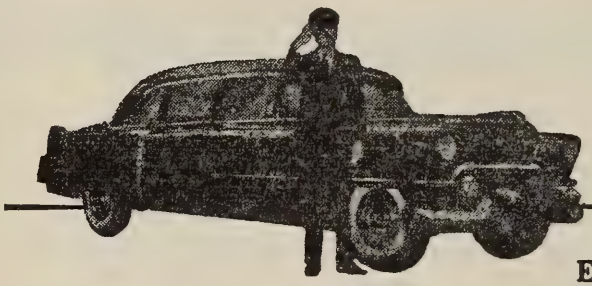
Although he had written a tremendous amount of music, he was not satisfied with it and announced in 1940 that he intended to burn or destroy all of it. And he did! Over a thousand works including two symphonies and several operas. Although he explained that he felt he had not been sufficiently critical, the truth was he had found a new spiritual kinship – one that was to draw him far from the coast of Finland. He had become attracted to the East and the Middle East; not geographically, but in spirit. He was at first drawn to the music of India and he studied it avidly. His next interest, and it was a vital one, was in the kind of music he believes was practiced in ancient Armenia. This was naturally stimulated when he became the organist in Boston's Armenian church and encountered there singers who sang many of the archaic chants and songs built on early modal patterns. While he did not attempt to incorporate any Armenian melodies or folk material into his work, he became fascinated by its modal simplicity and attempted to integrate it into his own writing. He actually considers contact with this ancient type of music one of the most important factors in his musical development. But his interest in the poetical qualities of the earlier music repelled him from the modern

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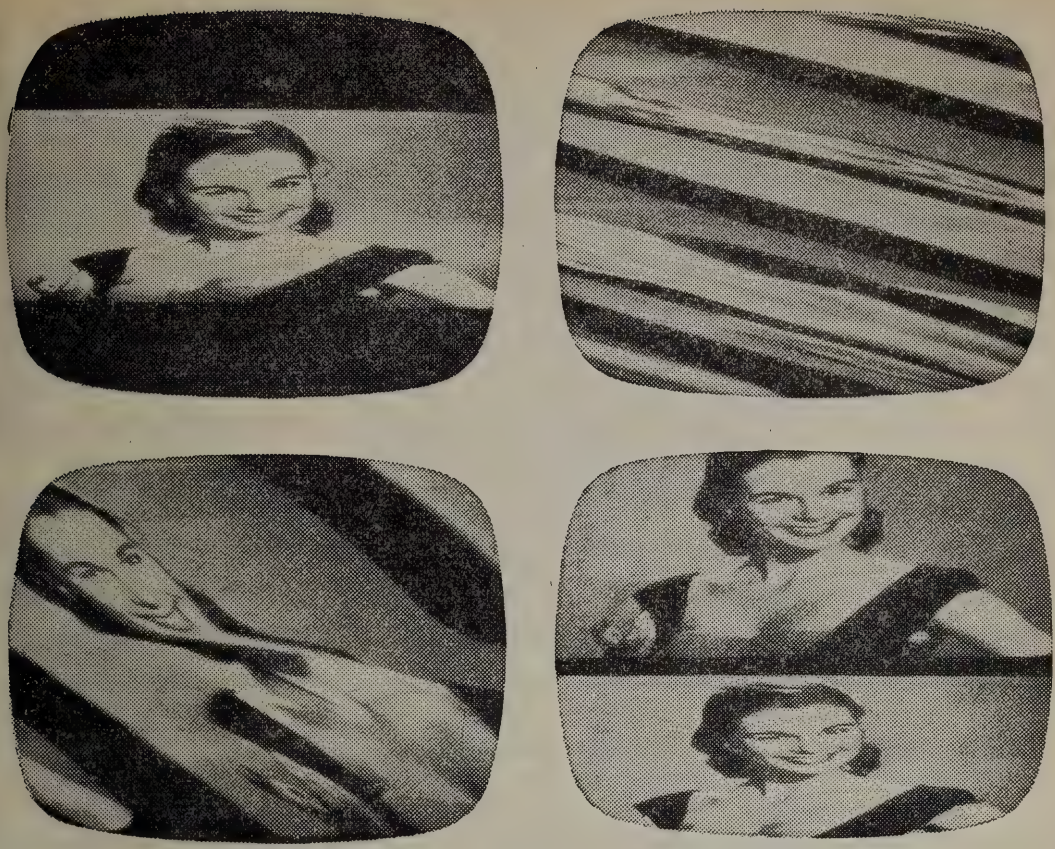
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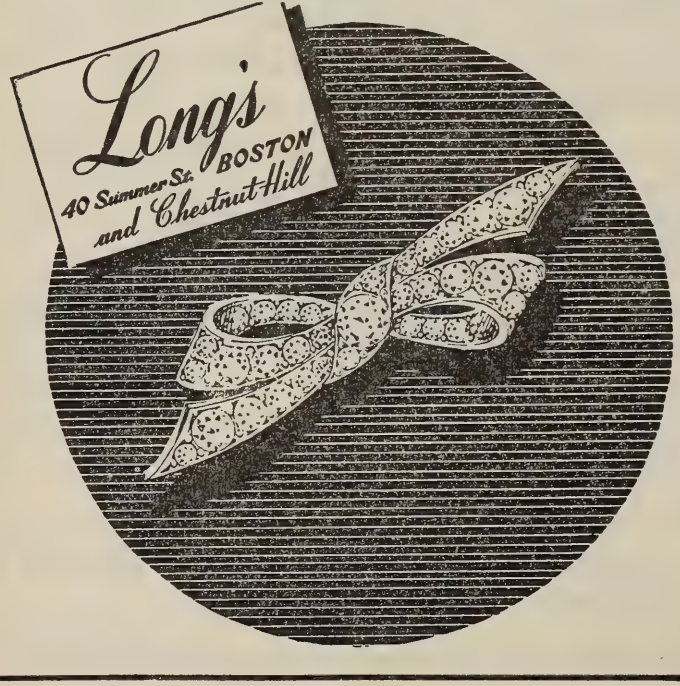
and contemporary sort of near-Eastern music. He considers present Armenian, Turkish and other related music as simply "bad music." He has, in fact, about given up the whole "Armenian business," so he says, and hopes to turn his attention again to the kind of music that originated in India, which he feels must have been similar to the early music of Europe during the days of the troubadors. He regards these expressions as a natural kind of music, in fact closer to nature than most of our music has become. To him such basic expressions exist without national boundaries. But, in addition to his natural affinity for modal music and monody, he admits to a strong feeling for Renaissance polyphony. As Henry Cowell aptly put it, he seems to skip the eighteenth and nineteenth centuries.

Alan was born in Somerville, Massachusetts, on March 8, 1911, the son of chemistry professor, Haroutiun Hovhaness Chakmakjian and Madeline Scott Chakmakjian. It was his mother who thought the name too foreign for the environs of Boston, and hence Alan Hovhaness

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Chakmakjian became Alan Vaness. Later, when he began to experiment with his name, he took his mother's name, restored his middle name (with an altered spelling) and discarded the Chakmakjian permanently. When he was about five the family moved to Arlington, another Boston suburb.

There he began to compose music as soon as he could read it and continued composition systematically, he says, by the time he was eight. For the Junior High School classes, he composed a religious opera and continued to write for his fellow students through High School; did a short turn at Tufts College and then entered the Conservatory. His piano work was done with Adelaide Proctor and Heinrich Gebhard, both of whom became encouraging champions for the young musician, who admits that at that time he had few friends. At the conservatory he studied composition with Frederick Converse. In 1942 he won a scholarship to study at the Berkshire Festival with Martinu.

The home life of the Chakmakjians was decidedly American. Consequently, Alan never learned to speak Armenian, even though his father tried to interest him in it. Later, he mastered the alphabet and learned a few words. But the sounds of the words so fascinated him that he used Armenian titles for many of his works such as "Lousadzak," "Arevakal" and "Haroutiun." Explaining the use of these titles, Hovhaness feels that they bring into modern times some of the ancient names which symbolize the architecture and music he admires. It is an acknowledgment of an influence rather than anything else.

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A VANISHED MUSICAL UTOPIA

By PAUL HENRY LANG

(*New York Herald Tribune,* December 29, 1957)

The occurrence of three eighteenth-century operas at the Metropolitan Opera House in New York within a single week brought the following interesting comments from Mr. Lang.

THE Metropolitan Opera presented within the compass of one week three eighteenth-century operas. They were not only well received but played to capacity audiences. Surely, this would have been unthinkable a short generation ago, and speaks well for our rising musical taste. The three operas, Gluck's "Orfeo," Mozart's "Don Giovanni," and "Figaro," are all products of the so-called Viennese School; there must be a quality and atmosphere about this school that make it particularly attractive to enlightened audiences.

This eighteenth-century Austria was different from the contemporary Germany, which consisted of one new and as yet rather parvenu kingdom, Prussia, several electorates, principalities, and a great number of small ducal residences. Austria was a thousand-year-old empire where the nobility and the bourgeoisie vied with each other to make their beloved Vienna the proud metropolis of Eastern Europe.

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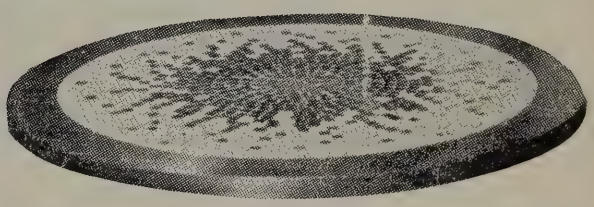
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Maria Theresa's capital was rich, rich in life and art to a degree that is hard for us to imagine. Both the wealthiest and the most talented of the Germans, Italians, Hungarians and Slavs who made up the empire congregated in the city, which at that time numbered about a quarter of a million inhabitants. "This is the only place to grow old in," said one visitor, but another thought that "people die here but they never grow old."

The nobility, in their Spanish Baroque or French Rococo palaces, were large landholders who spent enormous sums on luxurious living, which meant good food, entertainment, and especially music and the theater. But not only the nobles, the whole of Vienna lived like that.

The Viennese were fundamentally different from the Germans because of their humor and irony, an esprit that had a certain French tinge. But what was most characteristic of this luxury-loving capital was the absorption of life into an artistic atmosphere dominated by music. The spirit of North and South, German counterpoint and Italian melody, met here in a felicitous union.

Participation in music was far more real in Vienna than in the German courts. The enjoyment of music offered a frame within which

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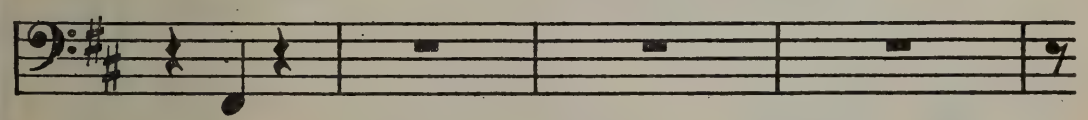
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item: WHERE TO BUY RCA-VICTOR RECORDS

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all strata of society could meet. Whether at the promenade, the innumerable cafés, the suburban inns, the summer-time outdoor balls, the public concerts, or the opera, from emperor to coachman Austrians were alike in their whole-hearted approval. The theaters just outside the city gates, like the Kärtnertor Theater where the "Magic Flute" was first produced (placed there so that in case of a riot the guards could quickly shut the gates), were for the populace, but the aristocracy, too, liked to journey there to hear plays and operas.

The most astonishing aspect of this wealth of music was that no sooner was a new type established than it immediately tended to gain a higher sphere of art. The improvised outdoor music-making sired the divertimento and serenade, the suburban slapstick comedy the *Singspiel;* the family musicals prompted the composers to furnish hundreds of quartets and other chamber music, and eventually the divertimento itself developed into the symphony.

The imperial family, not especially bright in other matters, such as statesmanship, set the pace. A number of Hapsburgs were excellent musicians, and their love of opera was a family trait. Vivaldi, Salieri, Gluck, Mozart, Paisiello, and many other famous composers were engaged, and the court poet was none other than Metastasio, the most sought after librettist of the century.

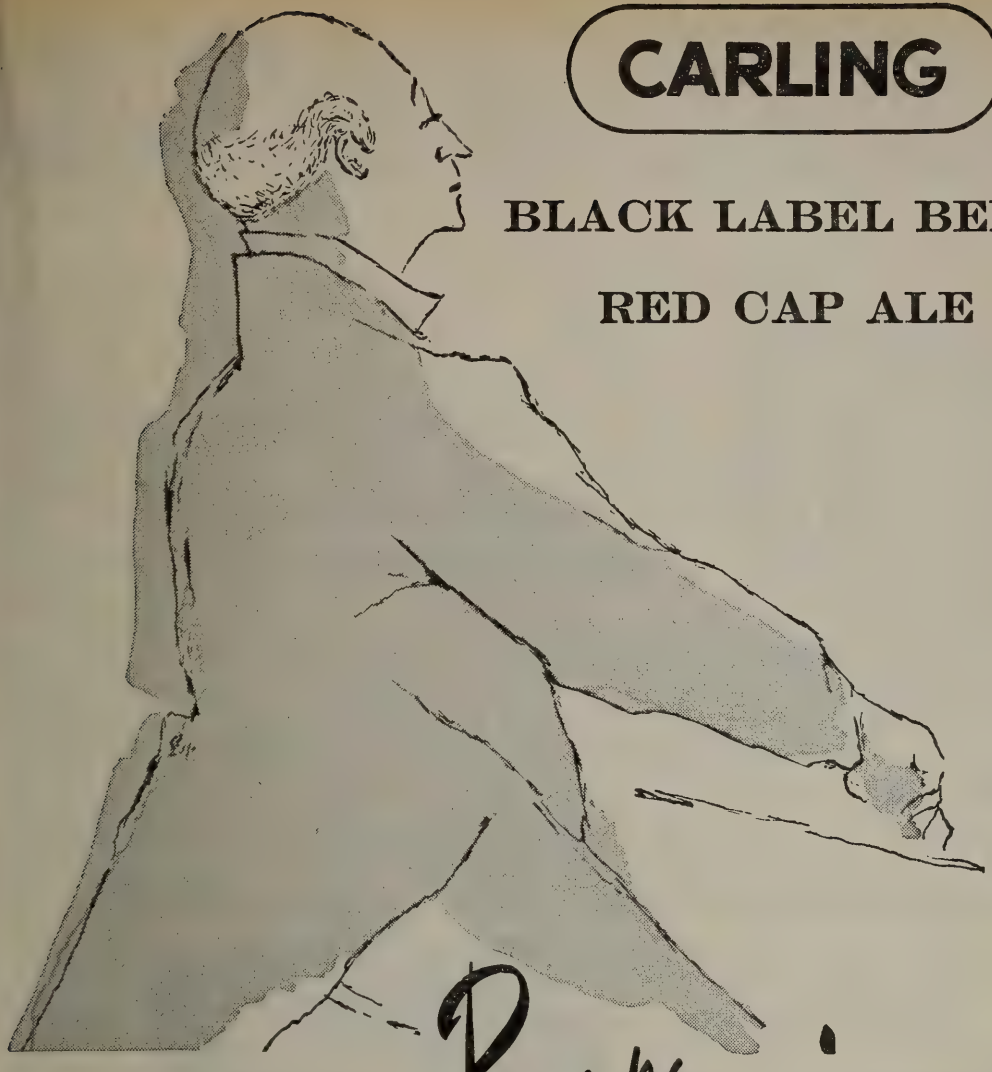
It was not at all unusual for the Emperor to order a private opera



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performance which he conducted, while several archduchesses would take various rôles. There is an authentic story about the famous old court composer and conductor, Johann Josef Fux, and the Emperor Charles VI, himself an able conductor who like to direct operas from the harpsichord. "It is a pity," said Fux sincerely, "that Your Majesty did not become a professional conductor," whereupon the Emperor replied with a smile: "Oh, I am getting along all right."

The wealthy nobles, the bishops and archbishops of the empire, all maintained elaborate musical establishments, often both opera and orchestra in addition to church music. They engaged first-class musical directors, usually noted composers, and servants were preferred if they could sing or play. The incessant demand for new compositions explains the prodigious number of works. At times the urgency taxed even such an old hand as Haydn. Told by Prince Esterhazy that in a couple of days guests were expected who would like to hear a new symphony, the composer of 104 symphonies had no time to prepare a score. Having planned the work in his head he simply wrote out the orchestral parts.

A world so fantastic and bountiful does not seem real to us, but the three masterpieces heard in New York are very real witnesses of the truth. While such a musical utopia can never return, its creations will remain with us, and as our appetite for this refined music grows, we shall discover that the libraries of the world contain many more operas, symphonies, chamber music, and choral works which, if known, would immeasurably brighten the drabness of the current repertory.



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SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797; died in Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8,* was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The orchestration follows: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

THE world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been)

* This on the basis that it was the last to be found although it was composed before the great C major Symphony. The posthumous C major has been variously numbered 7, 8, 9, or 10 by those who have variously accepted or rejected the so-called "Gastein Symphony," which was lost, and the fragmentary sections for a symphony in E (1821), which Felix Weingartner filled out into a full score. Fortunately the "Unfinished" Symphony, easily identified by its name and key, can be left numberless.

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and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a third movement that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert who wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. Professor Tovey finds the theme projected for the scherzo "magnificent," but is distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considers entirely unworthy of such a premise. There are others who can imagine no scherzo and finale whatever as properly belonging to the symphony in the state in which Schubert seems deliberately to have left it. However, these futile speculations may be left to those who have tried to uncover in Schubert's uneventful life some unexpected source of inspiration for the symphony. Was Schubert under the spell of a visit to his idol, Beethoven, which he may (or may not) have made in that very year? Or was there some secret love affair? These questions may remain with the romancers, literary and dra-

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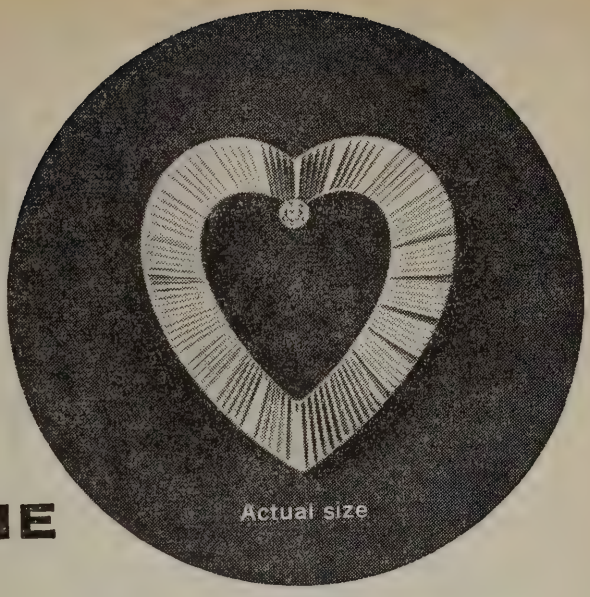
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matic, who, with little historical data to embarrass them, have been able to give their imagination the fullest play.

• •

The bare facts of Schubert's "Unfinished" Symphony are soon told. It was on April 10, 1823, some months after he had composed the symphony, that his friend Johann Baptist Jenger put up his name for honorary membership of the Styrian Music Society at Gratz on the grounds that "although still young, he has already proved by his compositions that he will some day rank high as a composer." Schubert gratefully accepted his election to the Styrian Music Society with the following communication:

May it be the reward for my devotion to the art of music that I shall one day be fully worthy of this signal honour. In order that I may also express in musical terms my lively sense of gratitude, I shall take the liberty, at the earliest opportunity, of presenting your honourable Society with one of my symphonies in full score.

Alfred Einstein in his invaluable book, *Schubert, a Musical Portrait,* has deduced that Schubert presented the already composed symphony to Anselm Hüttenbrenner, the director of the Society, in gratitude on receiving from him the diploma of membership, rather than to

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(Continued from page 4)

COMING EVENTS

Marcel Mule, the saxophone virtuoso who is to appear with the orchestra next week, has acquired a high reputation in Europe, where his abilities have done much to give this instrument an important place in symphonic music. M. Mule, long a member of the *Garde Republicaine* Band in France, founded in 1929 with three colleagues the Saxophone Quartet. With this group and as soloist he has toured extensively in Europe. As long ago as 1939, Sigurd Rascher, a Belgian player of this instrument, appeared as soloist in Ibert's *Concertino,* together with Debussy's *Rhapsody,* at the Boston Symphony concerts.

Marcel Mule will play with this Orchestra at the Sunday afternoon concert on February 2, the concert in Cambridge on the following Tuesday, in New Haven on February 11, and in New York City on February 12 and 15.

Thomas Schippers, who is to conduct the orchestra on Friday afternoon and Saturday evening, February 21 and 22, will be the last guest conductor of the season.



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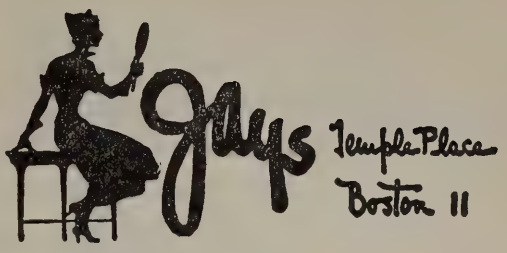
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the Society itself. Mr. Einstein further believed "it is also quite unthinkable that Schubert with all his tact and discretion would ever have presented the Society with an unfinished fragment." From then on, as records show, Schubert neither spoke not thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and attempted (unsuccessfully) to produce his friend's latest opera *Alfonso and Estrella* at Gratz in this year, seems to have done nothing at all about the symphony. It lay stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the "Friends of Music Society" in Vienna, December 17, 1865.

• •

Schubert composed symphonies fluently from his schooldays until the age of twenty-one, when (in 1818) he wrote his Sixth. Like those which preceded it, the Sixth was on the whole complacent and conventional in pattern. Like the Fifth, it was designed for the none too illustrious Amateur Society.* In the ten years that remained of his life he wrote two symphonies in full scoring, so far as is known.

* This was not the *Gesellschaft der Musikfreunde* of which the composer was a member.

• •

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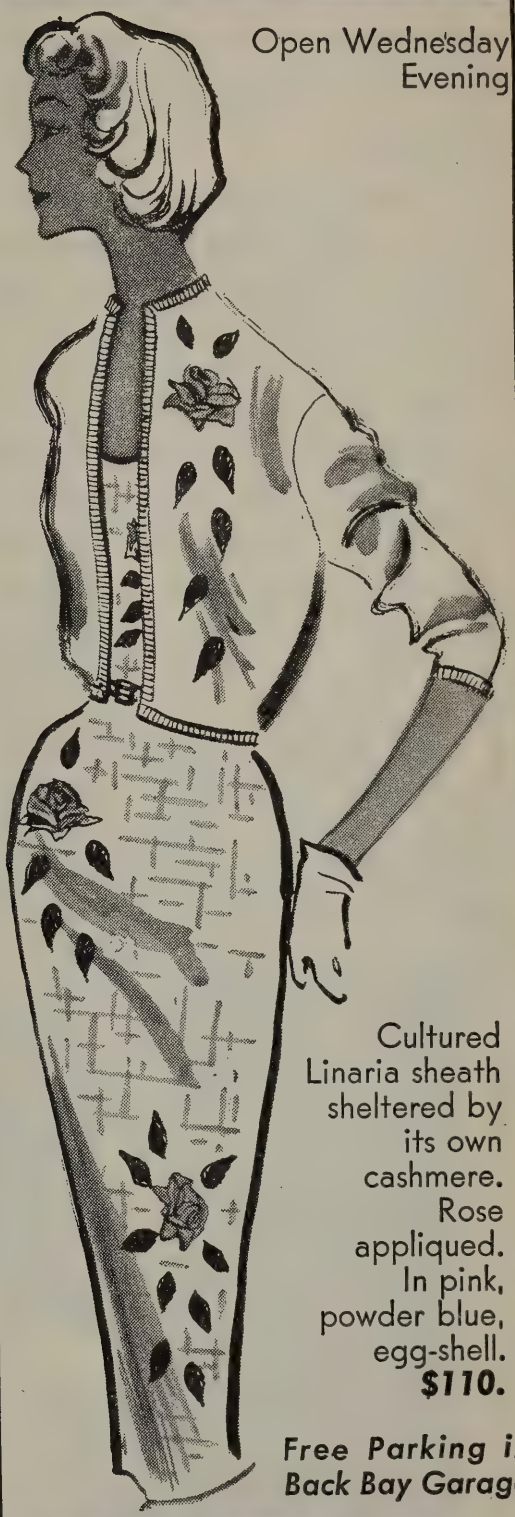


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Kreissle von Helborn, writing the first considerable biography of Schubert in 1865, studying his subject carefully and consulting the acquaintances of the composer then surviving, got wind of "a symphony in B minor, in a half-finished state" through Joseph Hüttenbrenner, Anselm's brother. "The fragment," reported Kreissle, "in the possession of Anselm Hüttenbrenner of Gratz, is said, the first movement particularly, to be of great beauty. If this be so, Schubert's intimate friend would do well to emancipate the still unknown work of the master he so highly honors, and introduce the symphony to Schubert's admirers."

A worthy suggestion! As a matter of fact, Joseph had done something about introducing the symphony. He had written in 1860, five years before Kreissle's book, to Johann Herbeck, then conductor of the *Gesellchaft der Musikfreunde* concerts in Vienna, informing him that his brother had a "treasure in Schubert's B minor Symphony, which we put on a level with the great symphony in C, his instrumental swan song, and any one of the symphonies by Beethoven." Herbeck did not act on this advice for five years, perhaps because he did not wish to be compelled to play one of Anselm's overtures, which might have been

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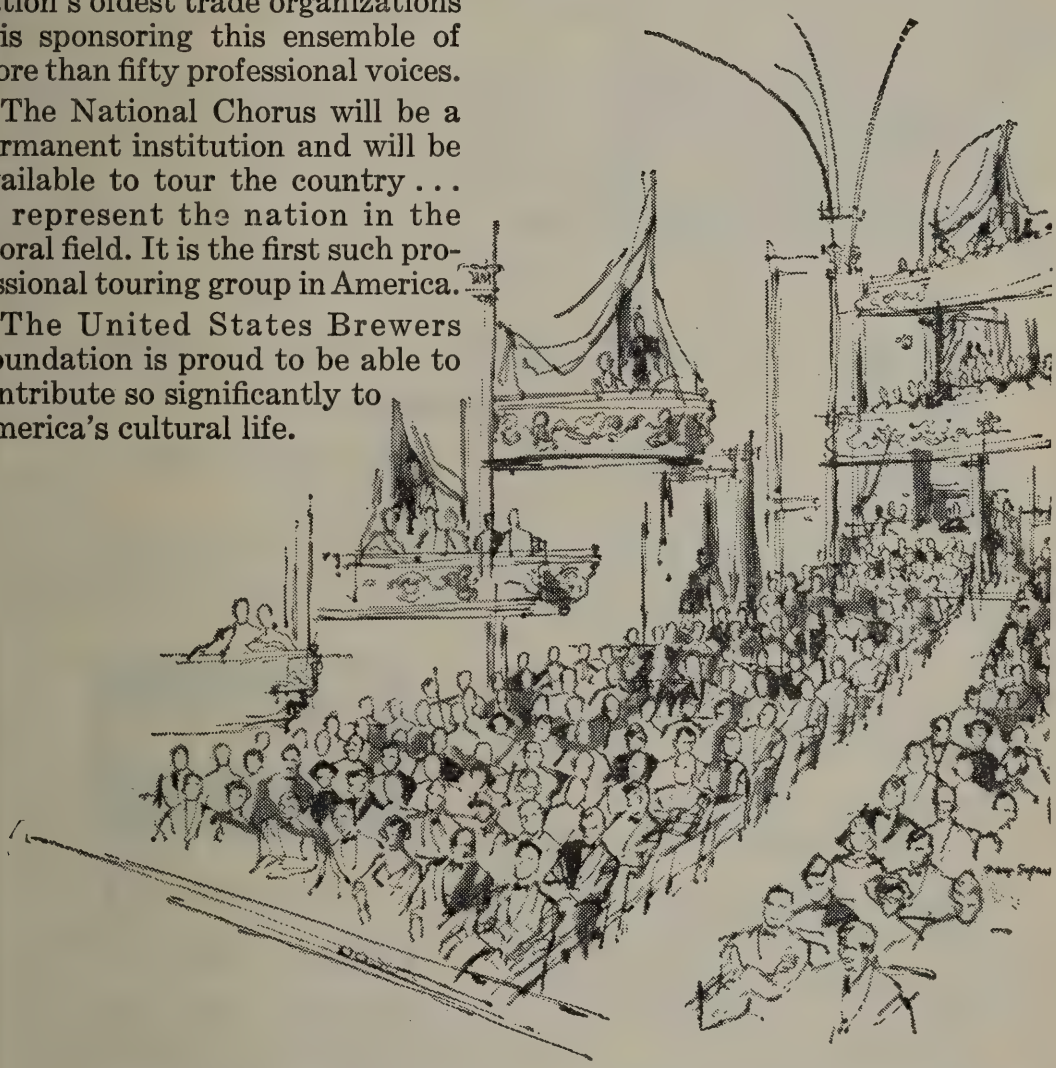
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an obligation firmly tied to the Schubert manuscript. Or perhaps he mistrusted this sudden enthusiasm of the Hüttenbrenners, bursting forth after a silence of some thirty years, during which the sheets had lain yellowing and unnoticed in Anselm's cabinet. It is only too evident that the brothers had thought of it as merely one of countless Schubert manuscripts. As the other posthumous symphony, the C major, the "swan song" unearthed by Schumann in 1839, published in 1850, began at last to dawn upon the general musical consciousness, the Hüttenbrenners may have pulled out their old relic and wondered whether by some rare stroke of luck it might prove another such as the C major symphony. A reduction for piano duet was brought forth and shown to "the initiated" among their friends. But Anselm Hüttenbrenner, an unsuccessful and embittered composer, who had retired into solitude with his own unplayed manuscripts, was plainly "difficult."

At length, in 1865, Herbeck had occasion to stop at Gratz, according to the account by Ludwig Herbeck in his biography of his father Johann (1865). Johann Herbeck sought Anselm, then an old man, eking out his last years in seclusion in a little one-story cottage at Ober-Andritz. Herbeck made his approach cautiously, for the aged



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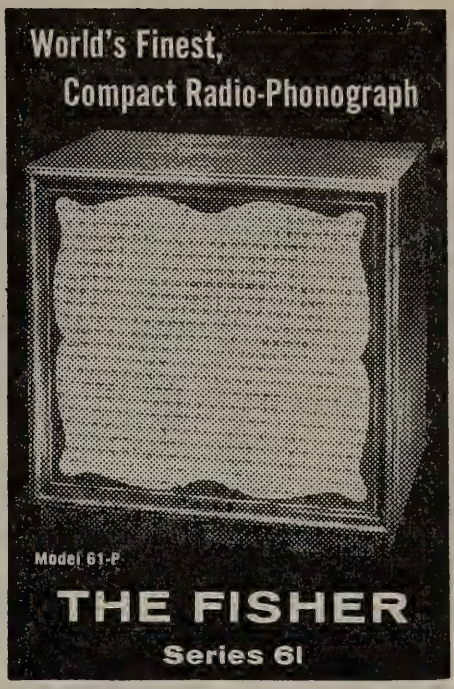
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Anselm had grown eccentric, and having been so close with his Schubert manuscript in the past, might prove balky. Herbeck sat down in a neighboring inn where, he learned, Anselm was in the habit of taking his breakfast. Anselm put in his expected appearance. Herbeck accosted him and after some casual conversation remarked: "I am here to ask your permission to produce one of your works in Vienna." The word "Vienna" had an electric effect upon the old man who, having finished his meal, took Herbeck home with him. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was accordingly performed by Herbeck at a *Geseli-*

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schaft concert in Vienna, December 17, 1865. The program duly opened with an overture ("new") , of Hüttenbrenner. The symphony was published in 1867, and made its way rapidly to fame.

Alfred Einstein's Estimate of the "Unfinished" Symphony

(From "Schubert: A Musical Portrait")

"A study of the two completed movements provides the probable explanation why Schubert let matters rest at that point. Unlike the C major Symphony, they have never been criticized for their 'heavenly length' — that much-quoted expression of Schumann's. (Schumann's unhappy phrase may have been meant either as a tribute or as an affectionate criticism.) Schubert wrote a superbly integrated sonata movement of extraordinary tension, which, for sheer concentration, can only be matched by the first movement of Beethoven's Fifth Symphony. But so far as this movement is concerned, any comparison with Beethoven is misleading. Among the characteristic features of the 'Unfinished' are its dynamics, but they are fundamentally different from those of Beethoven, the great master of dynamics.

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Beethoven's mighty orchestral *crescendi* always culminate in correspondingly mighty outbursts. With Schubert these outbursts are shorter, as it were more dangerous, and the contrasts are sharper and more clear-cut. Beethoven is full of pathos; Schubert possessed of a daemon. And the same contrast is apparent in both harmony and melody. Why B minor? It has been suggested with some justification that the answer is to be found in a number of Schubert's B minor songs, all filled with a mysterious or uncanny sense of power — *Der Unglückliche,* for example, or *Der Doppelgänger.* But this first movement springs from a more fathomless source; and the expression of poignant melancholy and the outbursts of despair could be answered only by the innocence of the *Ländler*-like second subject, which ventures with such a brave show of courage into the development. Here once more is a sonata movement that is not simply a 'framework' but, within the letter and spirit of conventional rules, a masterly renewal and vindication of the form.

"The second movement, an Andante (with the subsequent addition of 'con moto') in the simplest binary form with coda, is not, as might be expected, in D major or A major, but in the key of E major, which is lifted far above normality and beyond traditional emotion.

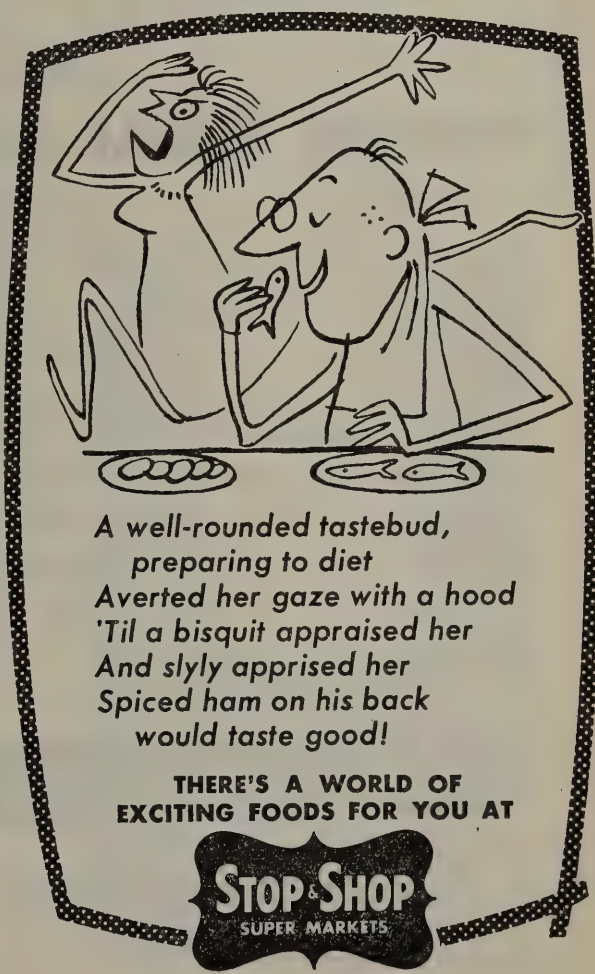
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One might here suppose the influence of Beethoven to have been at work, in the shape of the Larghetto of his Second Symphony, and once again any comparison would be inadmissible. A better parallel would be the Andante of Schubert's own B major Sonata. Here there is no longer any crescendo or diminuendo, but only the dynamic contrasts between loud and soft; no melodic 'development,' but only the interplay of small or large melodic groups of magical charm and magical euphony. Reference has already been made to the boldness of the harmony in the so-called second subject and in the modulations in the coda. The whole movement, in its mysterious and unfathomable beauty, is like one of those plants whose flowers open only on a night of the full moon.

"It is obvious why Schubert abandoned work on this symphony. He could not 'finish' it, in any sense of the word. The Scherzo, which

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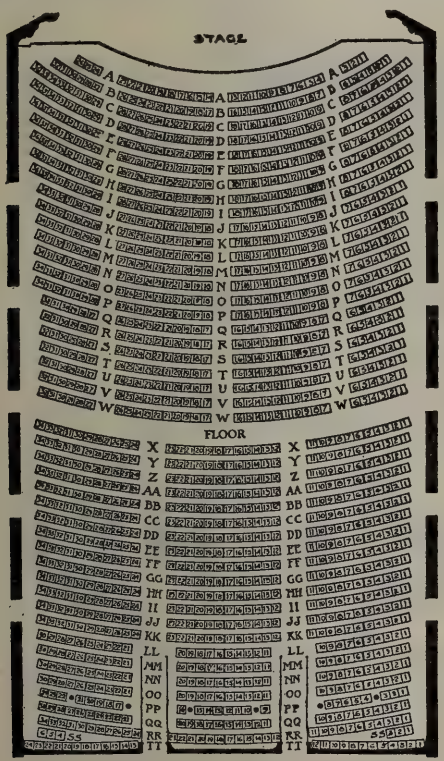
is fairly completely sketched, though in less and less detail (it breaks off after the first section of the Trio), and even orchestrated for its first nine bars, comes as a commonplace after the Andante. In an article entitled 'The Riddle of Schubert's Unfinished Symphony' (*The Music Review,* II, 1 [1941]), Hans Gál has made it abundantly clear that nothing could ever have been fashioned from the material of this Scherzo which could have approached the originality, power, and skill, of the two preceding movements. It is exactly what happened in the case of *Lazarus.* Are we to believe that Schubert was not fully aware of this power? He had already written too much that was 'finished,' to be able to content himself with anything less or with anything more trivial."

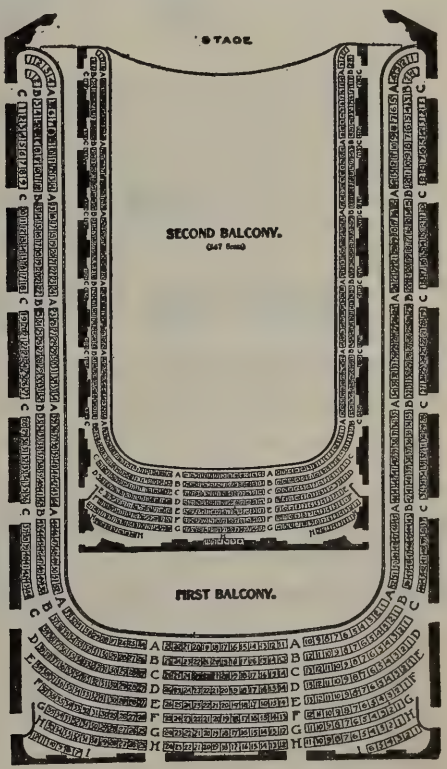
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Paul Hindemith completed his "Metamorphosis" in August, 1943. It had its first performance by the New York Philharmonic-Symphony Society on January 20, 1944, Arthur Rodzinski conducting.

It was performed at these concerts January 26, 1945, George Szell conducting; October 29, 1948, Richard Burgin conducting, and on February 27–28, 1953, under the direction of Charles Munch.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, military drum, bass drum, cymbals, triangle, small gong, glockenspiel, bells, and strings.

The *Symphonic Metamorphosis,* which, by the nature and order of its four movements, would suggest a symphony, uses for thematic material themes from the lesser known music of Weber. The themes from the first movement, the Andantino and the March Finale, have been taken from Weber's music for piano, four hands. The thematic basis of the Scherzo is derived from Weber's Incidental Music to



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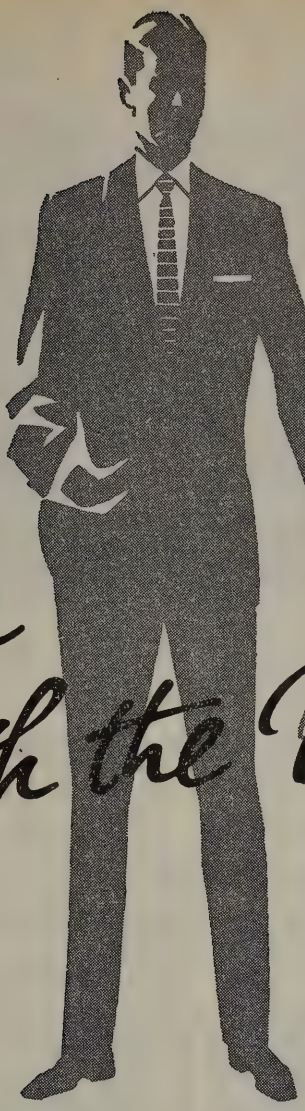
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Schiller's play, *Turandot.** When the *Metamorphosis* was performed in New York, the program stated: "None of these fragments, in Hindemith's opinion, represents Weber at his best. Consequently, he has made alterations to suit his requirements."

In the first movement, Allegro 2-4, the orchestra at once proposes (and repeats) the theme. It is briefly elaborated before a second and more vociferous theme is set forth (and likewise repeated). The working out is concise. The Scherzo has been characterized as *"chinoiserie."* The flute first plays the rather florid theme, which, after punctuation by an exotic battery, passes to the lower strings at a livelier tempo. Presently the horns take the burden, and a rapid running figure is introduced with trilling woodwinds. There is a climax of sonority and a dying away, the percussion adding its color. In the Andantino (6-8) the winds carry the melody for the most part, the flute surmounting the last pages with ornamental figures. This leads directly into a brisk march movement, accentuated with snare drum and various percussive instruments.

* Schiller's play was based upon Carlo Gozzi. Weber contributed, in 1809, seven numbers, of which he had written the *"Overtura Chinesa"* in 1806. The opening subject, which Hindemith has used, was borrowed by Weber from Rousseau's *Dictionary of Music.*

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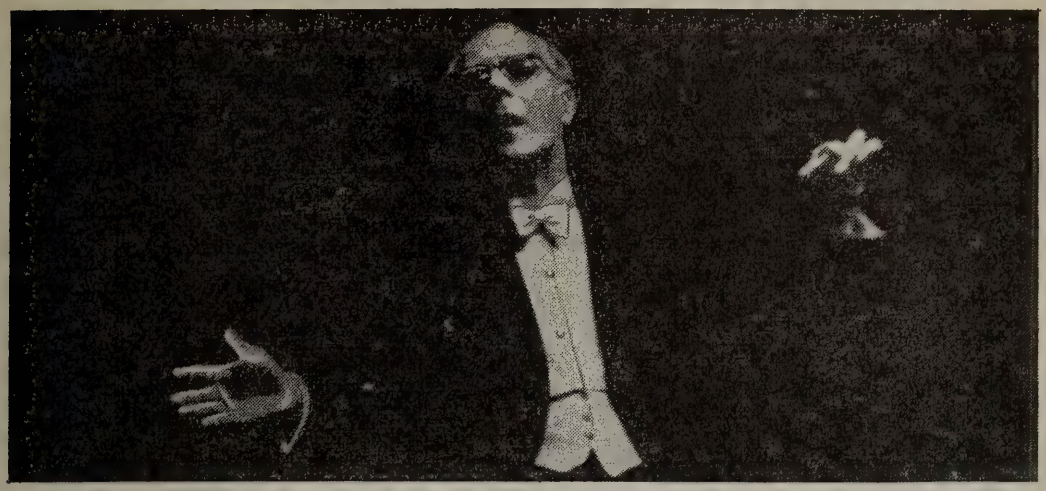
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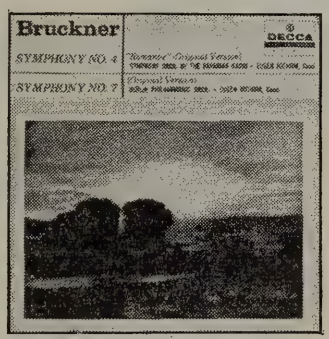
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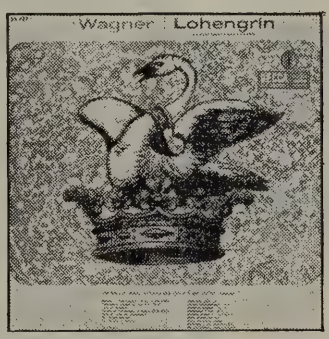
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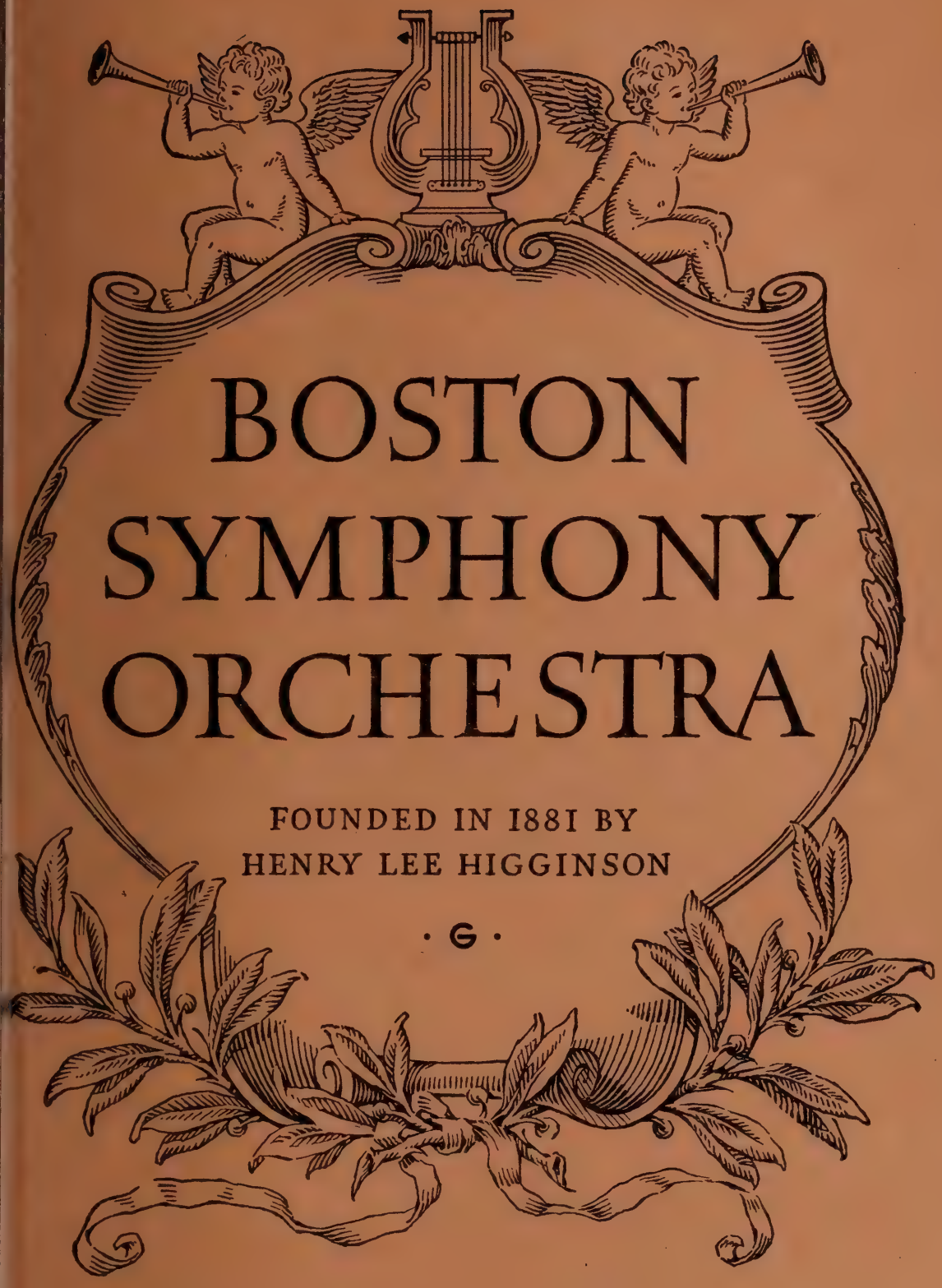
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with historical and descriptive notes by

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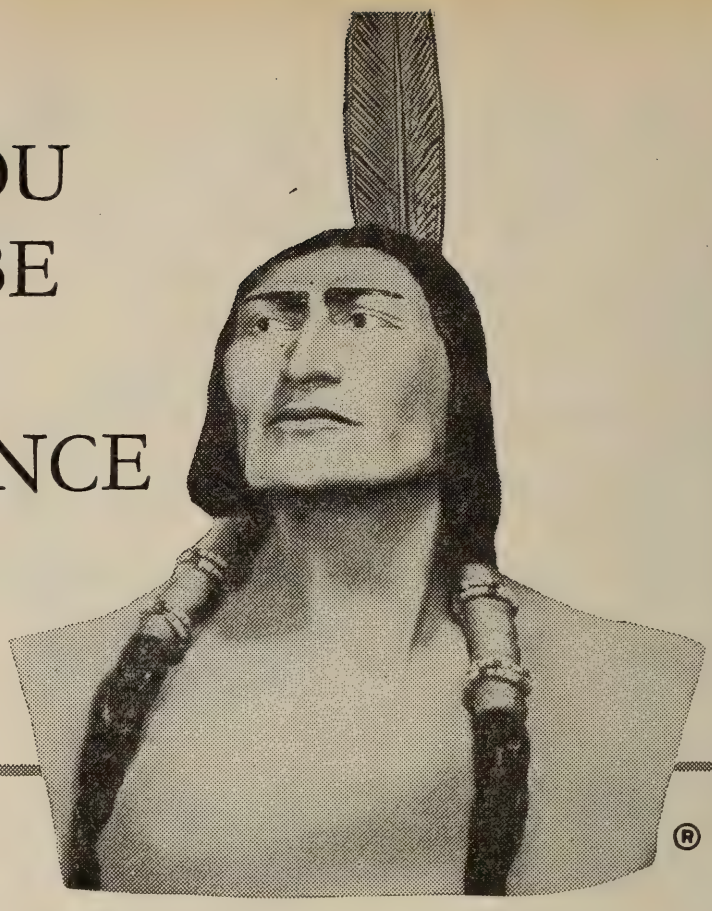
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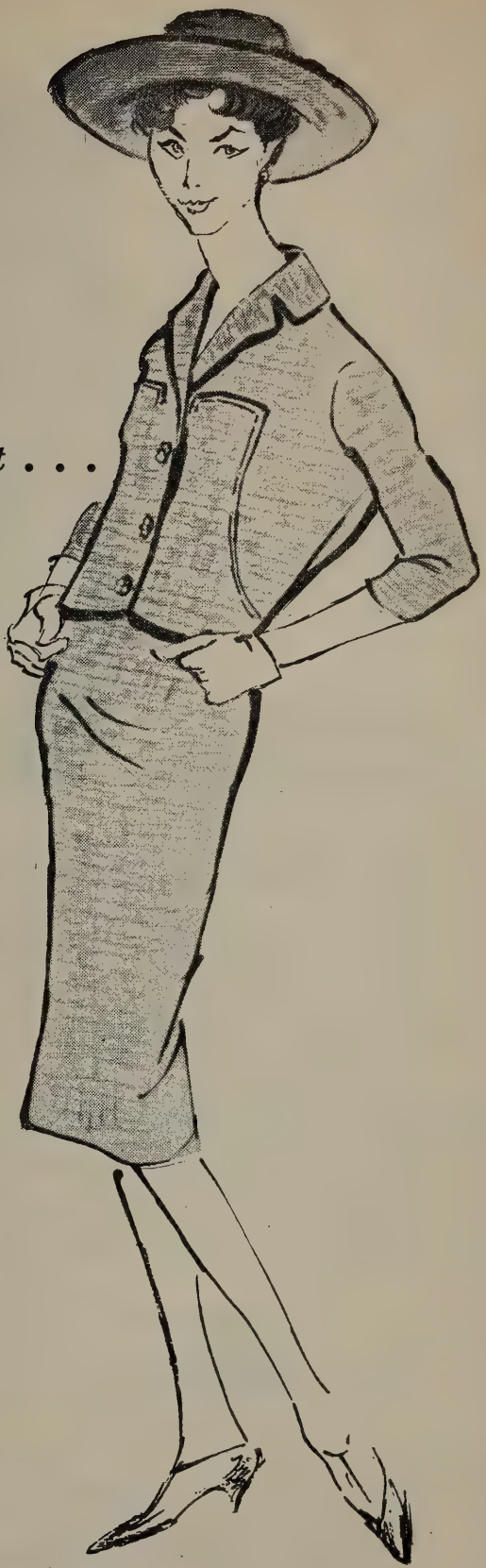
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PATRICIA NEWAY

Patricia Neway, born in New York, studied at the Mannes School. She was in the Opera Department of the Berkshire Music Center in the summer of 1946. In the season following she sang the part of the Greek chorus in Britten's *The Rape of Lucretia* on Broadway. In 1950 she sang the part of Magda Sorel in Menotti's *The Consul* in New York and later in Paris and London. She has sung with the New York City Opera.

(Continued on page 43)

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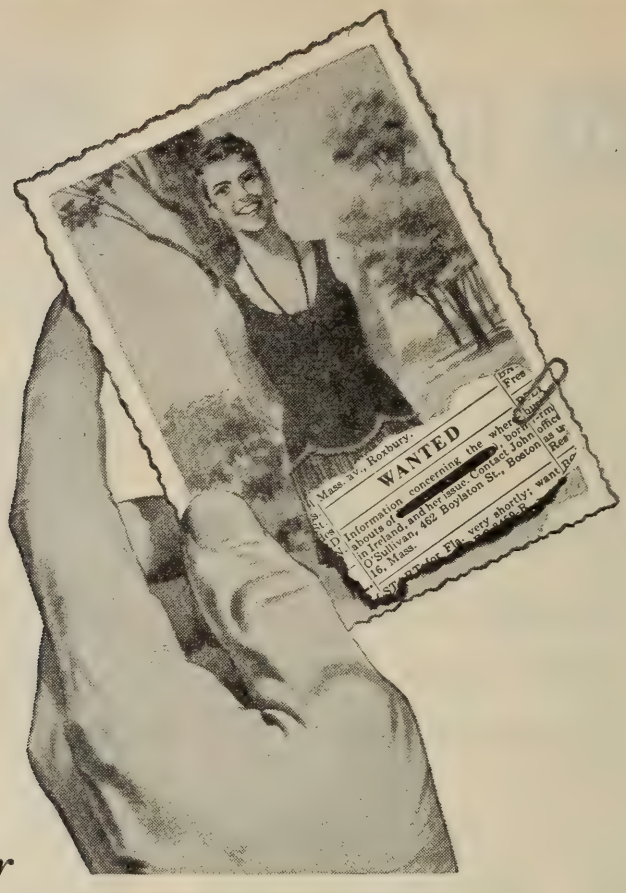
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SHOSTAKOVITCH . . . . . Symphony No. 1, *Op.* 10

I. Allegretto; Allegro non troppo
II. Allegro
III. Lento
IV. Allegro molto

SCHÖNBERG . . . . . Five Pieces for Orchestra, *Op.* 16

I. Vorgefühle (Presentiments)
II. Vergangenes (The Past)
III. Sommermorgen an einem See (Summer Morning by a Lake)
IV. Peripetie (Peripeteia)
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SYMPHONY NO. 1, *Op.* 10

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, in St. Petersburg

Completed in the year 1925, the First Symphony by Shostakovitch was first performed at Leningrad, May 12, 1926, under the leadership of Nikolai Malko. Bruno Walter performed it in Berlin, November, 1927. Leopold Stokowski first made it known to America at a concert of the Philadelphia Orchestra, November 2, 1928. Frederick Stock performed it in Chicago, December 26, 1930; Arturo Toscanini at a concert of the New York Philharmonic Symphony Society, April 8, 1931; Artur Rodzinski at Cleveland, November 15, 1934. The first performance in Boston was at a Boston Symphony concert of November 8, 1935, Richard Burgin conducting.

The Symphony is scored for wood winds in twos (with piccolo), 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, piano and strings.

ALTHOUGH it bears the Opus Number 10, this symphony stands with the *"Three Fantastic Dances for Piano," Op.* 5, as one of the composer's two first published works.* It was his first large and con-

* Shostakovitch has given opus numbers to many compositions which have remained in manuscript and which at this time he is unwilling to acknowledge. If only his published music bore opus numbers, his First Symphony would be *Op.* 2.



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sidered creative venture. The symphony, completed when its composer was twenty, a graduate from the piano class and then graduating in composition at the Leningrad Conservatory, brings to its fullest expression the boyish, exuberant, and entirely remarkable talent of the composer-prodigy. The Shostakovitch of that time is familiar by a photograph commonly circulated: frail and slight of stature, wearing horn-rimmed glasses. He was much admired at the Conservatory for his brilliance as a pianist and for the little pieces of his own which he often played. Glazounov, as head of the Conservatory, had a more than benevolent eye upon the youthful composer – he had put him under the tutelage of Maximilian Steinberg.

"Mitya," as he was known to his friends, was forever composing, improvising at the piano, or playing some piece he had written or still carried in his head. There was much music in the Shostakovitch lodgings. His Aunt Nadejda (Mrs. Galli-Shohat), who knew him until 1923, when she came to America, was astonished, on hearing his First Symphony here, to recognize snatches from the music of his boyhood which she had often heard him play. One of these pieces was "The Grasshopper and the Ant," *Op.* 4; another, an orchestral scherzo; and a third, music he had composed to describe Hans Andersen's pathetic story of "The Little Mermaid," a fairy tale which had appealed to him



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DID YOU KNOW that Dr. Koussevitzky could doff his dignity with grace? For an Emergency Relief Campaign concert in 1934, he appeared as "Papa" Haydn, decked out in wig, brocade and lace, to conduct the "Farewell" Symphony. The players, also in 18th century garb, one by one snuffed out the candles at their desks and departed, leaving the conductor alone at the spinet. He apparently enjoyed the role so much that it was repeated for a Pension Fund concert in 1939.

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as a child. Mrs. Shohat has explained the familiar passages which she recognized in the First Symphony and is thus reported by Seroff in his book on Shostakovitch, a book based principally on her memories of the composer and his family*:

"The melodies reminded her of those in 'The Dragon-Fly [Grasshopper] and the Ant,' which Mitya had composed in 1922 and which he used to play to his family. According to Nadejda, the themes from this composition as well as his early Scherzo were used in his First Symphony. In the first movement, she says, one hears the recitative of the flighty, irresponsible dragon-fly and the mutterings of the laboring ant. Then comes a march of all the insects, with the fireflies leading the way; they range themselves in a semicircle in the amphitheater and the dragon-fly performs a dance on the stage. The Scherzo is inserted in full. In the last movement, the second theme for violin and 'cello is taken from an unfinished piece that Mitya was composing at the time of 'The Dragon-Fly and the Ant'; he was writing it around Andersen's story of the Mermaid, an idea that had been suggested to him by his mother. With the last movement of the symphony, Nadejda remembers how Mitya described to his family the Mermaid swimming up through the waters of the lake to the brightly lit castle where the Prince is holding a festival."

* "Dmitri Shostakovitch," by Victor Ilyich Seroff, in collaboration with Nadejda Galli-Shohat, Alfred Knopf, 1943.

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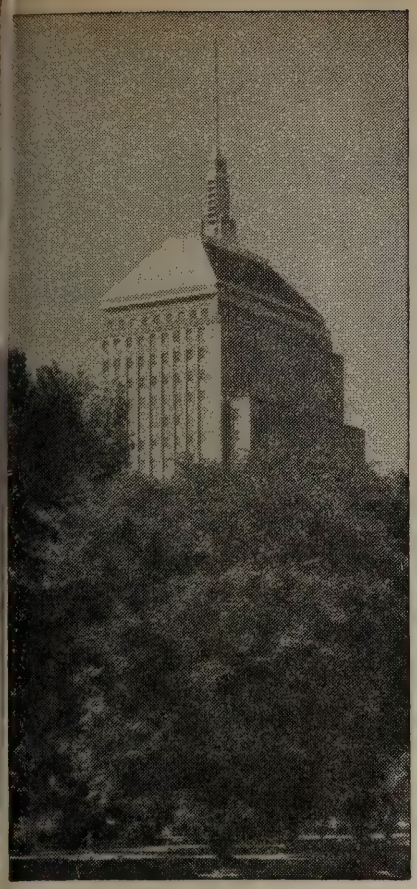
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FIVE PIECES FOR ORCHESTRA, *Op.* 16

By ARNOLD SCHOENBERG

Born in Vienna, February 13, 1874; died in Los Angeles, California, July 13, 1951

Schoenberg's *Fünf Orchesterstücke* were composed in 1909 and published in 1912. They were first performed at a Promenade concert in London, September 3, 1912, under the direction of Sir Henry Wood. They were first performed in America at a concert by the Chicago Symphony Orchestra, Frederick Stock conductor, October 31, 1913. They were introduced at the concerts of the Boston Symphony Orchestra on December 18, 1914, when music by Schoenberg was first heard in Symphony Hall. Karl Muck conducted (for an account of this concert see page 20).

The score was revised on September 19, 1949, by the composer. The revised score bears the following dedication: "This new edition is dedicated to the memory of Henri Hinrichson, a music publisher who was a *grand seigneur.* — ARNOLD SCHOENBERG."

THE *Five Orchestral Pieces,* composed in 1909, are described as Schoenberg's first venture into the purely orchestral field after his chromatic development had worked away altogether from a sense of tonality. At this stage of his development he had not yet methodically

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adopted a thematic serial succession. For the first time in this score he indicated by signs, for the conductor's benefit, the instrumental voices which were to be emphasized (in lieu of the traditional melodic line).

Egon Wellesz, in his book on Schoenberg, provides the following guide to the nature of the music:

"The orchestra is treated purely as a body of solo instruments; the chords are formed from the most varied tone-colours, which are treated according to their natural intensity; and within the chords themselves, certain tones are allowed to be more prominent than others. How this may be understood is shown by the beginning of the second piece, in which each note of the changing harmonies is played by a different instrument.

"Harmonically regarded, the first piece is the simplest; it is constructed on a logical and consistent bass motive, which is sometimes augmented, sometimes diminished. Here, by the way, is to be found the orchestral effect that occurs later in *Die Frau ohne Schatten (The Woman without a Shadow)*, of Richard Strauss. In the middle section there is a rise to a climax in which, by means of flutter-tonguing, muted trombones and the bass-tuba produce a tremolo with their full power.

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viola which is taken up later by the 'cello. Then begins the episode in which the celesta plays an imitative figure, accompanied by two flutes alone. Into this texture there is brought a theme, light and staccato, for the bassoon, which later on becomes predominant and forms a counterpoint to the first lyrical theme of the middle section.

"The third piece is purely harmonic and shows the same chord in a continually changing light. Schoenberg gives the following indication as to the performance of the piece:

" 'This change of chords, which runs through the entire piece without any development of theme — a change so little noticeable that one is aware only of a difference of tone-colour — produces an effect comparable with the quivering reflection of the sun on a sheet of water. The piece owes its origin to such an impression at dawn on the Traunsee. The peculiar orchestration should be noticed: first of all two flutes and clarinets, then the second bassoon with the solo viola for bass. There follows the somewhat brighter chord for cor anglais, muted trumpets, first bassoon, horn and solo double-bass.'

"The fourth piece is of more passionate character; lively passages for the wood-wind and impetuous figures for the trumpets and trombones appear. The last piece on the contrary is, like the second, in lyrical vein and extraordinarily polyphonic."

The descriptive titles, retained in the latest edition, are slightly altered. The third is no longer called "the changing chord," although the subtitle "Colors" carries the implication. "Peripeteia" is defined in the Oxford Dictionary as "a sudden change of fortune or reverse of circumstances (as a tragedy, etc., as in life)." The title "Obbligato Recitative" seems to have eluded explanation.

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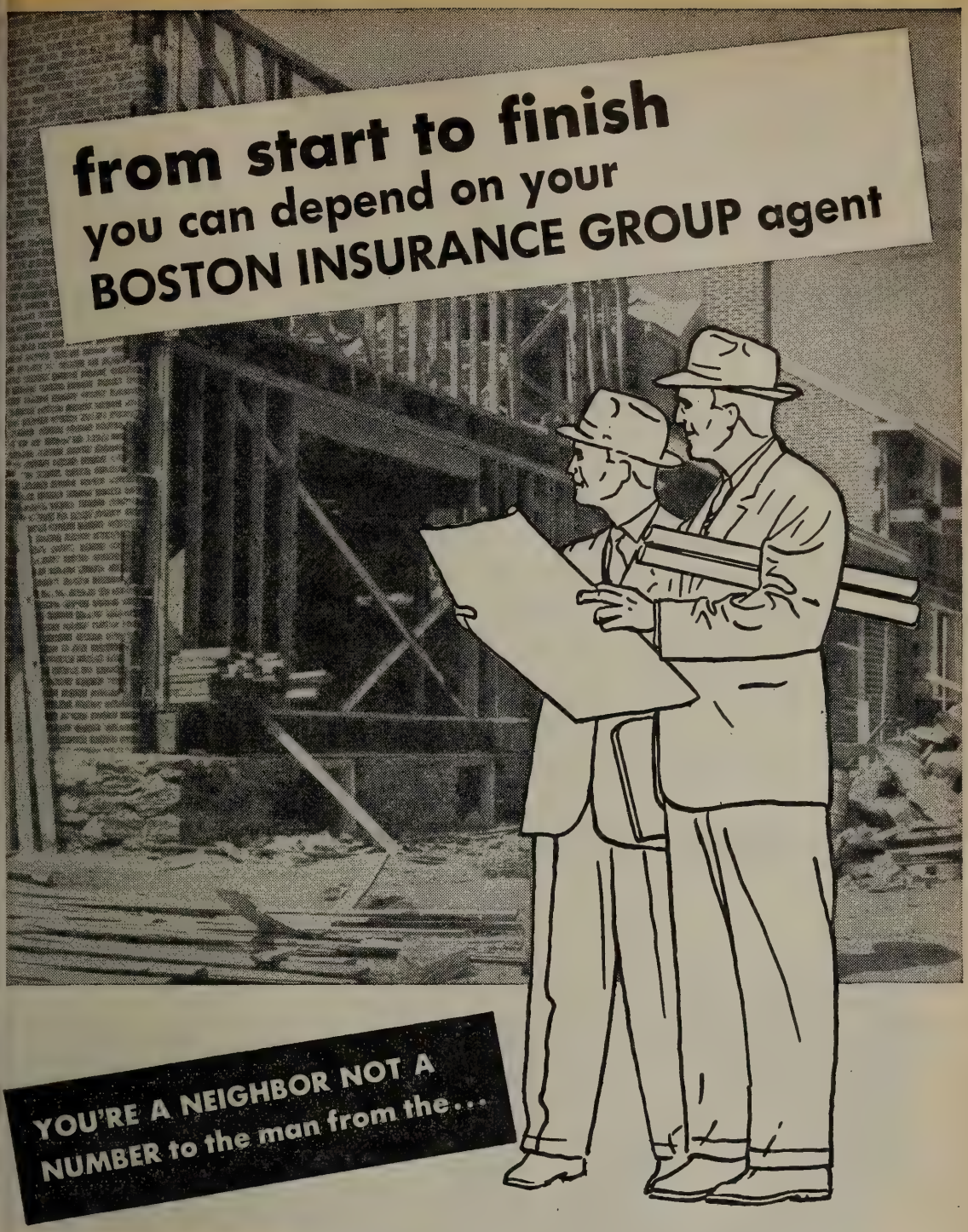
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When Schoenberg's music was first performed at the Boston Symphony concerts (December 18–19, 1914), the audiences were anything but prepared for the experience. The *Five Orchestral Pieces* had been introduced in Chicago by Frederick Stock on October 31, 1913, at a Promenade Concert in London on September 3, 1912. The audiences in Boston were as bewildered by their first experience of "atonalism" as the audiences in London and Chicago had been. The newspaper reviews preserved in the file of scrapbooks in Symphony Hall will give some idea of the effect the music had upon its astonished hearers:

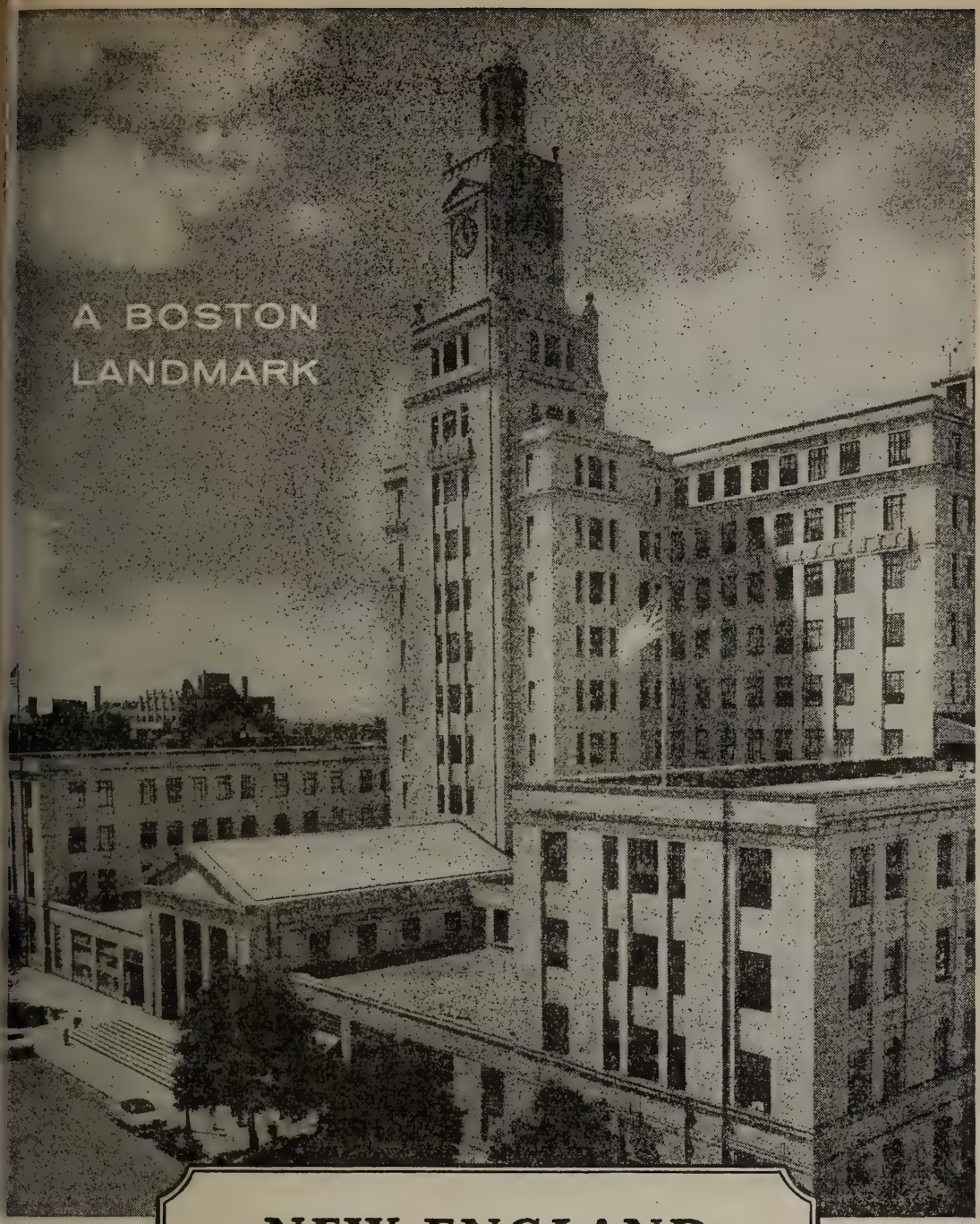
The *Boston Post* carried the headlines "Symphony Audience Laughing — *Schoenberg's 'Five Pieces' Inspire Smiles and Horror.*" Olin Downes there reported the event as follows: "Yesterday afternoon in Symphony Hall, at the eighth rehearsal and concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, a polite and well-intentioned audience laughed outright as the first of Arnold Schoenberg's 'Five Pieces for Orchestra' was played for the first time in this city. The other four pieces appeared to excite only wonder and bewil-

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derment. After the last had come to an end some ten isolated 'Schoenbergers' applauded persistently for a few minutes in one corner of the hall. Dr. Muck's gestures had spoken for themselves. He had rapped peremptorily on his conductor's desk as he opened the score. He had raised his baton, as each piece came to an end without resting on any chord familiar to anyone in the audience, and proceeded without a pause and rather grimly to the next 'piece,' and at last he bowed several times to his orchestra, as to courageous, skillful colleagues, who had performed a difficult and dangerous task, and ignoring a few well-meaning handclaps from the audience, marched off the stage, apparently in an unamiable frame of mind. . . . This music, for the greater part, sounds very horrible. The sonorities of the orchestra are so intense in pitch and quality that it is a physically taxing experience for the ear."

In the *Boston Advertiser* the headline read: "An Excruciating Novelty by Schoenberg Played." Its critic remarked:

"But now we must reluctantly speak of, as we still more reluctantly listened to, the vagaries of the musical radical, Arnold Schoenberg. His five orchestral pieces had one only merit – brevity. Parts of them

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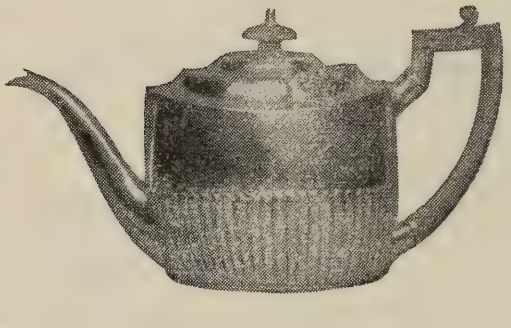
were not any more coherent than the tuning-up of the orchestra, which preceded them."

The *Globe's* headlines ran: "FUTURISTIC MUSIC — *Schoenberg's Absurdities Introduced to Boston.*" The critic wrote as follows:

"The composer has denied the stigma of 'futurism,' and contends that he writes 'naturally,' that his idiom is his individual expression of feeling, and that it is grossly misunderstood by many, chiefly by those obnoxious persons called critics. If a man insist that the emotions of his soul clamor for perfect expression only through a chord of consecutive minor seconds, none can presume to deny his sincerity. The normal, that is to say, the usual ear, however, might decide his emotions to be fit subjects for a vacuum cleaner."

Two of Boston's critics, Philip Hale and H. T. Parker, were aware that the musical movement which had made so considerable a stir in Central Europe — riots in concert halls extending into esthetic warfare — was not to be merely dismissed with a barbed joke. Philip Hale wrote in the *Herald:*

"The pieces played yesterday are extraordinary. It is easy to say that the composer is a maniac or a poseur. Neither statement would be accurate. Those who have read his treatise on harmony know that he



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is a man of unusual knowledge, force, originality. Those who heard his quartet last season know that he can write music of uncommon beauty and towering imagination in a more familiar form. . . . What is to be said of the five pieces? Personal impressions are interesting chiefly to the person impressed. No two persons hear music in the same way. I could make little out of the first and the fifth pieces. There are fine moments in 'The Past' and 'The Changing Chord'; beautiful suggestions of mood; strangely beautiful effects of color. Nor is the fourth piece wholly inexplicable. To argue for or against this music, which might be of another planet, after even several hearings, would be presumptuous and foolish. It took many Bostonians, well acquainted with orchestral and chamber compositions, a long time to familiarize themselves with the idiom of César Franck, and later with that of Debussy. These composers, however, are not so fundamentally radical, anarchistic, as Schoenberg."

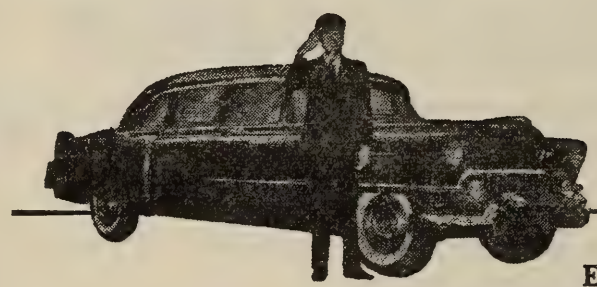
"H. T. P." wrote in the *Boston Transcript:* "Few in this town take music, or the performance of music, so eagerly and seriously as to show unseemly excitement over either in public; while a breach of good manners at a Symphony Concert is unthinkable, although some ears believed they heard once yesterday a modest and timid hiss."

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This unusual critic, who made up for a lack of technical expertness by his sensitive perceptivity as a listener, wrote in part: "In sum, then, Schoenberg writes music of mood and vision and in at least three, and maybe four, of the five pieces, does succeed in communicating a plausible imagery to his hearer at the moment as he must do in the swift commerce of music in the concert-room. And in every sense, the imagery is very tense, nervous and concentrated. That is to say Schoenberg, like many another of the innovating composers of our time, would make music yet more sensitively, intimately, and concentratedly expressive of the mood, vision and impulse behind than it has ever been before." Elsewhere he tried to put the "mood" into words: "Whirling, warring wraiths of sounds."

In London, the public bewilderment could hardly have been cleared up by the following, which Rosa Newmarch offered in the program: "The music seeks to express for us all that dwells in us subconsciously like a dream; which is a great fluctuant power; and is built upon none of the lines that are familiar to us; which has a rhythm as the blood

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has its pulsating rhythm, as all life in us has its rhythm; which has a tonality, but only as the sea or storm has its tonality; which has harmonies, though we cannot grasp or analyze them, nor can we trace its themes." The *Daily Mail* wrote: "Is it really honest music or merely a pose? We are inclined to think the latter. If music at all, it is music of the future, and we hope, of a distant one." To the *Times* "It was like a poem in Tibetan." The *Daily News* was still more unkind: "We must be content with the composer's own assertion that he has depicted his own experiences, for which he has our heartfelt sympathy." Ernest Newman, a more farsighted critic, concluded his review: "I take leave to suggest that Schoenberg is not the mere fool or madman that he is generally supposed to be. . . . May it not be that the new composer sees a logic in certain tonal relations that to the rest of us seem chaos at present, but the coherence of which may be clear enough to us all?"

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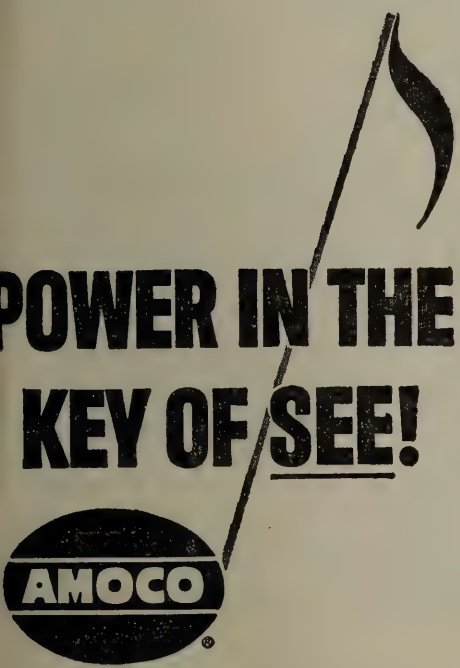


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The twenty-fourth annual meeting of the Friends will be held in Symphony Hall on Thursday, March 13, 1958 at four o'clock. There will be a private rehearsal by Dr. Munch and the Orchestra followed by the transaction of appropriate business. After the business meeting tea will be served. All Friends enrolled by March 10 are cordially invited to attend this meeting.

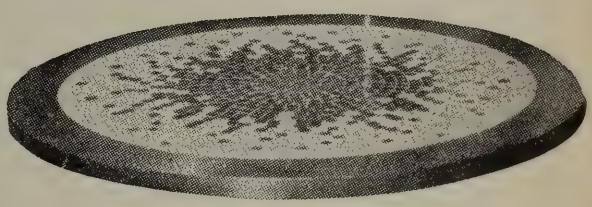
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Georg Büchner (1813–1837) sketched a play, *Wozzeck* (originally spelled *"Woyzeck"*) in the year before his death. Alban Berg witnessed a stage performance in May, 1914, and at once began to cast it into a libretto. He completed his text in 1917, and the full score of his Opera in 1921. The score was published in a piano arrangement by subscription in 1923. The score was acquired by the Universal Edition in 1924.

The three excerpts (as here performed) were prepared by the composer before the performance of the entire work was possible and these were presented in Frankfurt-am-Main on June 11, 1924, Herman Scherchen conducting. The entire opera was first heard at the *Staatsoper* in Berlin, December 24, 1925 under the direction of Erich Kleiber. Performances followed throughout Europe.

On October 16, 1930, the three excerpts were introduced to America at a concert of the New York Philharmonic Society, again under the direction of Erich Kleiber. The first stage performance in America was given by Leopold Stokowski conducting the Philadelphia Orchestra, augmented by members of the Curtis Symphony Orchestra, in Philadelphia, March 19, 1931. The performance was repeated in New York on the following November 24. Dimitri Mitropoulos conducted the entire opera in concert performance at a New York Philharmonic concert on April 12, 1951. *Wozzeck* was performed by the New York City Opera on April 3, 1952.

The Suite calls for the following orchestra: 4 flutes and 2 piccolos, 4 oboes and English horn, 4 clarinets in B, 2 in E-flat, and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 4 trumpets, 4 trombones, tuba, timpani, cymbals, triangle, bass drum, rute (brush), side drum, large and small gong, xylophone, celesta, harp and strings. The score is dedicated to Alma Maria Mahler.

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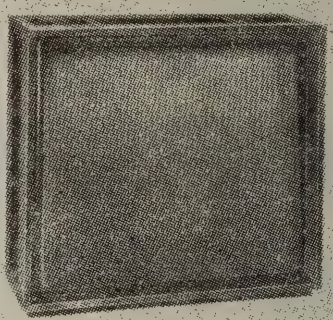
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The scenes in the opera (five in each act) are connected by orchestral interludes (*"Bruchstücke"*). The first excerpt is the opening of the third scene of Act I, with the interlude preceding. It shows Marie alone with her child. The second excerpt is the opening of Act III, again showing Marie with her child. The third excerpt is also drawn from Act III (the end of Scene 4, and Scene 5). It thus includes the interlude between the last two scenes, and the close of the opera.

Wozzeck is a pitiable figure, a social underling, a humble soldier, unable to face his family problem, pursued by paranoia, beaten by poverty. He and his girl, Marie, have a child, and are not married. He is the orderly of the Captain of the regiment, who for amusement teases him about his "morals," and he is bound by necessity to let the regimental Doctor experiment upon him.

The first excerpt introduces Marie in their poor tenement, her child beside her. A regiment passes, and she sings:

Soldaten, Soldaten	Soldiers, soldiers
Sind schöne Burschen!	Are handsome fellows!

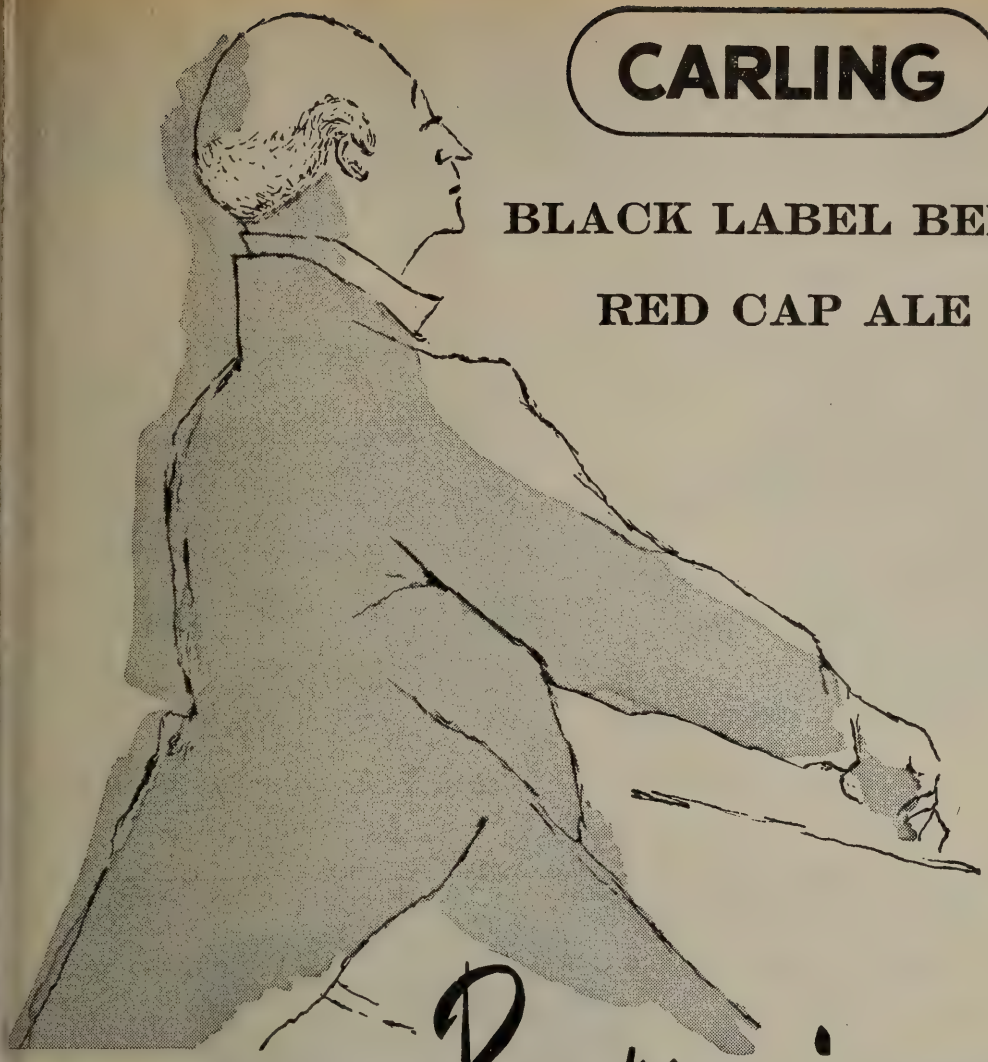
The troop is led by a gorgeous drum major, who waves to her at her



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window. The strains of the march are suddenly shut out as she closes the window. She rocks the child to sleep with a lullaby.

Komm, mein Bub! Was die Leute wollen!	Come my boy, what do people expect?
Bist nur ein arm' Hurenkind und machst	You are only a harlot's child;
Deiner Mutter doch so viel Freud'	Yet you give your mother joy
Mit deinem unehrlichen Gesicht.	With your unhallowed face.
Eiapopeia.	
Mädel, was fangst du jetzt an?	Girl, what now can be done?
Hast ein klein Kind und kein Mann!	You have got a child and no husband.
Ei, was frag' ich darnach?	What's the good of asking?
Sing' ich die ganze Nacht:	If I should sing the livelong night:
Eiapopeia, mein süsser Bu',	"Hush, my baby sweet,"
Gibt mir kein Mensch nichts dazu!	Not a soul would come to my aid.
Hänsel, spann deine sechs Schimmel an,	Hansel, harness your six white chargers,
Gib sie zu fressen auf's neu . . .	Give them your fodder, give them to drink.
Kein Haber fresse sie,	No fodder they'll eat,
Kein Wasser saufe sie,	No water they'll drink!
Lauter kühle Wein muss es sein!	Only cool wine must it be!

(In the intervening scenes, Marie is seduced by the Drum Major,



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who gives her pretty earrings, and the Captain and the Doctor taunt Wozzeck with the fact. Wozzeck is maddened by jealousy and almost strikes her. The Drum Major baits him in a dance hall, and later in the barracks provokes a fight, leaving him beaten and bloody.)

The second excerpt is the first scene of Act III. Marie in her room is reading from the Bible the story of Mary Magdalen and reproaching herself for her sin:

"Und ist kein Betrug in seinem Munde erfunden worden . . ."	"And there is no guile found in his mouth . . ."
Herr Gott, Herr Gott! sieh mich nicht an!	Lord, Lord, look not upon me!

Variation I (Marie continues reading):

"Aber die Pharisaier brachten ein Weib zu ihm, so im Ehebruch lebte.	"But the Pharisees brought unto him a woman that lived in adultery.
Jesus aber sprach:	Jesus said:

Variation II:

"So verdamme ich dich auch nicht, geh' hin, und sündige hinfort nicht mehr!"	"I condemn thee not; go now and sin no more!"

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Variation III (Marie looks at her child):

Herr Gott, der Bub gibt mir einen Stich ins Herz!	Lord God, the boy stabs me to the heart!
Fort! Das brust sich in der Sonne!	Go! You're nothing to brag about!

Variation IV (Marie cries suddenly):

Nein, komm, komm her! Komm zu mir!	No, no! Come here! Come to me!

Variation V (Marie begins to tell the child a story):

"Es war einmal ein armes Kind und hatt' keinen Vater und keine Mutter; war alles tot und war niemand auf der Welt, und es hat gehungert und geweint Tag und Nacht . . .	"Once there was a poor child that had neither father nor mother— Both were dead and there was no one else in the world— And it was hungry and wept day and night . . .

Variation VI (Continues the narration):

"Und weil es niemand mehr hat' auf der Welt . . ."	"And since he had no one left in the world . . ."
Der Franz ist nit gekommen, gestern nit, heut' nit . . .	Franz has not come, not yesterday, not today . . .

Variation VII (Turning quickly to the Bible):

Wie steht es geschreiben von der Magadalena?	What is written here about the Magdalen?

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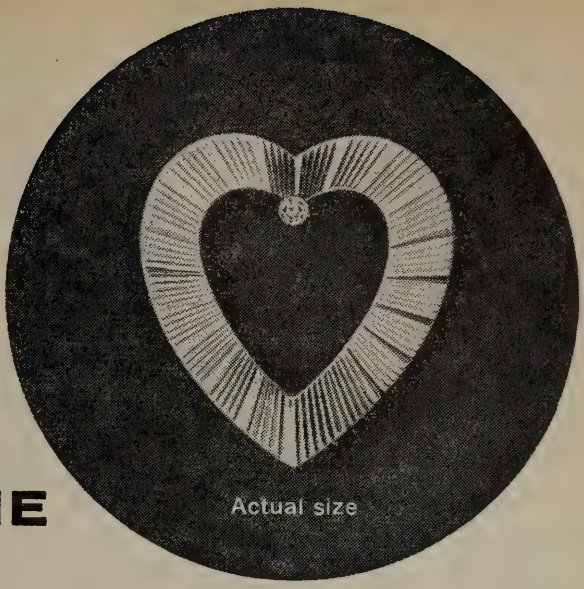
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Fugue (Marie reads, then beats her breast):

"Und kniete und küsste hin zu seinem Füssen und weinte and küsste seine Füsse and netzte sie mit Tränen und salbte sie mit Salben . . ."	"And she knelt and kissed His feet and wept, moistening them with her tears, and anointed them with ointment . . ."
Heiland! Ich mochte Dir die Füsse salben; Heiland, Du hast Dich ihrer erbarmt, erbarme Dich auch meiner!	Holy one, I would anoint Thy feet also. Lord, Thou hadst pity on her; have pity on me, too!

(A night scene by a pond shows Marie and Wozzeck. She points out that the moon is blood-red, and at the word he is possessed by one of his wild hallucinations. He thrusts his knife into her throat. He runs away in terror, but returns to recover the knife, throws it into the pond. He wades blindly into the water, which in his imagination has turned to blood. He stumbles and is drowned.)

The third excerpt begins at this point, and after an orchestral adagio in D minor leads to the final scene. It is the street in front of Marie's house. Her little boy is playing with other children. They hear about the murder and tell the child that his mother is dead. (These voices are omitted in the concert performance.) He does not know what

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(Continued from page 4)

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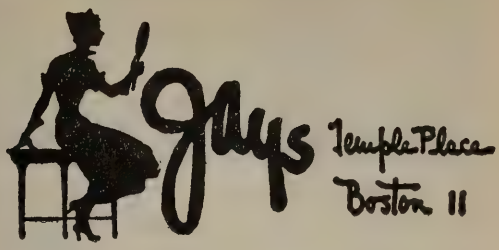
Charles Munch announces plans for this Orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, Massachusetts, between July 2 and August 10.

As guest conductor, Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27); Wagner (August 1, 2, 3); and Beethoven (August 8, 9, 10). Significant contemporary works will be performed in each series. The first two weekends of concerts in the Theatre-Concert Hall by a chamber orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival, performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25–26–27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (weekend of July 18–19–20), and Beethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th Anniversary this year and the 25th Anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first weekend series of concerts devoted to music of Bach.

The dates of the Berkshire Festival, following a pattern of previous years, include six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30.



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"dead" means, but continues to play on his hobby-horse, calling "Hopp! Hopp!" The children run off to see the body and the little boy follows, still calling "Hopp! Hopp!"

• •

Alfred Einstein has written of *Wozzeck:*

"From beginning to end it is both impressionistic and expressionistic. It is music drawn from Wozzeck's poor, worried, inarticulate, chaotic soul: It is a vision in sound. The orchestra is like a bundle of nerves; at first sight it seems to consist only of confused strands, but it is actually a living organism. The events seem to be part of a dream; they are distorted as in some fantastic nightmare; even the folksong element is distorted. But *even the noise proves to be expression and the naturalism style.* In the crucial scene, when Wozzeck becomes aware of Marie's infidelity, a chamber orchestra is used to represent the subconscious ideas of *blood* and *knife* — ideas with which Wozzeck toys for the first time. The chorus of sleeping soldiers is also a chorus of ghosts. The work is full of what lies behind and beneath the ordinary waking life. One will not want to hear it often, but the more one does hear it, the more the music becomes apparent. . . . What makes this work so unique and so convincing is that in this one particular case we have a composer whose technique from first to last is in perfect accord with his purpose of giving expression to the poem."

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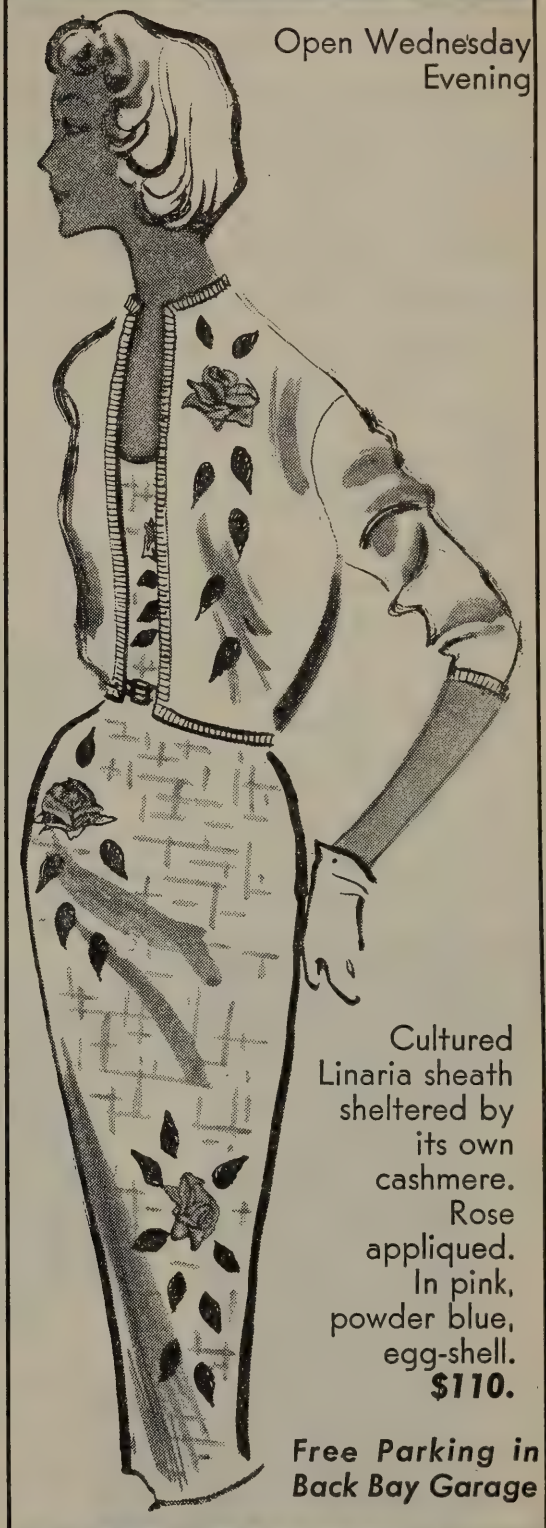
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It is almost unbelievable that the play by Georg Büchner, with its realistic treatment of poverty and ignorance, its appeal to social compassion, could have been written in 1836. *"Realismus"* was not yet born in Germany, where a considerable unrest and spirit of revolt, which would flare up in the mid-century, had still the opposite effect of holding the writers to their Romantic delusions in the tradition of Schiller or Grillparzer. Büchner was a revolutionary at heart. He wrote a play, *Danton's Death,* as well as this one on the pitiable lot of the oppressed, and if he had lived beyond the age of twenty-three he might have speeded by at least a generation the reversal of the literary *Zeitgeist.*

The behavior of humble folk with their mute sufferings was still undreamed of as stage material. What Büchner wrote was in line with his point of view as a political radical, a scientist and a thinker. As a dramatist he should have been congenial with colleagues of a century later: Hauptmann, or Wedekind. Or, indeed, Alban Berg, who beheld a revival of his *Wozzeck* in May, 1914, in Vienna, and immediately fastened upon it, as he was later to use Wedekind's equally gory *Lulu* for operatic material.

The fact remains that Büchner sketched *Wozzeck* (*Woyzeck*) shortly

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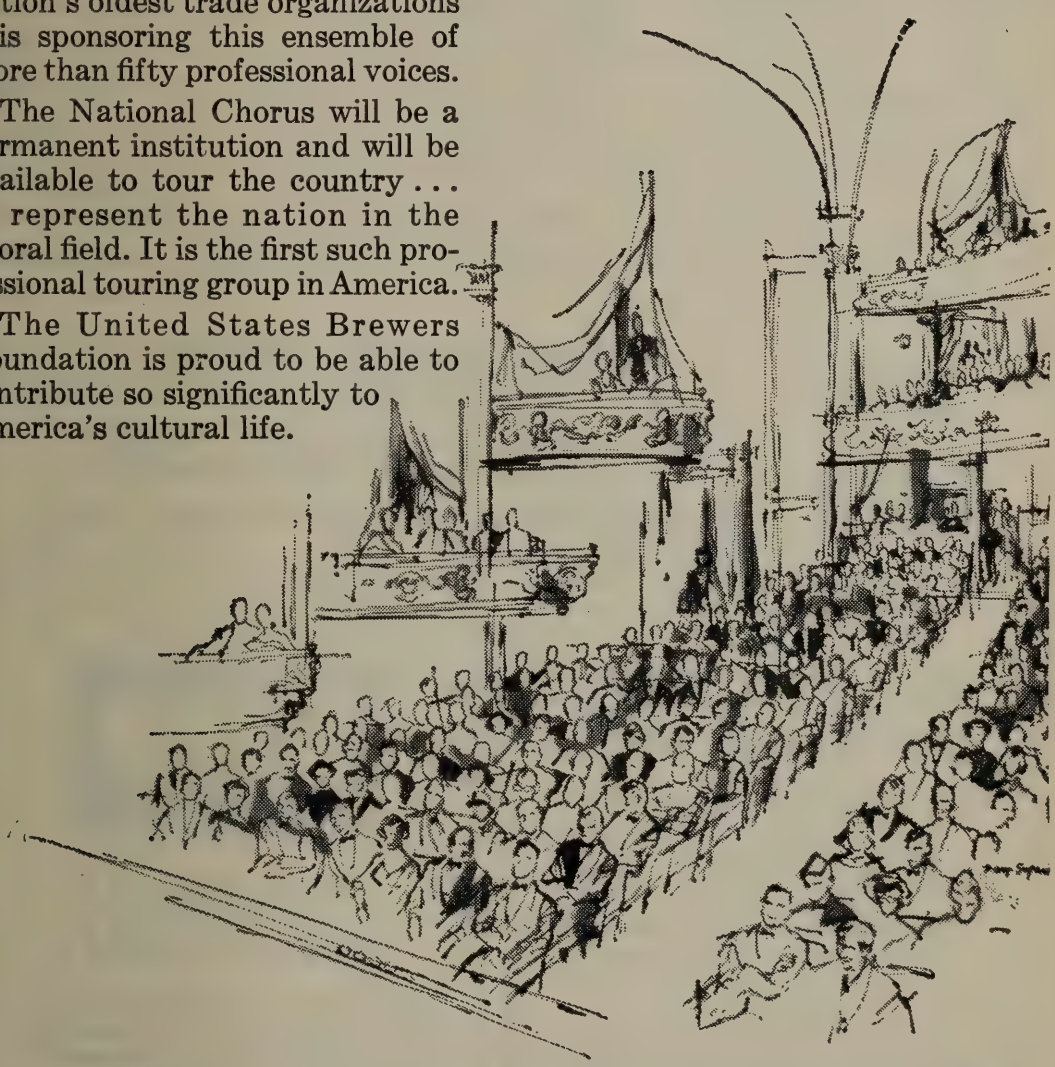
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before his death at the age of twenty-three, having derived the kernel of his subject from a celebrated criminal case of a barber of that name who got a girl "into trouble," killed her and was executed, thereby arousing public controversy as to whether he was a common criminal or a case for the insane asylum. Büchner left this sketch and a few others, fragments not yet sufficiently developed to change the course of literature. *Wozzeck* was in twenty-five scenes, some consisting of only a few lines. It was later put into performable sequence for the stage, and published in 1879.

When Berg saw the play in 1914, he began at once to re-order it as a libretto. The War interrupted him when he was drafted, trained, and later declared unfit for service. He took up the task again in 1917, and worked on the music, completing the full score in 1921. An expository article in *Die Musik,* April, 1923, by Ernst Viebig, brought into the open what was to become the most powerful challenge of the Schoenberg cult – an opera which could not be ignored. Under the advice of Hermann Scherchen, Berg prepared three excerpts for concert use, and these Herr Scherchen conducted at Frankfurt-am-Main on June 11, 1924, when Frau Sutter-Kottlar sang the soprano part. *Wozzeck* came to a full stage performance at the Berlin State Opera



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on December 14, 1925, under Erich Kleiber, when opponents, having had wind of the piece from Frankfurt and from Prague where Zemlinsky had introduced the excerpts, not without repercussions, made their objections loudly known. *"Wozzeck"* became a sort of *cause celèbre.* It was a new voice of tragedy on the musical stage. It had one point in common with Stravinsky's *Sacre,* in another medium, if only one — it made a tremendous impact, an impact which could not be missed, even by the layman. *Wozzeck* could either captivate or infuriate. It could not be calmly dismissed. The Universal Edition, in Leipzig, knowing that an apparition such as this actually subsisted upon controversy, published and circulated the reviews as it reached twenty-one performances in Berlin and went the rounds of musical theatres in Germany, Austria, Holland, Belgium, Switzerland, Czechoslovakia, Russia. Mr. Redlich reports 166 performances up to 1936, at which time the Hitler régime imposed silence upon the music of Schoenberg and his cult. Its American career began in 1930, when Erich Kleiber conducted the suite in New York. Mr. Redlich further reports post-war performances in "Naples, Berne, New York, Buenos Aires, Hamburg, Kiel, and many other places in Western Germany." Erich Kleiber conducted it in Salzburg in 1951, London in 1952.

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When Berg first faced the problem of writing an opera in the then developing "atonal" method of his beloved teacher, he realized the necessity of reconciling it with the demands of an effective dramatic presentation — in other words, a certain fusion with tonal elements. In his lecture on *Wozzeck* in 1929,* intended to precede stage performances, Berg admits that he was forced to find some means of "structural cohesion" for his opera. Twelve-tonalism forfeits the principal structural devices of tradition — the tonality spine of tonic, dominant, related keys and tonic rounding out. It excludes the basic structure forms — the sonata, the song form, the dance, the fugue, etc., where reiteration, the ordered recurrence of thematic elements, is the inevitable principle of tonal architecture. Without traditional structure, Schoenberg's "atonalism" had become incapable of formal extension, and had been reduced to what were mostly short works. Berg knew that his opera would need to expand and develop, and to find a

* This lecture is printed in *Alban Berg, the Man and His Music*, by H. F. Redlich, translated by the author. The book is invaluable for the structural study of *Wozzeck*.

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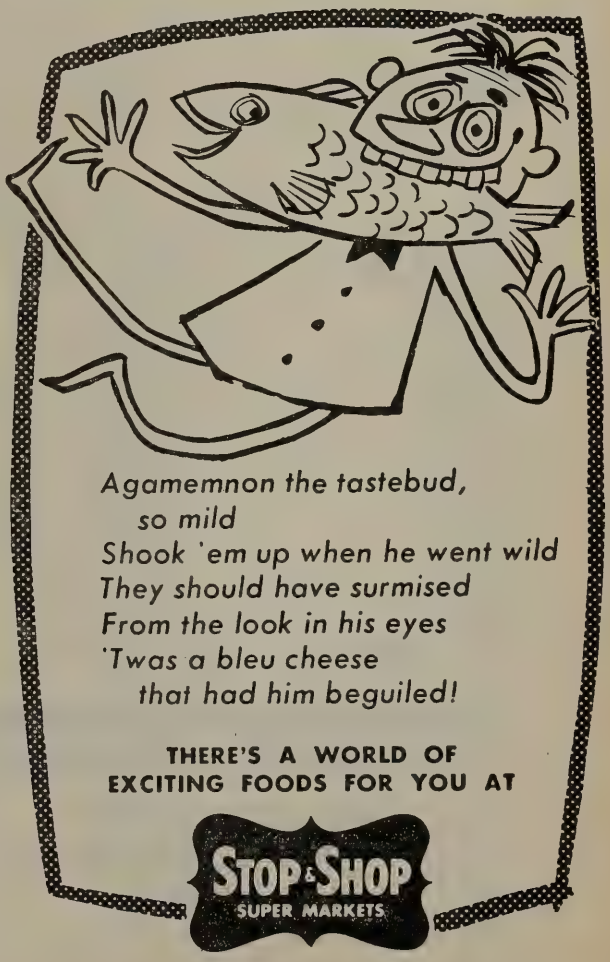
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binding continuity. He does not say anything against Schoenberg's one-act opera, *Die Glückliche Hand* — in fact he derived many helpful hints from it, but he obviously did not consider it a wholly satisfactory stage piece from his own working point of view. It is plain to us now that Berg had the theatre in his blood, and that Schoenberg did not — or, if he did, he suppressed it in remaining faithful to his arbitrary musical method. Berg in creating *Wozzeck* unmistakably put his stage subject first, and drew freely upon traditional (and tonal) operatic elements to do so. Theoretically, *Wozzeck* is a courageous and resourceful experiment in the fusion of many styles, and an engrossing subject for controversy. Practically, it succeeds on its sheer dramatic power. Its impact upon the musical world has proved it a music drama standing on its own strength, quite aside from its importance as innovation.

Berg approached his *Wozzeck* when he was strongly under the influence of his master. Although he held as far as he could to the new method, he also clearly realized he must carve his own ruthless path. Schoenberg, in disapproving his choice of subject, betrayed his ignorance of his pupil's real aims and potentiality. He could not imagine an opera dealing with miserable nonentities in drab surroundings. The resulting opera has given the impression that Berg could not have put

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this particular tale to music with more telling force. Büchner's picture of a hopeless, half-articulate soldier, the butt of abuse, the victim of crazed fantasy — this tale, with its horrifying catastrophe, could never have been so illuminatingly, so hauntingly treated in any other musical style of the stage so far devised. Berg was canny in choosing a play of many fragmentary scenes, with its concentrated episodes and dialogue.

From Schoenberg he had learned to use chromatic figures for sweeping or incisive emphasis, for swift crescendos, and, let us admit, for grisly effect. It served in its clean compactness to match an equally succinct narrative, moving inexorably to its crisis. It has often been remarked that in traditional opera the action must freeze while a single character meditates upon the situation with an aria. There are no delays here. *Wozzeck* traverses fifteen scenes and twelve interludes in just ninety minutes of playing time. In a chart, drawn up later, Berg showed how he had carried through the structural problem in this mosaic of twenty-seven units. Everything falls neatly into place. The three acts he has labelled in a sort of blue print "Exposition" — "Dramatic Development" — "Catastrophe and Epilogue"; the five scenes in each act have the labels of various traditional musical forms. It would be interesting to know whether such a chart was his true starting point, preceding the act of composition, or whether it took

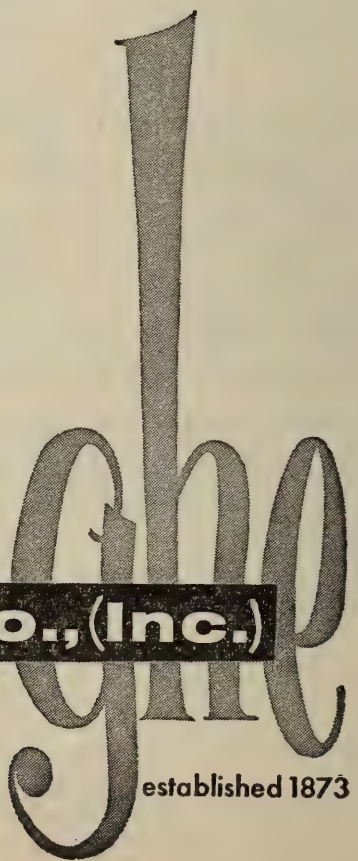
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shape as he went along. *Wozzeck* seems the kind of work that is justified post facto by intellectual scrutiny rather than deliberately built upon it. It should be borne in mind that the traditional forms referred to are hinted at rather than carried through. For example, the "Theme and variations" which open Act III (the second excerpt) consist of a phrase which is altered in repetition, not varied in any traditional sense of the word, and followed by a "fugue" of a few bars, with a few voice entries, but no worked-out counterpoint. Occasional ternary repetition provides a more binding device. The true connecting thread, however, is found in phrases or chords associated with the stage action – to put it bluntly, Wagnerian *leitmotive*.

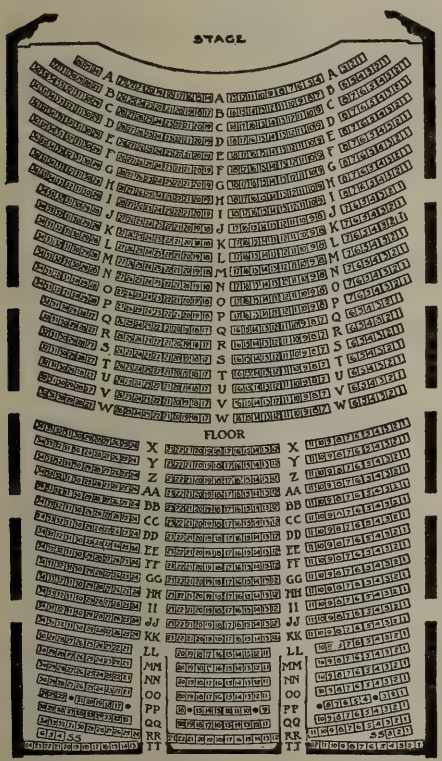
Berg was obviously aware of Strauss in his use of rich orchestral color, and occasionally in the flood of sonority in the interludes. His orchestra is usually more varied than massive, sometimes using chamber groupings. Aware of Strauss, he was openly indebted to Mahler in orchestral usage, in harmonic color, melodic passion. The major and

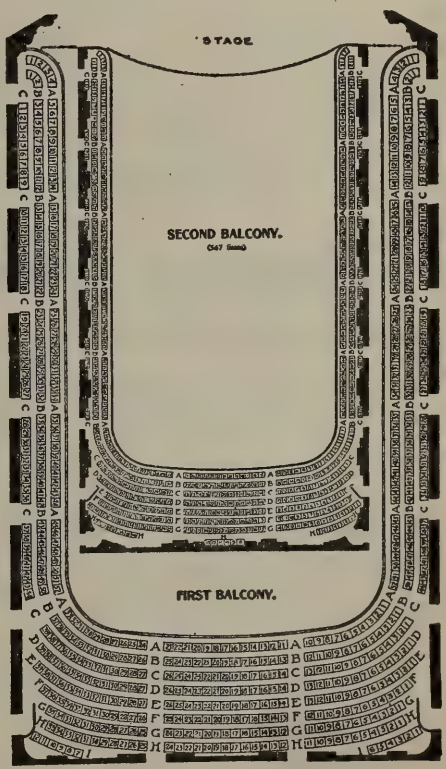
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minor scales are discernible; tonal polarity is more pronounced in the catastrophic last act where the tension is high and the Mahlerian surge predominant.

Berg turned directly to *Die Glückliche Hand* in his attempt to find a style for the voice which would favor according to needs either the musical discourse or the verbally dramatic moment. The latter is most completely served by the "melodrama," words spoken to a much subordinated musical undercurrent. Where the music becomes more articulate, he resorts to the *"Sprechgesang,"* where the line is inflected in an approximation of specified note pitch, in specified rhythm, but not quite sung. Where the emotion of music rather than the force of the word is required, the sustained resonance and definite pitch of the customary singing voice is called for. No doubt the composer aimed to resolve the eternal conflict in opera between vocal beauty and verbal clarity.

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SCYTHIAN SUITE, "ALA AND LOLLI," *Op.* 20

By SERGE SERGEIEVITCH PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

The *Scythian Suite* was completed in 1914 and first performed under the composer's direction at the Maryinski Theatre in Petrograd, January 29, 1916.*

The Chicago Orchestra introduced the suite to America, December 6, 1918. There have been performances by this Orchestra in Boston under Serge Koussevitzky, October 24, 1924; March 2, 1928; January 31, 1929; February 5, 1937; March 6, 1942, and March 5, 1948.

The Suite is scored for 3 flutes and piccolo, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contra-bassoon, 8 horns, 4 trumpets, 4 trombones, tuba, timpani, bass drum, side drum, tambourine, cymbals, triangle, celesta, xylophone, bells, 2 harps, pianoforte and strings.

* "When the first performance of the Scythian Suite was announced in Moscow, a not uncommon incident occurred: the orchestral parts were not ready in time, and another piece was substituted at the last moment. This did not prevent the headlong critic, Sabaneiev, from showering on Prokofieff all sorts of invectives for his music. Prokofieff gave out the facts of cancellation in an open letter; the critic was forthwith asked to resign. At that time such dishonesty could not be tolerated. We all know that nowadays critics get away with worse things." — NICOLAS SLONIMSKY, in the *Boston Evening Transcript* (January 30, 1930).

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Intimations of the long vanished gods and demons that people the music are printed in the score:

I. Invocation to Veles and Ala (Allegro feroce, 4-4 time). The music describes an invocation to the sun, worshipped by the Scythians as their highest deity, named Veles. This invocation is followed by the sacrifice to the beloved idol, Ala, the daughter of Veles.

II. The Evil-God and dance of the pagan monsters (Allegro sostenuto, 4-4 time). The Evil-God summons the seven pagan monsters from their subterranean realms and, surrounded by them, dances a delirious dance.

III. Night (Andantino, 4-4 time). The Evil-God comes to Ala in

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Beethoven: **Concerto in D Major for Violin and Orchestra.** Berlin Philharmonic Orchestra, Van Kempen, conducting. **DL 9784**

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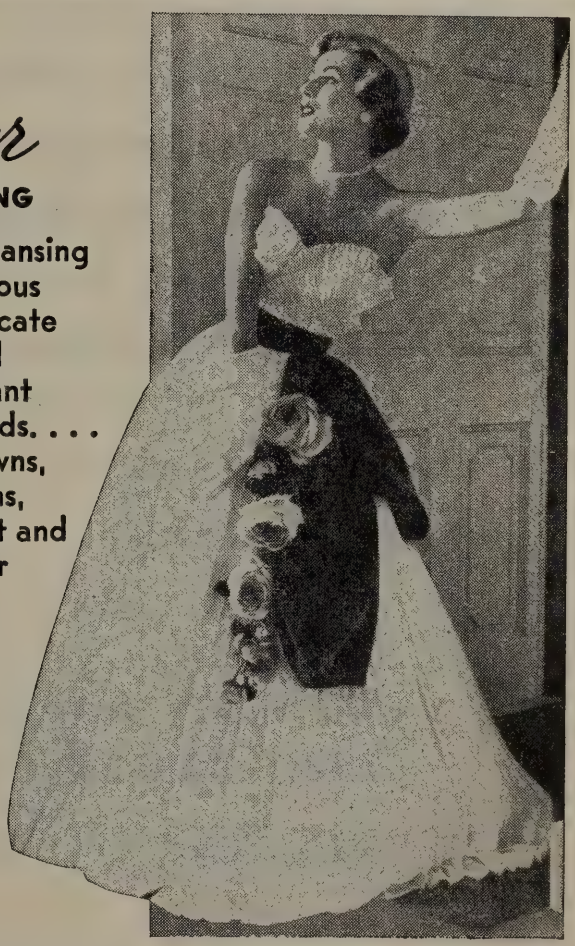
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darkness. Great harm befalls her. The moon rays fall upon Ala, and the moon-maidens descend to bring her consolation.

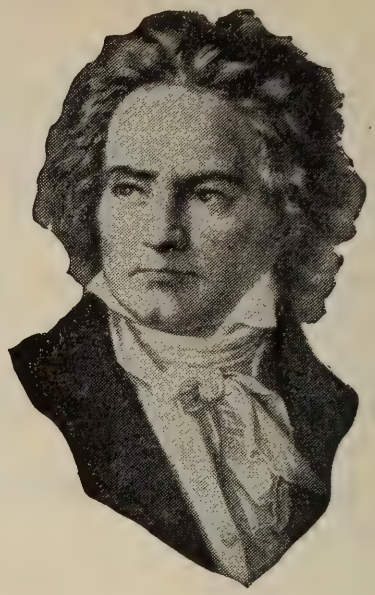
IV. Lolli's pursuit of the Evil-God and the sunrise (Tempestuoso, 4-4 time). Lolli, a Scythian hero, has gone forth to save Ala. He fights the Evil-God. In the uneven battle with the latter, Lolli would have perished, but the sun-god rises with the passing of night and smites the evil deity. With the description of the sunrise the Suite comes to an end.

The remarkable final pages kindled the imagination of Lawrence Gilman: "The finale limns for us a pagan dawn as seen through the savagely ecstatic eyes and frenzied brains of sun-worshipping barbarians. The piercing, exultant hieratical trumpets, the cumulative radiance of the whole orchestra as the wild men chant their hymn to the dazzling god and the world takes fire, are like nothing else in the literature of music."

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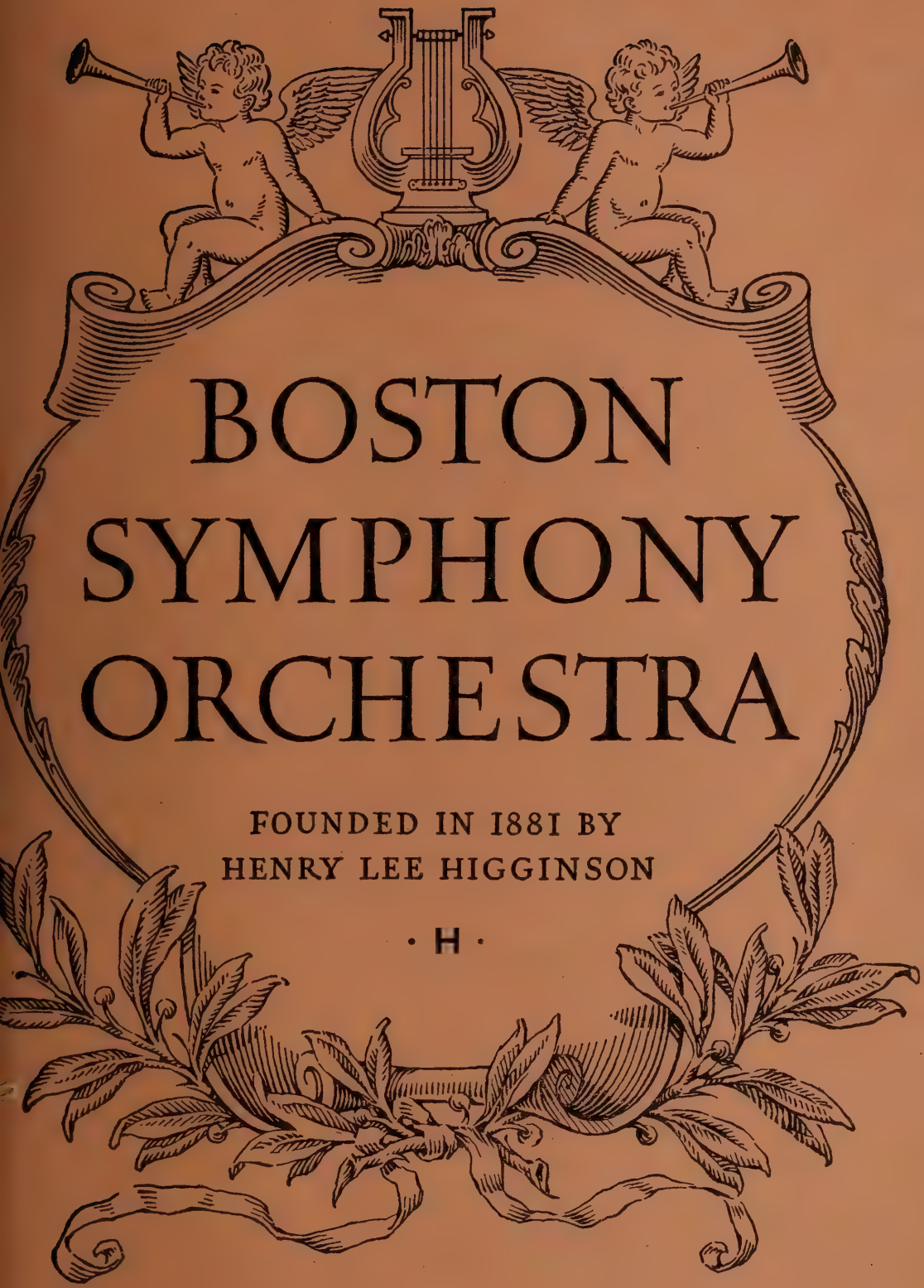
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with historical and descriptive notes by

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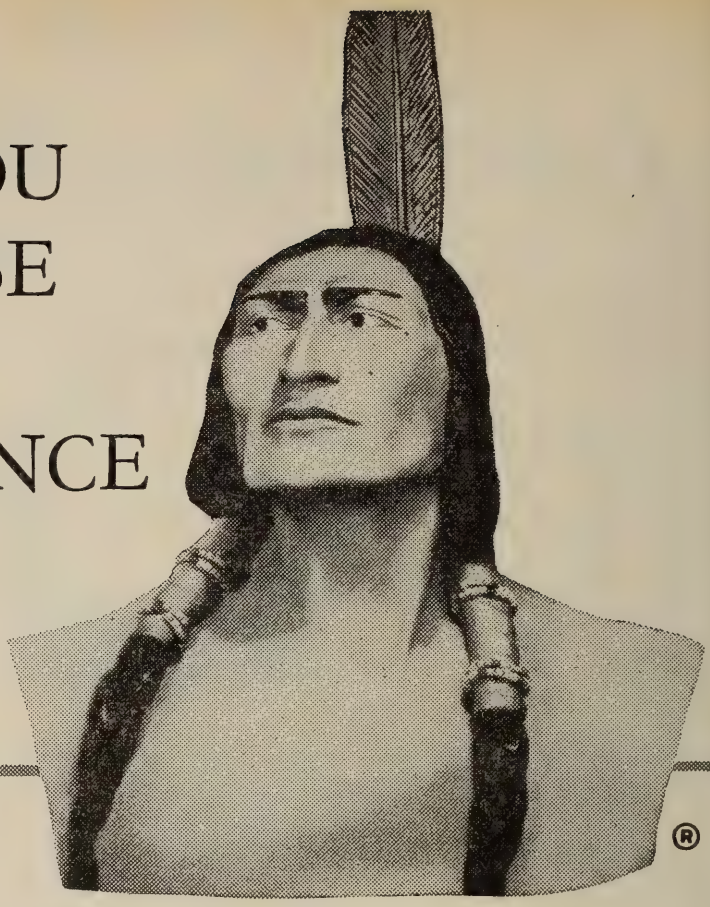
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Remaining Symphony Programs

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"The current Symphony Hall selection of the work of seven artists, young in reputation, but of great promise, was made by the Institute for two reasons: to help fulfill the Institute program to extend to areas outside its own galleries, the work of artists who deserve a wider public recognition; to provide the Institute's newly-formed Acquisition Society with a carefully selected group of paintings from which the Society will choose those to be included in the Institute's provisional collection. The exhibition includes paintings by Theodore Brenson, John Von Wicht, Alan Davie, Santomas, Nicholas Marsicano, William Scharf, and Karrel Appel, most of whom, although admittedly experimental, have gained international reputation in the art world."

• •

JOSEPH DE PASQUALE

Joseph de Pasquale was born in Philadelphia, October 14, 1919. He studied with Louis Bailly at the Curtis Institute, graduating with honors. He has also studied with Max Aranoff and William Primrose. For the duration of the war

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he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He has been soloist in performances of Berlioz' *Harold in Italy,* Strauss' *Don Quixote,* Viola Concerto in B minor by Handel(?), the Concerto by William Walton, and (with Ruth Posselt) Mozart's Sinfonia Concertante.

• •

REMAINING SYMPHONY PROGRAMS

Charles Munch announces the remaining programs of the Orchestra's 77th season.

During Holy Week at the concerts of Thursday afternoon and Saturday evening, *April 3* and *5,* Dr. Munch will present Bach's Passion According to Saint John, with these soloists: Mattiawilda Dobbs, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm and James Joyce, basses. The Chorus Pro Musica, Alfred Nash Patterson, conductor, will assist. An Extra Open Rehearsal for this concert will take place on Wednesday evening, *April 2,* at 7:30 for those who are not able to obtain tickets for either of the concerts. The Orchestra's season will close on Friday afternoon and Saturday evening, *April 25* and *26* with Berlioz' Requiem *(Messe des Morts)* which requires four supplementary brass choirs. The chorus will be that of the New England Conservatory, Lorna Cooke DeVaron, conductor, and the tenor solo will be performed by Leopold Simoneau.

Complete programs for the Friday–Saturday series are as follows:

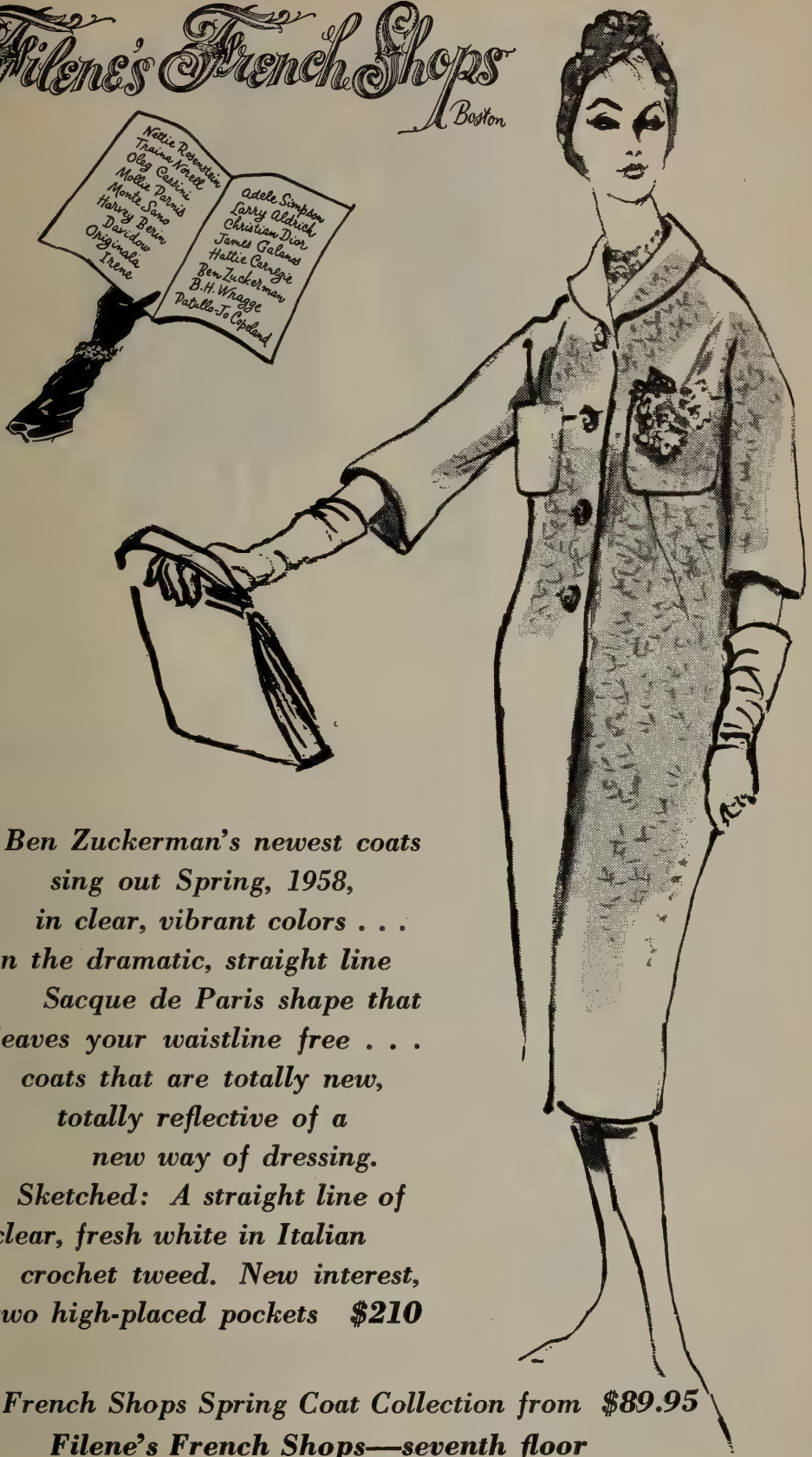
April 3–5. Bach—Saint John Passion.

April 11–12. Bach—Suite No. 1 in C major; Haieff—Symphony No. 2 (first performance); Debussy—"Jeux"; Wagner—Prelude to "Die Meistersinger von Nürnberg."

(Continued on page 43)

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I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

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II. Adagio con fantasia
III. Allegro vivo

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I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

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Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785–1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922). The Suite was introduced at these concerts December 22, 1949, and repeated April 17, 1953. Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his Life of Handel (1909): "The River Thames was

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.



S. S. PIERCE

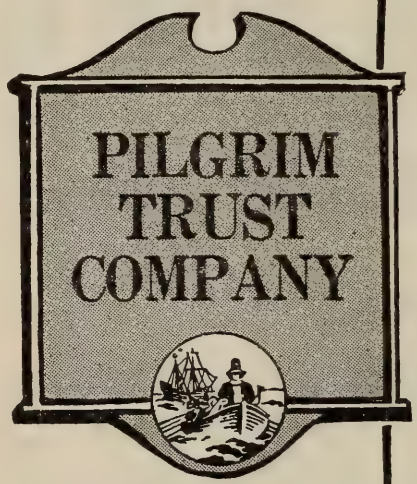
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then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne,* and his *Te Deum* and *Jubilate* for the hated



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Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed. One was the Baron von Kielmansegger, Royal

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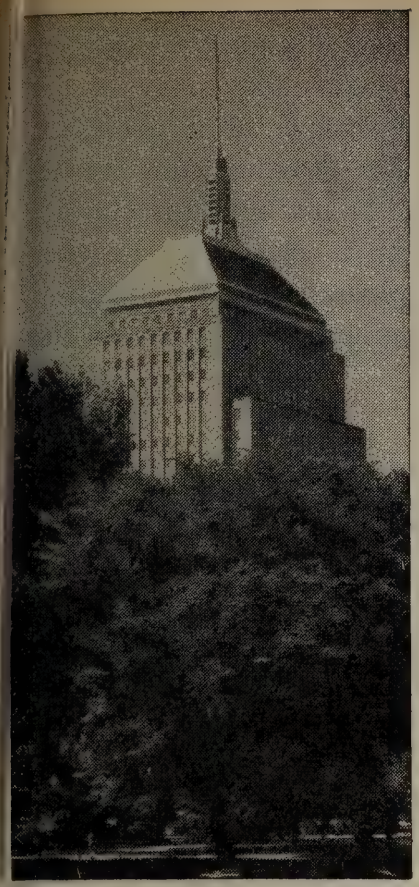
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Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

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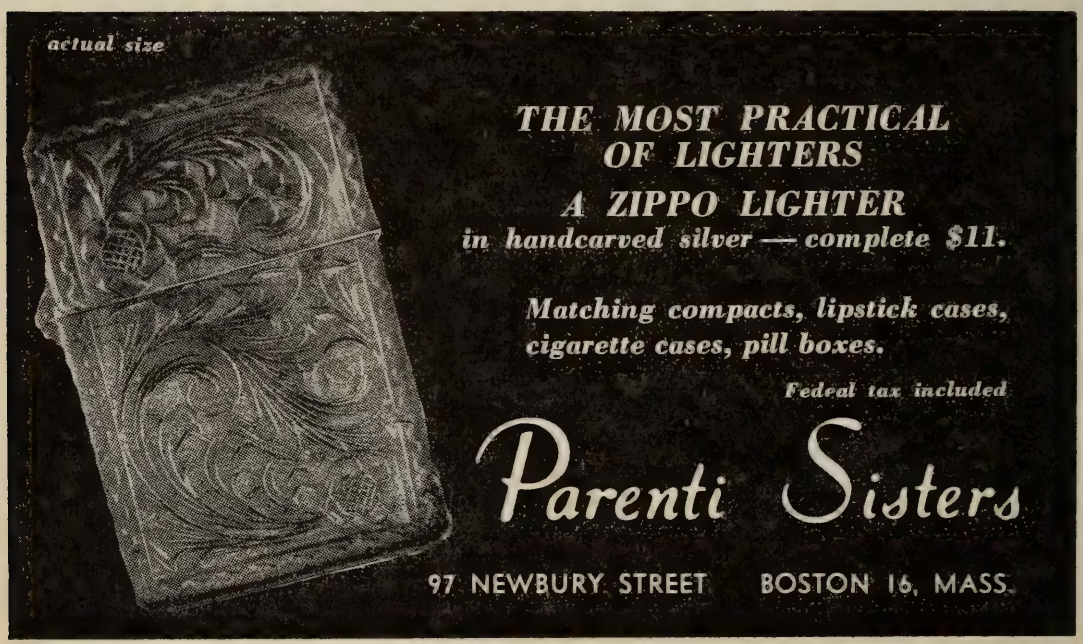
* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circumspect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays — no wonder that a child dreaded such an ogress!"

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Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec,



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violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

The *Daily Courant,* July 17, 1717, agrees with this and also states:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the

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finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

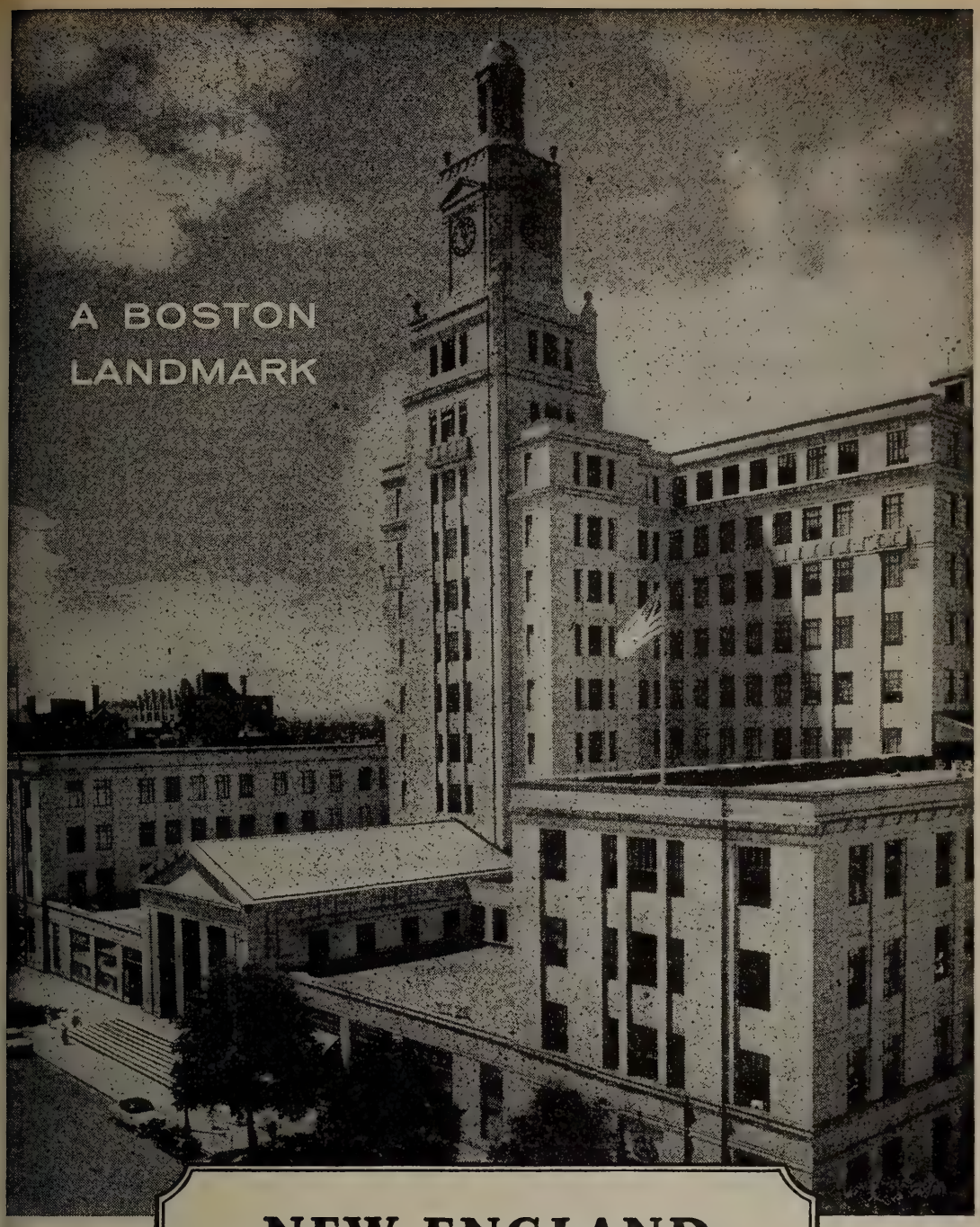
Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: *"Ce concert avait été composé exprès par le fameux Handel."* And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the

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evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick Compleat." But this was far from "compleat" — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

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By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

This Concerto, recently completed, was composed for the Boston Symphon Orchestra and is dedicated to Joseph de Pasquale. The instrumentation follows 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpan triangle, snare drum, bass drum, cymbals, harp, and strings.

Mr. Piston has kindly written for this program his observations on the viola unde the heading:

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At the present time the violin and the 'cello appear to be in a fairly stable evolutionary state, whereas the viola seems reluctant to settle



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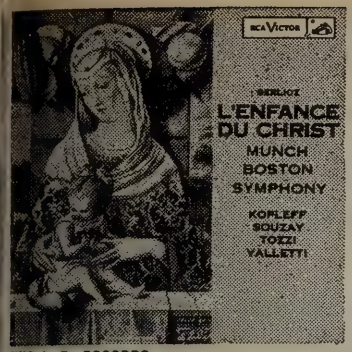
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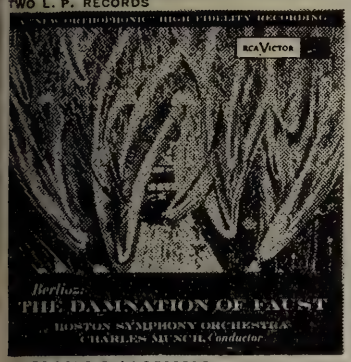
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Compared with the violin, the viola has a warmer and richer tone in the low and middle registers, while its upper string is characterized by a certain sandy quality. The high notes are less shrill than those of the violin, less "hi-fi," although they are no less rich in upper partials. The viola has greater tone weight, but it cannot penetrate or soar, unless permitted to do so by carefully adjusted accompanying parts.

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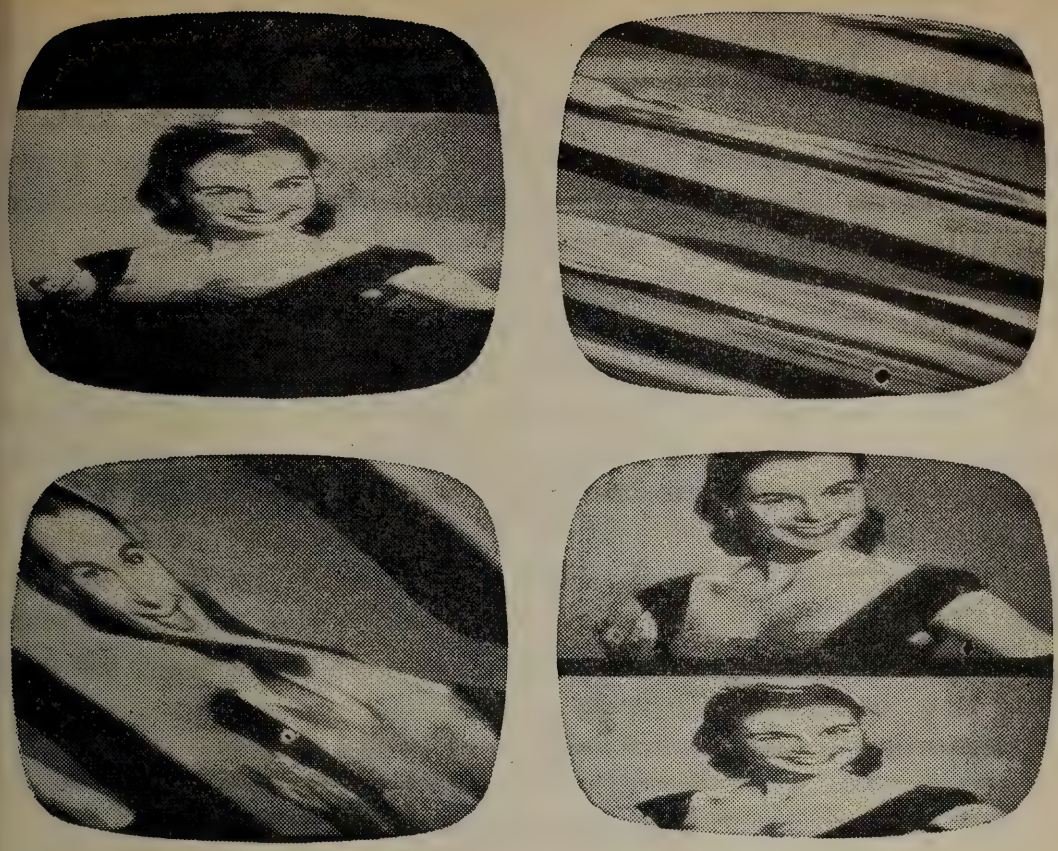
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The ranges of the two instruments are just about equal in extent, the viola being of course pitched a fifth lower.

The Concerto is intended to set forth the resources of the viola in melodic expressivity and technical agility, throughout its range. It was not my intent, however, that the work should be merely a show piece, but rather that the purely musical ideas and their development in a formal design should remain predominant. The score is by no means a subservient accompaniment. The orchestra is a coöperating partner.

The two most important problems in this combination of viola solo with orchestra proved to be balance of sound and association of tone colors. These problems are not exactly peculiar to this combination, but they seemed here more pronounced and ever present. I was more than ever impressed with the necessity for the most intimate knowledge of every instrument. Likewise indispensable is the faculty of hearing mentally what one writes, and writing accurately what one hears mentally. The scoring had to be of a transparency to allow the solo voice to be heard in all registers at all times.

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attractive and appropriate to the music: viola above oboe, then above flute; viola between oboe and horns, harp; viola high, over staccato brass; viola low, under high flute and harp; viola an octave above English horn; viola in middle register between flutes and bassoon, 'cellos; viola in figuration around oboe and bassoon octaves; viola high in fast spiccato, over harp, bass drum, cymbals, triangle; viola in canon with English horn; high viola with mirror in bass clarinet.

It is my belief that a creative artist cannot and should not resist the urge to reach into the unknown. There are some moments in my concerto the precise effect of which I am unable to predict with certainty, because of acoustical and psychological complications. At the present writing I have not heard the work played by the orchestra, but by the time these lines are read I shall know whether or not retouching is called for. We are told the electronic millennium will do away with all these uncertainties of art, and bless us with the security of accurate and predictable rigidity. Until then, composers will continue to grope for perfection.

The Concerto was written expressly for Joseph de Pasquale, and many of its musical thoughts may be said to have been inspired and motivated by his superb viola playing. Its composition was a stimulating and absorbing experience.

WALTER PISTON.

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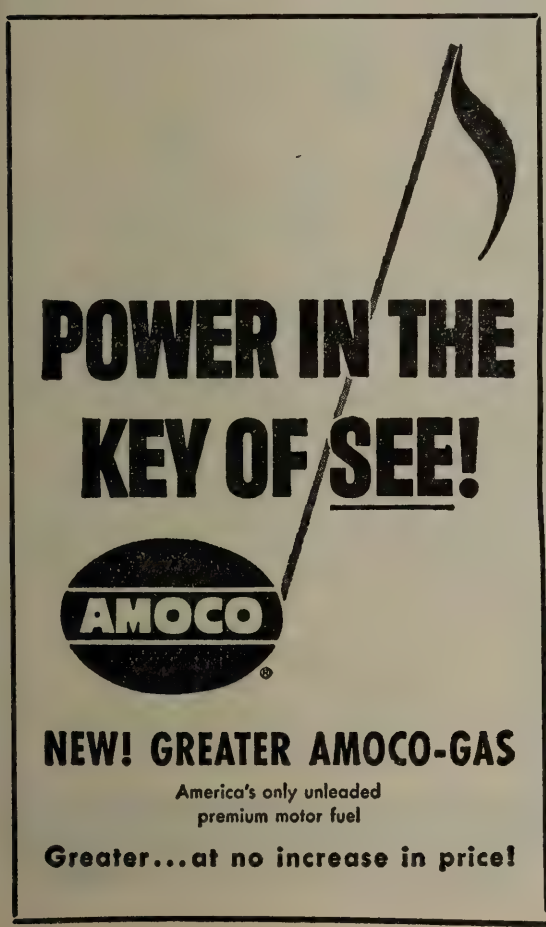
APPLAUSE

By DESMOND SHAWE-TAYLOR

(From the "New Statesman," January 18, 1958)

IT WOULD be worth somebody's while to write a history of concert hall and opera house behaviour, which has changed immeasurably during the last two centuries and a good deal within living memory. We naturally assume that such changes are all for the better; and no doubt most of them are. The musical time-traveller who should drop into an early nineteenth-century opera house would be horrified, for instance, at the unabashed disturbances in the boxes. During the great moments a hush would descend on an otherwise noisy theatre; but it is significant that arias allotted to lesser characters (such as that of Berta in *The Barber of Seville*) should have been known in those days as *"arie di sorbetto"* because it was customary to sit back and eat an ice while they were going on.

Yet, if we are now more decorous, we are also less spontaneous. Applause is becoming less and less a natural expression of pleasure and excitement, more and more the equivalent of a vote of thanks after a public meeting. Of course exceptional achievements, like Klemperer's



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Beethoven or the Elektra of Mme. Lammers, still provoke outbursts of unmistakable enthusiasm; but the great majority of performances, whether in opera or concert, are greeted with a decent routine helping of applause which hardly distinguishes between good, indifferent and downright bad. Let the greatest pianist in the world bring the first movement of Beethoven's Emperor Concerto to a triumphant and glittering conclusion, and he will be met by stony silence, because it is now well known to all but a few country cousins that applause between movements is "not done." Yet a brief round of applause at such a moment is surely not only polite and natural but positively desirable — as a release of pent-up emotion and as an instantaneous tribute to something superlatively done, like the sudden laughter of a dinner table at a good joke.

One thing is certain: if Beethoven could be present on such an occasion, he would assume from the silence of the audience that his music had been a flop. Few people realise quite how uninhibited applause used once to be — and how welcome. Haydn and Mozart were delighted when their slow movements were encored, and inclined to complain when they were not; by the end of Beethoven's life the

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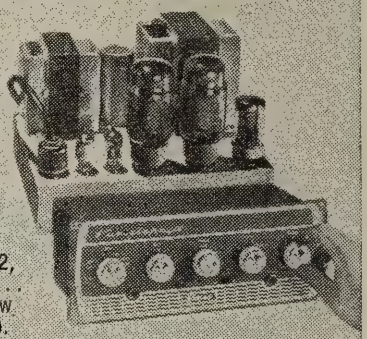
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situation had hardly changed. Two movements of his long and difficult String Quartet in B flat, Opus 130, were encored at its first performance. When Weingartner was a young man, he met a very old lady in Brussels who had sung in the chorus at the first performance of the Ninth Symphony. Among other interesting recollections, she told him that applause had sometimes broken out even during the movements; strangest of all, this happened in the Scherzo at the surprise entry of the unaccompanied drums with their octave leap, which "produced the effect of a flash of lightning and released a spontaneous manifestation of enthusiasm." While no one would like such interruptions now, they testify to an alert and highly impressionable state of mind far removed from the sober drowsiness of Sunday afternoon in the Festival Hall.

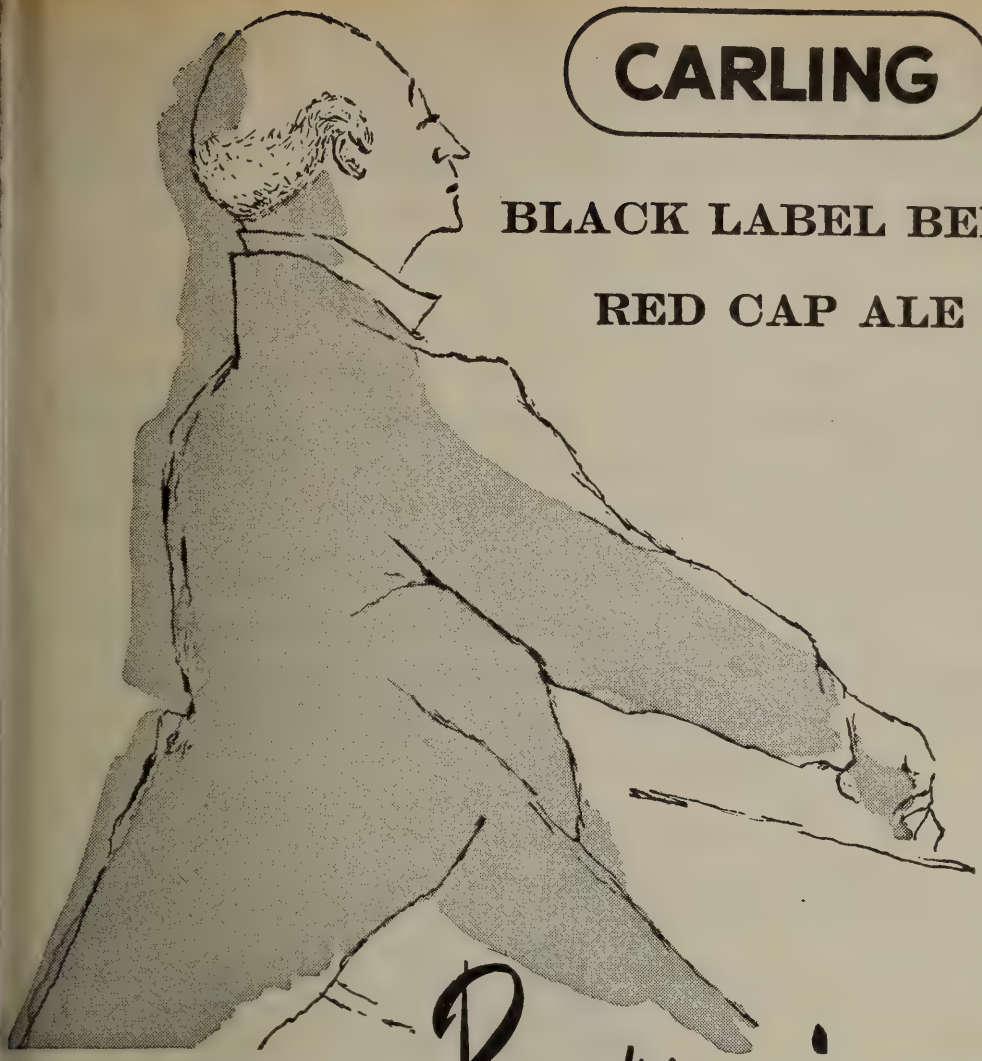
In the opera house we have not yet been drilled into total silence, though there are plenty of sergeant-majors about who would relish the task. In Italian theatres sudden cries of delight and admiration are still frequently to be heard; when these seem spontaneous, and not the work of an organised claque, they are endearing and heighten the general atmosphere of enjoyment. A severe view of the invariable wrongness of applause during performance, and the total iniquity of



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all encores, such as is often expressed in England, ignores the curiously dual nature of our consciousness in the theatre; there was an admirable discussion of this very point in a recent broadcast by Mr. J. B. Priestley (*Listener,* 5 December). But it needs some experience of opera to tell us just when applause is permissible, and when not. In *Tristan* or *Der Rosenkavalier,* as in most serious modern operas, applause before the ends of the acts would be horrible, whereas in the older Italian operas its absence can be equally embarrassing.

Nineteenth-century audiences, who were passionately interested in the prowess of individual singers, would cheer the splendid delivery of a single phrase, even of a single note; and there was a distinct and subtle art in the way in which a clever singer could gracefully indicate awareness of such a tribute without wholly emerging from character. Except perhaps in the person of Maria Callas, such refinements have vanished. Conversely, when applause is unsuitably bestowed or awkwardly received, the consequences can be comical. For instance, the great scene for soprano and baritone in the second act of *La Traviata* is nearly always applauded, even in England; but the dramatic situation makes it awkward for the elder Germont to return to the drawing-room which he has just vacated, merely in order to take a bow; consequently, a tactful audience applauds warmly but not too long. One



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night last year at the Stoll, the baritone came back and stood gravely bowing, while to his embarrassment and our amusement the Violetta took no notice of his presence and remained with her head obstinately buried in the cushions.

Encores are, on the whole, a good riddance; though there are occasions, especially in comedy, when it is natural for the audience to wish to hear again some piece which has given them unexpected pleasure. The formerly invariable repetition of "hit numbers" like the *Rigoletto* Quartet or the Miserere from *Il Trovatore* had some justification in the past, when a second chance of hearing the music adequately performed might not recur for years; but the existence of radio and gramophone has made such automatic encores unnecessary. In most of the larger houses of Italy encores are now forbidden; but when we get as far south as an open-air performance in Naples anything can happen. A few years ago I heard an *Aïda* in the Arena Flegrea, during which the Amonasro (Gian-Giacomo Guelfi) sang the final phrase in his denunciation of Aïda ("Dei Faraoni tu sei la schiava!") with such overwhelming energy and volume that the audience broke into a torrent of applause and held up the performance. The conductor tried

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to go on, but he had to give in, and poor grounded Aïda had to stagger to her feet, so that we might return to "Su dunque." When the same phrase returned, Guelfi flung her once more to the ground, while declaiming with even greater passion and fury than before; whereupon pandemonium broke out afresh, and for some minutes it seemed as though we should never get past that point in the score. It was all highly improper and inartistic, of course; but it was an incident that shed some light on the nature of Italian opera and on the difficulty of transplanting it to our more rational and temperate lands.



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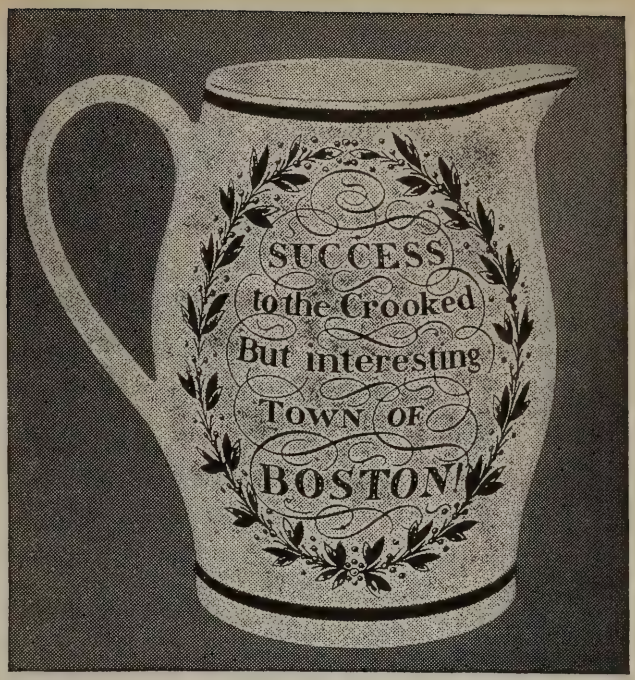
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MAIN STREAMS AND MINOR

By Ernest Newman

(*Sunday Times*, London, March 31, 1957)

Historians, when they become wholly method-minded, love to pack up the music of the ages in neat little parcels and pin a neat little descriptive label to each of them; for great is the imagined potency of words. For one thing, they save us much of the trouble of thinking and defining; it is much easier, for instance, to talk confidently about such things as democracy, capitalism, colonialism, freedom and so on than to define them to anyone else's satisfaction. Many of the words in commonest use are not the visible and audible signs of an establishable reality but merely what Herbert Spencer called "pseud-ideas." Yet no great harm is done if we recognise frankly that at a particular moment we are employing a particular verbal formula in a particular way for a particular purpose, and do not attempt to get any further with it than that.

It is convenient, for example, when we are surveying the evolution of music as an art, to pick out some outstanding phenomenon or other,

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(Continued from page 4)

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April 25–26. Berlioz—"Requiem."

Programs for the remaining Tuesday evening concerts of the season are: *April 1:* Handel—"Water Music"; Piston—Viola Concerto (JOSEPH DE PASQUALE, Viola); Beethoven—Symphony No. 7. *April 22:* Bach—Suite No. 1; Debussy—"Jeux"; Brahms—Symphony No. 2.

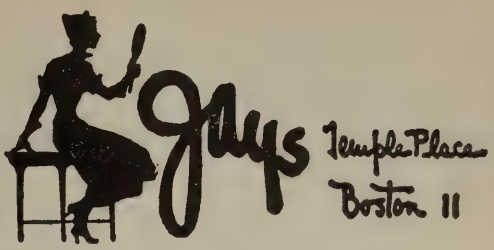
At the final concert in Cambridge on *April 8,* Gary Graffman will be soloist in Brahms' Piano Concerto No. 1 in D minor, and the program will open with Handel's "Water Music" and Mozart's "Linz" Symphony.

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gum a descriptive label on it, and then discuss it as if it were a clearly defined whole instead of being what it really is, merely a single compartment: thus it comes about that portmanteau expressions like "the Palestrina style," "absolute music," "poetic music," "song," "sonata form," "romantic," "impressionist," and many others are bandied about as if they were objective realities capable of only one interpretation and evaluation.

No epoch, indeed, is purely one and indivisible, capable of characterisation in a single verbal formula. I have been made conscious afresh of this old difficulty in musicology by my reading of the Debussy-Caplet letters. Broadly speaking, these relate to the first decade of the present century. No single critical formula will cover this period — or indeed any other. It was a period at once of a completion and of a fresh start; and, as is always the case with such phenomena, the former characteristic was easier to fix in a single word than the latter.

• •

A precisely similar problem faces us today. We are manifestly ending one chapter in music and beginning another; but our ideas about the former are more definite, more fixable in words, than our ideas about the latter. The reader will realise this more acutely if he

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asks himself by what general descriptive term the present epoch in "advanced" musical composition is likely to be characterised twenty years or so hence. We have no truly current word for what is going on all round us in music just now but "modern" or "contemporaneous." But obviously these terms will not survive the present day, if only for the reason that while both will be in equally general use in the next generation they will then mean something quite different from what they do now. But apart from these vague words we really have no generally accepted term for what is coming to fruition in "modern" music, because we are denied as yet any perception of what it will actually result in.

In the first decade of this century there were, as we can now see, not merely one but two main evolutionary forces at work in music. As represented chiefly by the great German or Germanised masters, music had visibly come very near the end of a road it had taken some three hundred years to cover. After Wagner and Brahms there remained nothing to be done along the main arterial lines but to put the finishing touches to some three or four developments which the

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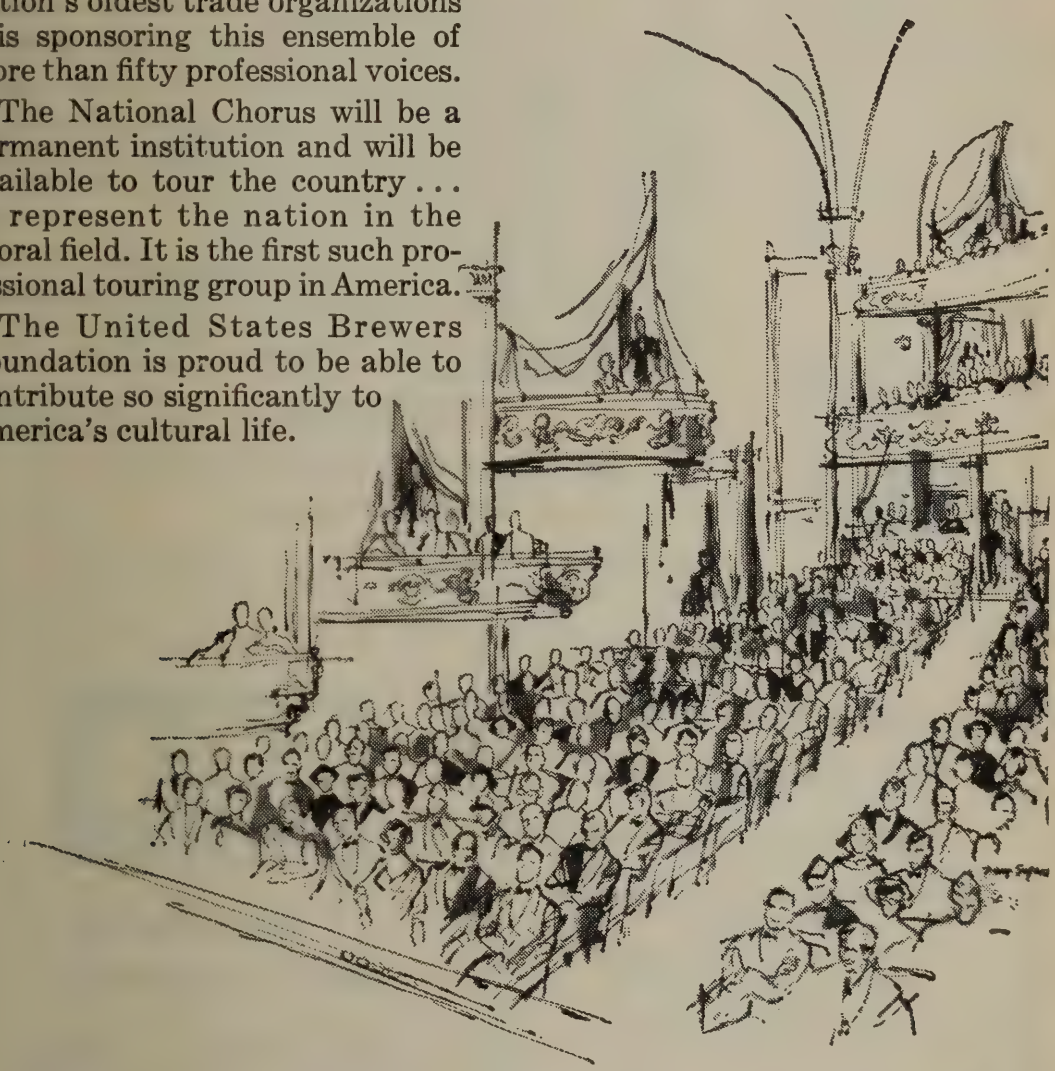
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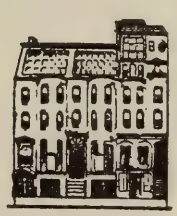
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Titans had pre-glimpsed but had lacked the time or the energy to carry out themselves: Wolf, Elgar, Scriabin and the early Strauss in particular excelled in this work of main-line completion. But even while it was going on in forms crystal-clear to all observers there was proceeding another and completely different evolution. The great Germans seemed to have realised between them practically all the potentialities of music; but in reality they had merely concentrated with tremendous effect on a few of these.

There is no escaping the conclusion that in many respects music has always lagged behind the other arts. Had it not been so, some Scythian or other would have been able 25 centuries ago to express in music what an excited devotee of some wine or vegetation god felt during one of his tribe's seasonable religious orgies. For an inkling of what he must have felt, however, the world had to wait until a Stravinsky happened to be born in an age that had developed a harmonic language and an instrumental apparatus capable of expressing what primitive man must vaguely have felt in moments of supreme religious exaltation.

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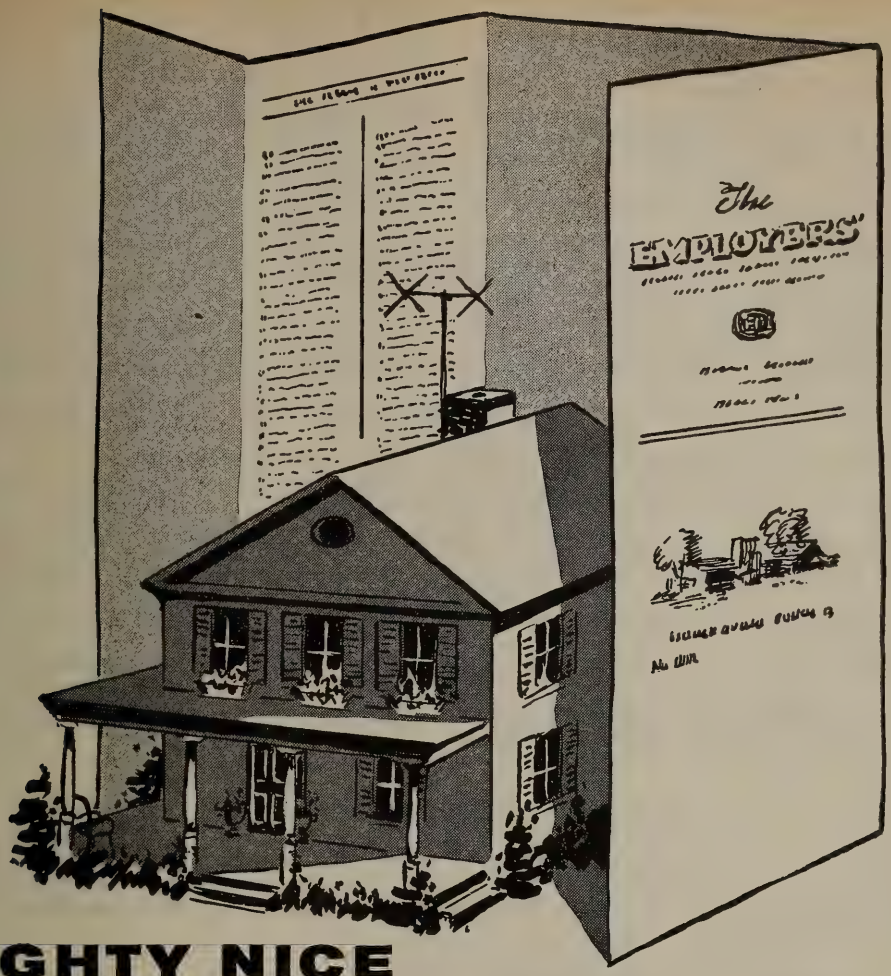
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The truth is that during the first decade of the present century music was stretching out exploratory antennæ towards all sorts of mental territories that had been by-passed by the great main stream of music. One such territory was that of other "national" idioms than those of Germany, Italy and France; Finland in particular now began to speak through Sibelius a musical tongue emphatically its own. (Our older musical historians quaintly described these new national languages as merely "dialects" of the one real language – the German.) Another new territory to be explored was the sub-human or inanimate world of the puppet and the nursery tale. The supreme examples of this were Stravinsky's "Petrouchka" and "Le Rossignol."

The humorous paradox of it all was that the extreme of psychological *naïveté* in some of these fields was attainable only through the very latest sophistications of tonal material and technique. Debussy hit this curious phenomenon off shrewdly in a letter to Caplet in which he characterised the "Sacre du Printemps" as an "extraordinarily wild work," which got away with its "savagery" only by serving it up to us with "tout le confort moderne."

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years, and the Eighth was to follow close upon the Seventh, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were

* The manuscript score was dated by the composer *"1812; 3ten ——"*; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May or July.

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soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove† is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There

† Sir George Grove: *Beethoven and his Nine Symphonies* (1896).

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was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not unconducive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

• •

It would require more than a technical yardstick to measure the true proportions of the Seventh Symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony

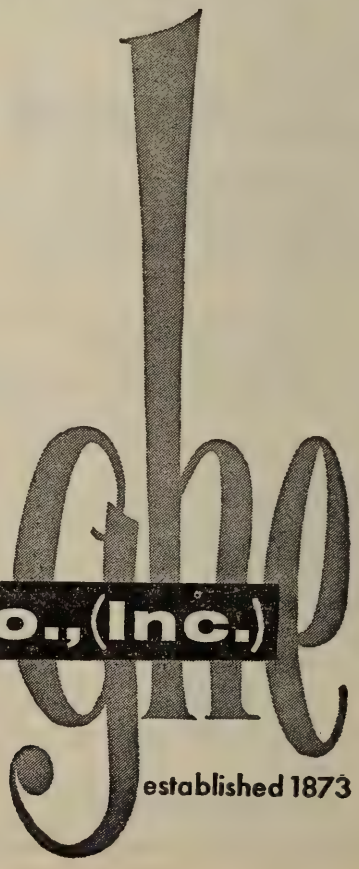
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dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its Finale.

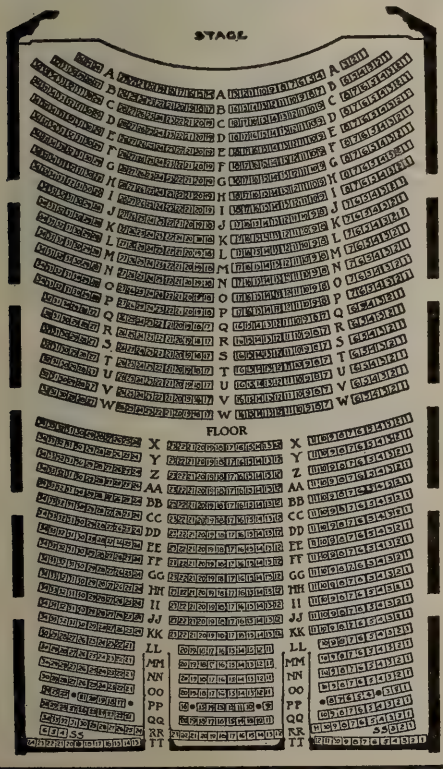
The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of

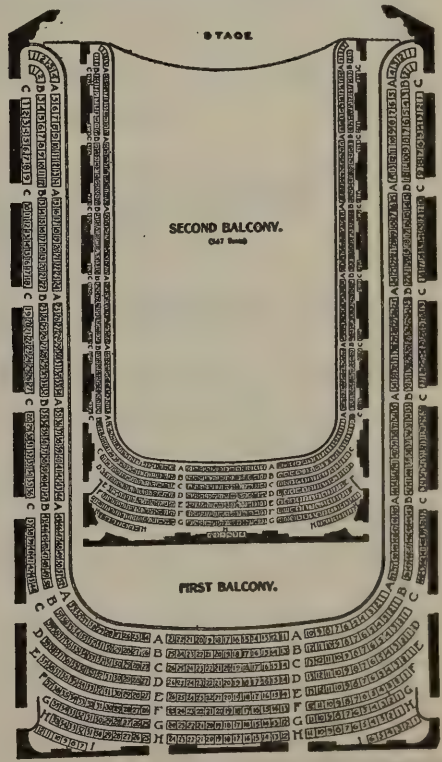
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the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music—it was Wagner.

In the Allegretto Beethoven witholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to Andante quasi allegretto.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

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The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's

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* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a *"ronde des paysans,"* are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

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Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory,* which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung.* The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

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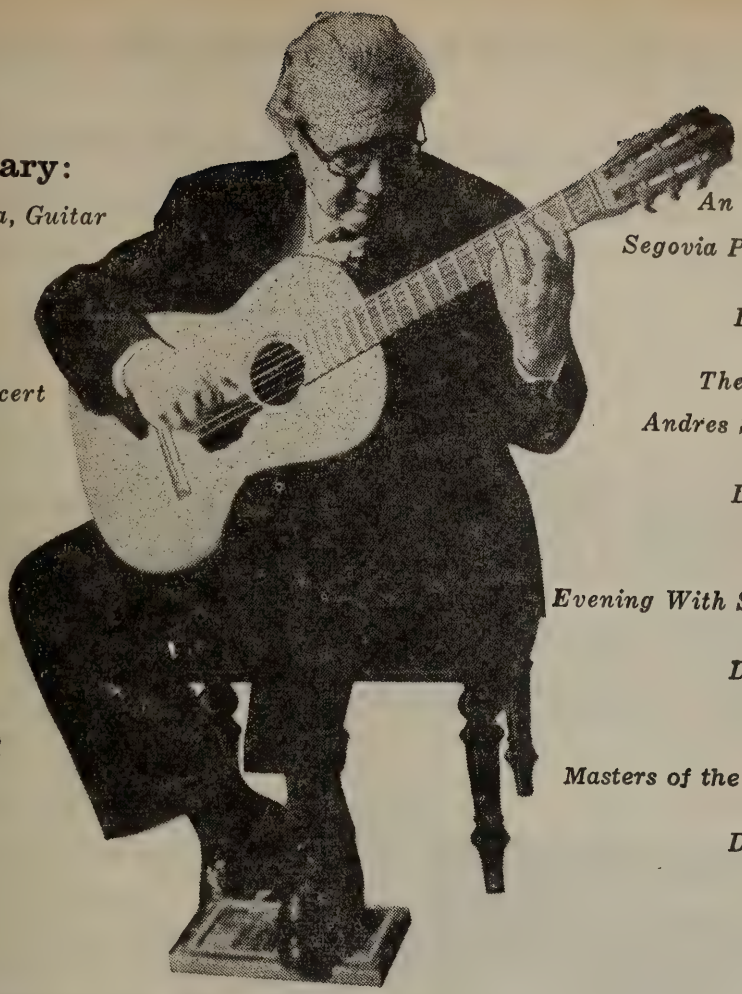
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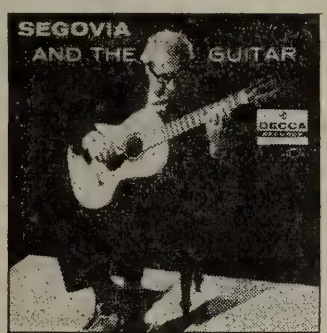
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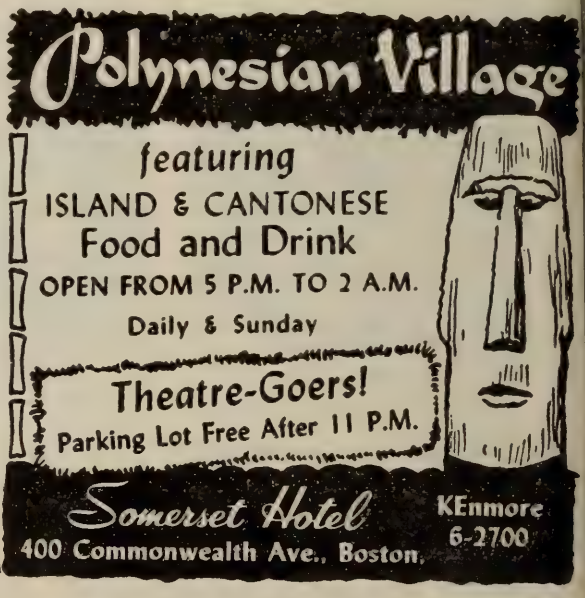
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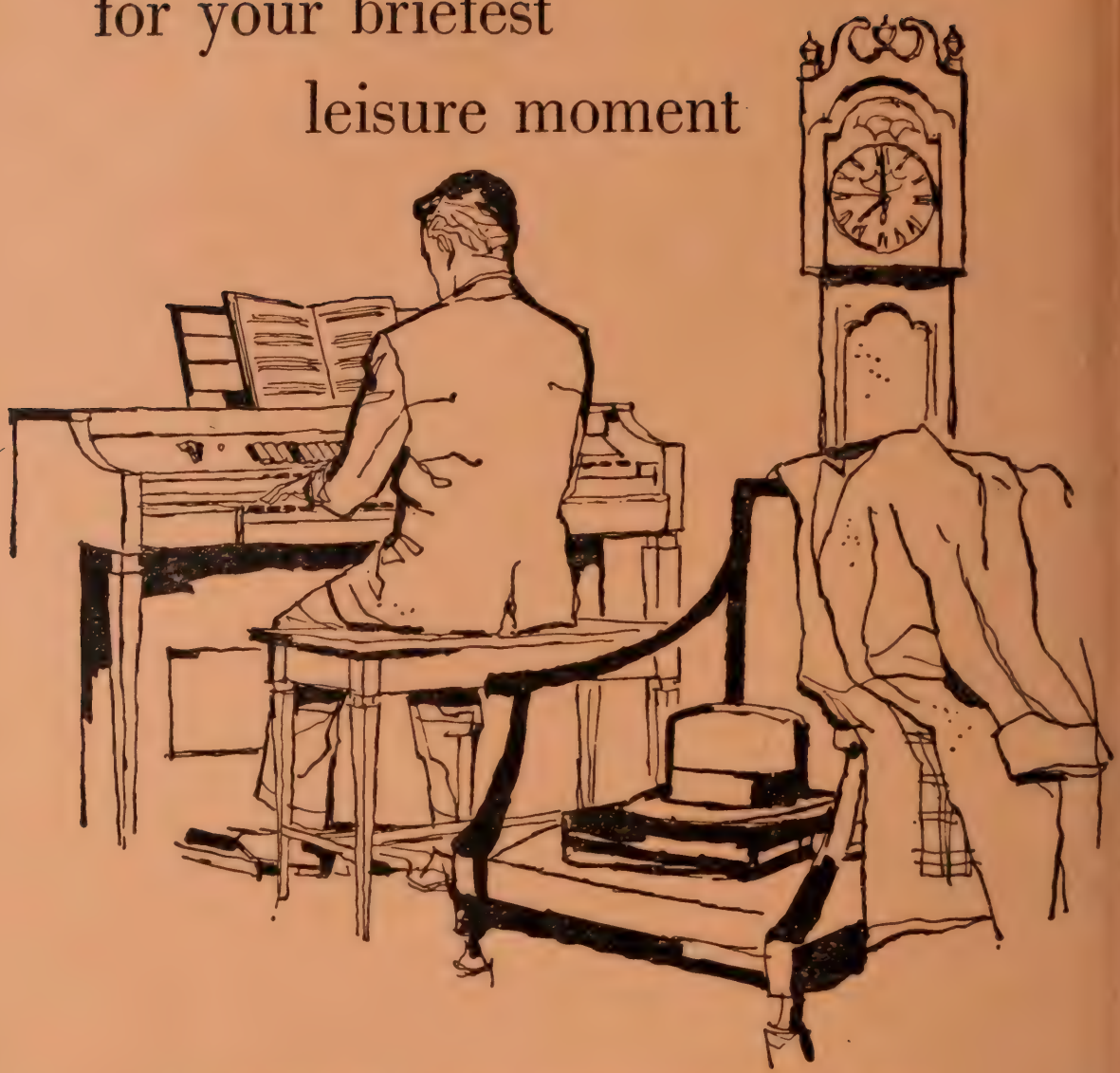
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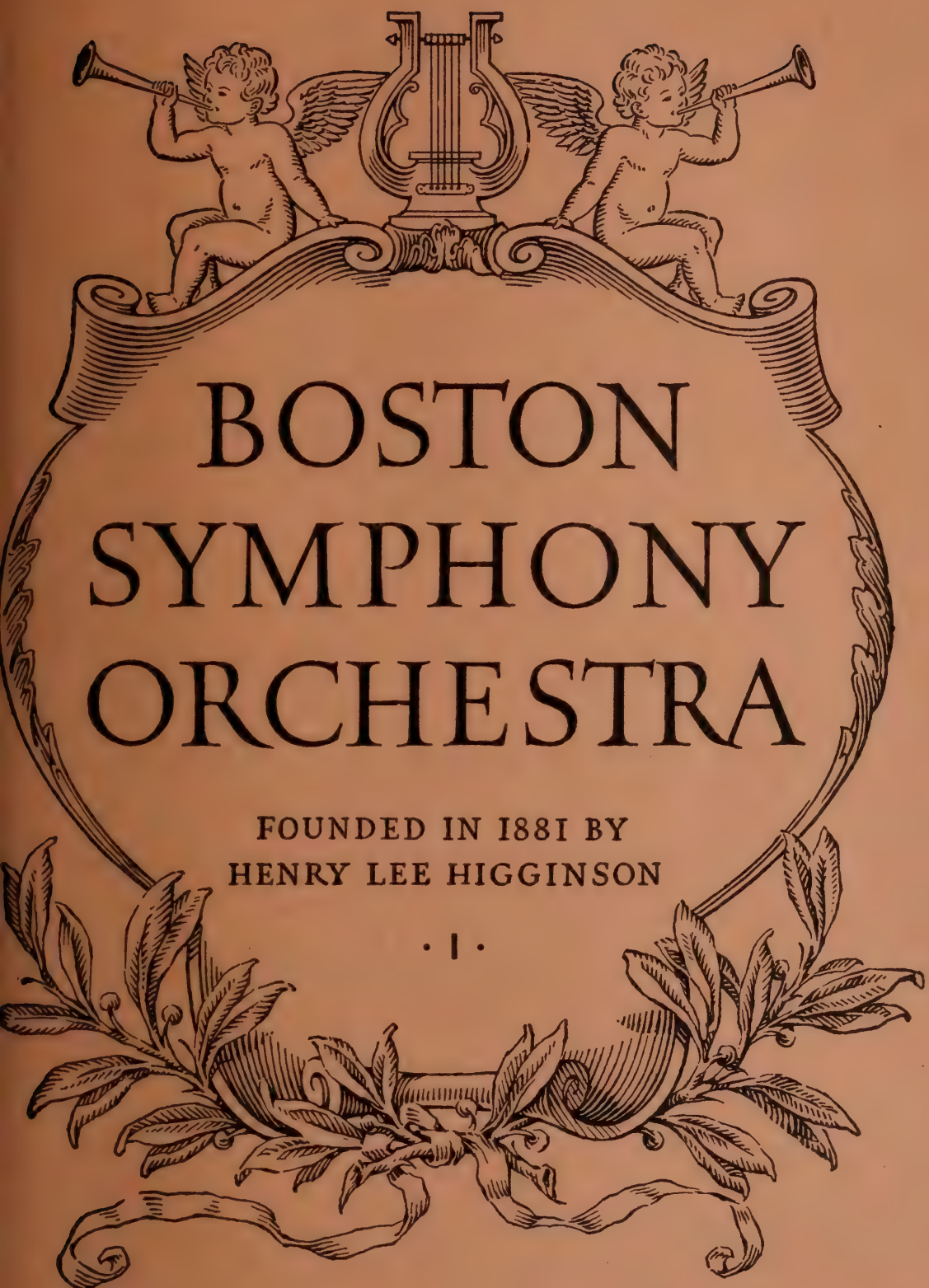


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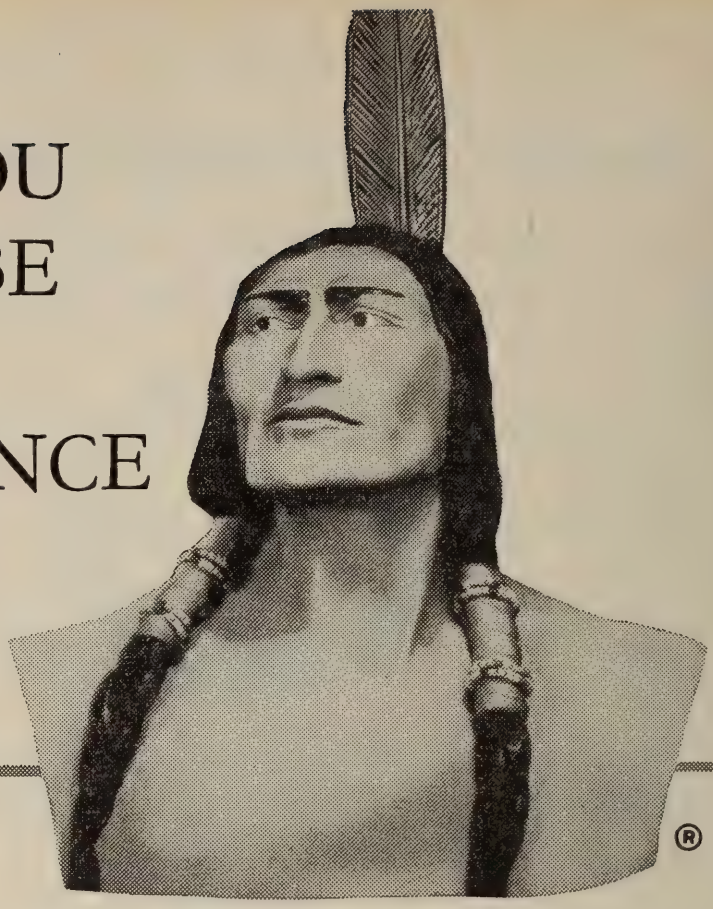
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Berlioz Manuscripts
The Visit of Nadia Boulanger

BERLIOZ MANUSCRIPTS

Two letters of Berlioz referring to his *Requiem* have been kindly loaned by Mrs. Henry C. Fenderson from her rare collection and are on view in the gallery. They are here translated:

To Monsieur le Baron Taylor
54 Rue de Bondy, Paris
My dear Monsieur Taylor:

Would you be kind enough to undertake two or three small matters: Please send a reserved ticket to M. July Lecomte, editor of *L'Independance Belge,* Rue de Térèse No. 12; to M. Fiorentino, Rue di Miromesnil No. 41 at Janin; to the music papers, and especially to the people connected with the Ministry of the Interior (Mme. Persigny). If it were possible to obtain above all an audition of my *Te Deum* for friends or a relative of the Ministry at one of the Imperial ceremonies where my *Requiem* is being rehearsed, it would perhaps facilitate matters. I have secured another rehearsal for the chorus for tomorrow, Monday, at 9 o'clock. It is indispensable; the singers are very far from knowing their parts. I was much pained and tormented yesterday. After all, it is too bad that this work which was so admirably performed three times provincially (at Lille) must be always more or less torn to shreds in Paris.

Don't forget to send reserved tickets to the above.

I believe it would be well to send an invitation to Meyerbeer, Hôtel de Paris, rue Richelieu; he has asked me about the hour of rehearsal. If you could also send one to Mr. Gathy, rue de La Bruyère No. 18, it would be helpful to us. He is the correspondent of the *Gazette of Augsburg* and several other German newspapers.

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Yours devotedly and sincerely,

H. Berlioz.

Sunday Evening.

• •

To Monsieur Théophile Gautier
14 Rue Navarin, Paris
My dear Théophile:

Gallois has told me that he has recommended to you our *Fêtes musicales du cirque;* I should like to do the same. Break out into a half-column in your paper on Monday: on the magnificence of these solemnities, on the hall, the lighting, the heating, the hangings, the carpets, the shrubbery, the 350 musicians, the second act of *Orpheus* (the "Elysian Fields"), and the *Tartare,* the movements from my *Requiem,* my new overture, *La Tour de Nice;* in a word a cavalry charge, the costumes of the ladies who are visible up to their knees, etc., etc.

A thousand greetings!

I shall see you here on the 19th—if you wish to come to the general rehearsal, do let me know.

H. Berlioz.

December 4.



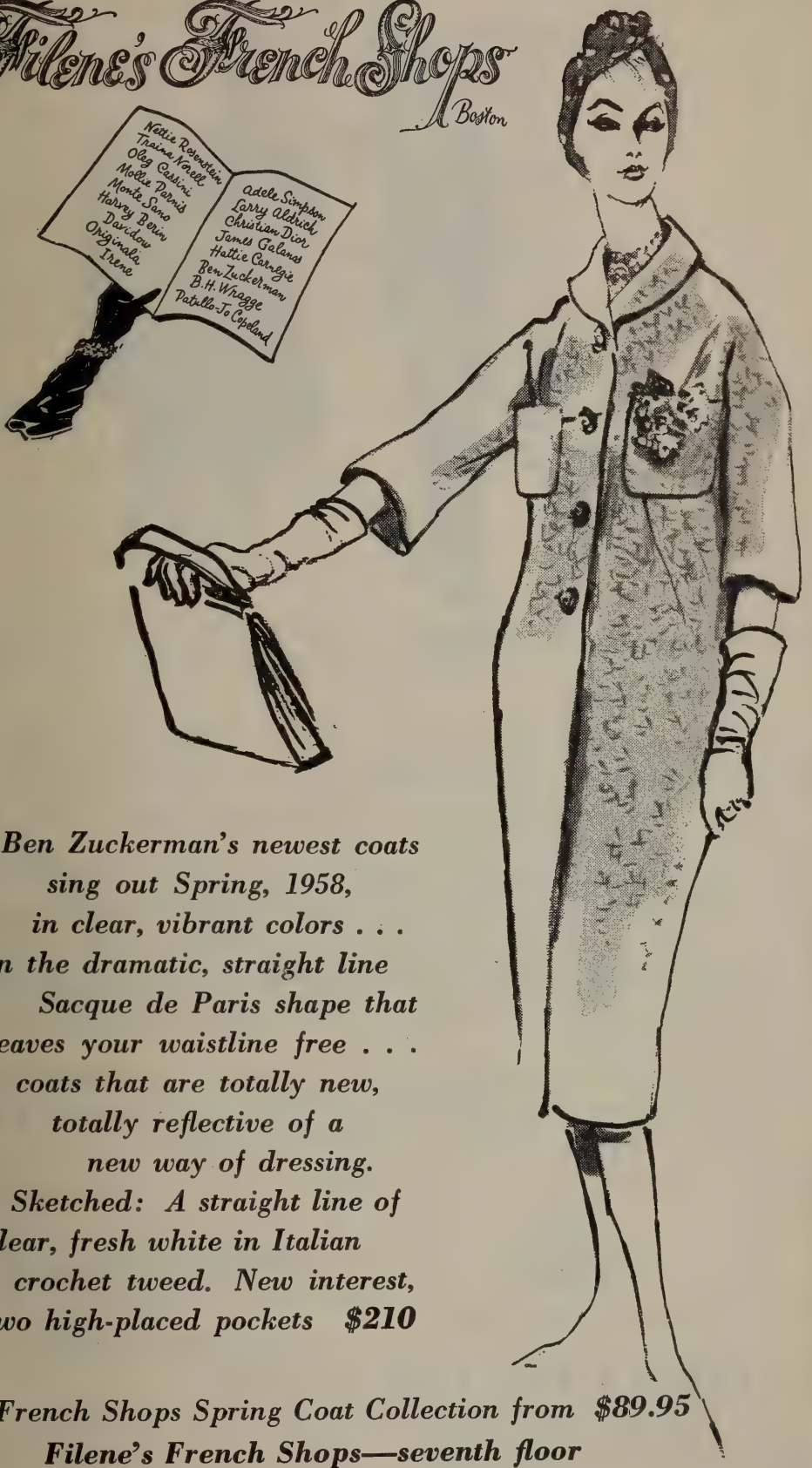
THE VISIT OF NADIA BOULANGER

The coming visit of Mlle. Nadia Boulanger to the United States, which will include a concert in Sanders Theatre, Cambridge, on Wednesday eve-

(Continued on page 75)

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Ninth Program

TUESDAY EVENING, APRIL 22, *at* 8:30 *o'clock*

Since Dr. Munch is unable to conduct this concert, Richard Burgin will conduct. The program follows:

GLUCK.....Overture to "Iphigenia in Aulis"

BLACKWOOD.....Symphony No. 1

I. Andante maestoso; Non troppo allegro, ma con spirito
II. Andante comodo
III. Scherzo: Allegretto grotesco — Molto rigoroso il tempo
IV. Andante sostenuto

INTERMISSION

BRAHMS.....Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

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Ninth Program

TUESDAY EVENING, APRIL 22, *at* 8:30 *o'clock*

BACH ..... Suite No. 1, in C major

Grave; Allegro
Courante
Gavottes I and II
Forlane
Minuets, I and II
Bourrées I and II
Passepieds I and II

DEBUSSY ..... "Jeux," Poème dansé

INTERMISSION

BRAHMS ..... Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso quasi andantino
IV. Allegro con spirito

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OVERTURE (SUITE) NO. 1 IN C MAJOR FOR ORCHESTRA

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died in Leipzig, July 27, 1750

This "Overture" calls for 2 oboes, bassoon, first and second violins, violas and basso continuo.

BACH's "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art – it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most



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of his chamber music, half of the "Well-tempered Clavichord," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are each in D major, include timpani and a larger wind group: in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

The "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him.



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DO YOU KNOW that this season the Institute has been invited by Stop and Shop, Remicks of Quincy and Symphony Hall to select major exhibitions of important regional and national contemporary art. That one selection was shown in such an unlikely place as a supermarket with its thousands of shoppers who looked in astonishment to see works of art soaring above a bank of green vegetables, and were delighted with what they saw! . . and that another commandeered an entire floor in Quincy's foremost retail store with equal success? Now the Institute is in Symphony Hall with a selection of international artists of great promise: an exhibition which complements the Institute's current second annual survey of promising New England artists—*Selection 1958*.

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Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

"The introductions are monumental movements," Albert Schweitzer has written, "all constructed on the plan of the French overture. They begin with a stately section; to this succeeds a long and brilliant allegro; at the end the slow section returns. When Mendelssohn, in 1830, played to the old Goethe, on the piano, the overture of the first of the two suites in D major, the poet thought he saw a number of well-dressed people walking in stately fashion down a great staircase. In 1838 Mendelssohn succeeded in getting the 'overtures' performed by the orchestra at the Gewandhaus, Leipzig. It was the first performance of any of these splendid works since Bach's death.

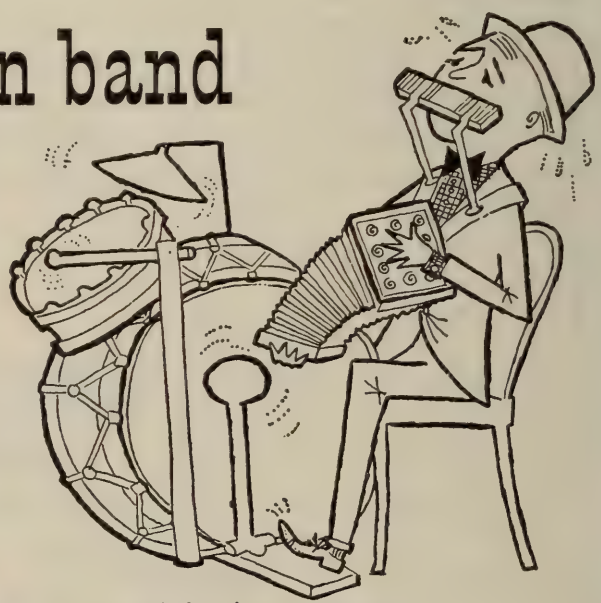
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JEUX ("PLAY"): Poème Dansé de Nijinsky

By CLAUDE DEBUSSY

Born in St. Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

This ballet with choreography by Nijinsky, scenery and costumes by Léon Bakst, was first produced by Diaghileff's Ballet Russe at the Théâtre des Champs-Elysées in Paris on May 15, 1913. The three dancers were Tamar Karsavina, Ludmilla Schollar and Vaslaw Nijinsky. Pierre Monteux conducted. The music was later performed as a concert piece and was so introduced to Boston by Mr. Monteux at a Boston Symphony concert on January 2, 1920, and repeated by him November 30, 1951.

The instrumentation includes 2 piccolos, 2 flutes, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, sarrusophone (contra bassoon), 4 horns, 4 trumpets, 3 trombones, tuba, timpani, tambourine, triangle, cymbals, celesta, xylophone, 2 harps and strings.

A PIANO reduction of the score published before the first performance carries this synopsis of the plot:

"The curtain rises on an empty park. A tennis-ball falls on the stage.

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A young man in tennis costume, racket on high, crosses the stage in bounds, then disappears. From the back of the stage, to the left, two timorous and curious girls appear. For a moment they appear to be searching a spot favorable to an exchange of confidences. One of them begins to dance. The other dances in her turn. They stop, puzzled by a rustling of leaves. The young man is seen in the background apparently concealing himself, but following their movements. He stops in front of them. They would run away, but he gently brings them back and invites them; he begins to dance. The first of the girls runs towards him and they dance together. He asks for a kiss; she escapes him. Another demand; again she escapes, but rejoins him, consenting. The other girl is peevish and slightly jealous, while the couple remain amorously ecstatic. The girl dances by herself in an ironical, mocking manner. The young man follows this dance at first from curiosity, then taking a peculiar interest in it, he leaves the first girl, unable to resist his desire to dance with the other. 'It is thus we will dance.' She repeats the same evolution in a mocking manner. 'Don't mock me.' They dance together. The dance grows more tender. She runs away and hides behind a group of trees. They soon come together, the young man pursuing her, and again dance together. In the transport of their dancing they have not noticed the behavior, at first restless, then



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grieved, of the first girl, who, holding her hands over her face, wishes to run away. Her companion vainly tries to retain her. She will not listen. The other girl succeeds in embracing her. The young man gently draws their heads apart. They look about them: the beauty of the night, the joy of the light, everything urges them to give way to their fantasie. Henceforth the three dance together. The young man, with a passionate gesture, brings the three heads together, and a triple kiss melts them in ecstasy. A tennis-ball falls at their feet; surprised and frightened, they go bounding away, and disappear in the depths of the nocturnal park."

When *Jeux* was staged in Paris and London, the sense of rightness in many of the audience and in some of the critics was disturbed. Ballet sets and ballet costumes could be of any period but one's own; to behold Nijinsky in strictly contemporary tennis flannels, a red scarf about his fine throat, was somehow wrong. The representation by Bakst of impressionistic flowers and three objects that might have been cats caused titters. Nor was the situation taken seriously when Nijinsky

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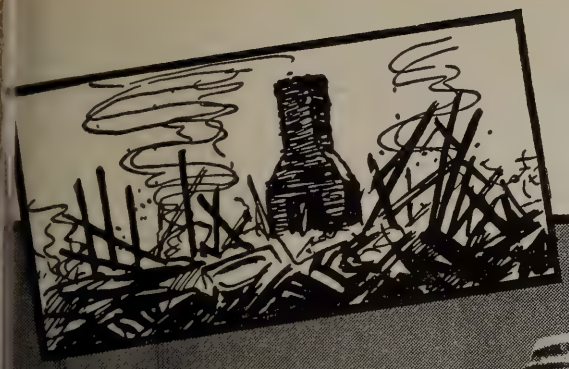


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made love to one girl "in a curious doll-like fashion," as the critic of the *Pall Mall Gazette* had it, while the other whirled about in a sort of gymnastic fury of jealousy. The final pantomime of the triple kiss made, of course, an effective curtain. Debussy's music as such was not found wanting. The critic above-quoted wrote: "It seemed crammed with a quaint delicacy that expressed the humor of the thing in a duly exquisite way."

When *Jeux* was previously performed by the Boston Symphony Orchestra, Philip Hale made an apt and amusing quotation from Théophile Gauthier* who protested in 1857 about a ballet called "Mohicans" with music by Adolphe Adam. "Soldiers and savages do not lend themselves easily to choreography. The ballet demands sumptuous festivals, gallant and magnificent costumes. . . . Sylphs, salamanders, Undines, bayaderes, the nymphs of all mythologies, are the obligatory characters. That a ballet be at all probable, it is necessary that everything in it should be impossible. The more fabulous the action, the more chimerical the characters, the less will probability

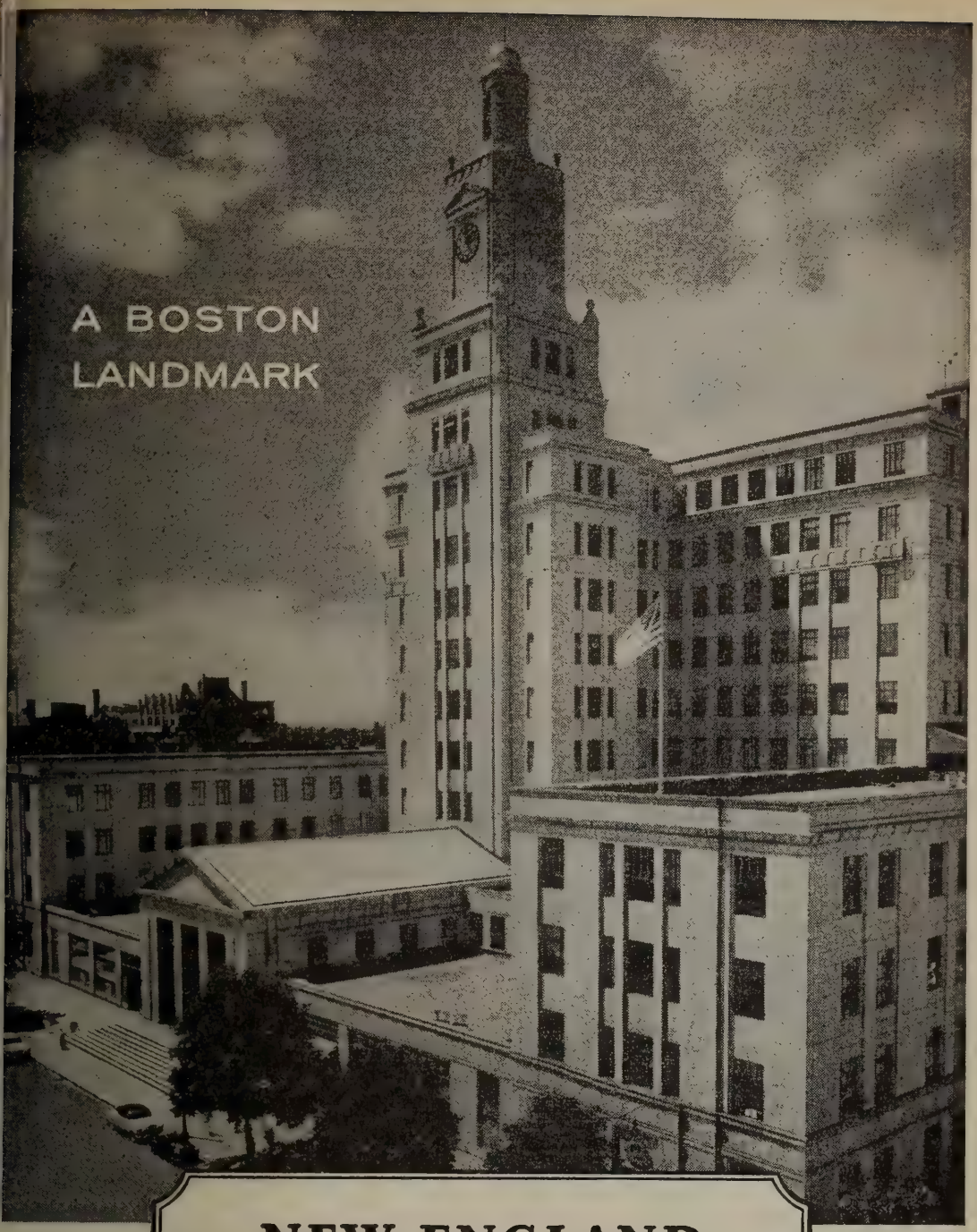
* *Histoire de l'Art Dramatique en France depuis 25 Ans.*

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be choked; for one is easily led to believe that a sylph expresses grief by a pirouette and declares her love by means of a *ronde de jambe;* but this appears not at all probable, in spite of the illusion and conventions of the theatre, in a female dressed in a robe of *peau-de soie* blue, having for a father a colonel with something of a paunch, wearing doeskin breeches and riding-master's boots."

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CLAUDE DEBUSSY, *"MUSICIEN FRANÇAIS"*

Victor R. Seroff has written a book on Debussy* amplifying the personal portrait so far available in the considerable Debussy literature by various letters and reminiscences which have since come to light. "My portrait," writes Seroff, "differs from the accepted Debussy legend, but I hope that my readers will judge the man for what he has given the world as much as what he took from it." Indeed Debussy emerges from the new account as a not wholly lovable character. His friends and those closely bound to him by affection had to endure a good deal. On the other hand "what he has given the world" he has given with complete and uncompromising devotion to his æsthetic purpose, an integrity in the face of deprivation, misunderstanding and delayed recognition. For this we can be grateful; if he cannot command our whole-hearted concurrence by his relations with those about him, he can at least draw our sympathy.

Debussy as revealed by Mr. Seroff was seldom a happy man. The poor circumstances in which he was born were a jarring contradiction

* *Debussy: Musician of France*, G. P. Putnam's, Sons, N. Y., 1956.


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to the fastidious tastes, the delicate perceptions, he soon developed. He escaped temporarily from the hated drab surroundings when he spent three seasons in the elaborate entourage of Mme. Nadejda von Meck, the Russian millionairess widow who was at the time Tchaikovsky's "Beloved Friend." This gave him a taste of the luxury of wealth, with the stigma of being one of the many hirelings with which the lady surrounded herself in her Russian villa or in the summer resorts of western Europe. The place of Debussy, aged eighteen, in this regime was as pianist in a youthful trio she had engaged. Mme. von Meck delighted in her "Bussyk" as she called him, her "little Bussy," until he aspired to the hand (and dowry) of her not unattractive daughter, Sonia. Learning of this, she dismissed him at once and forever.

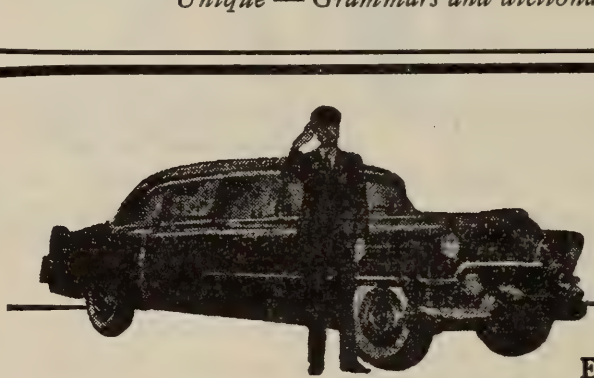
Debussy later came to know wealthy friends and seems to have had no compunctions about profiting by the attendant advantages. Independent and comfortable circumstances commensurate with his tastes he never knew. His *Prix de Rome* sojourn in the Eternal City was a weariness to his soul. The women in his life brought him more love than they received in return. His affair with Mme. Vasnier, in a sort of *ménage à trois,* in which the husband was generous and presumably

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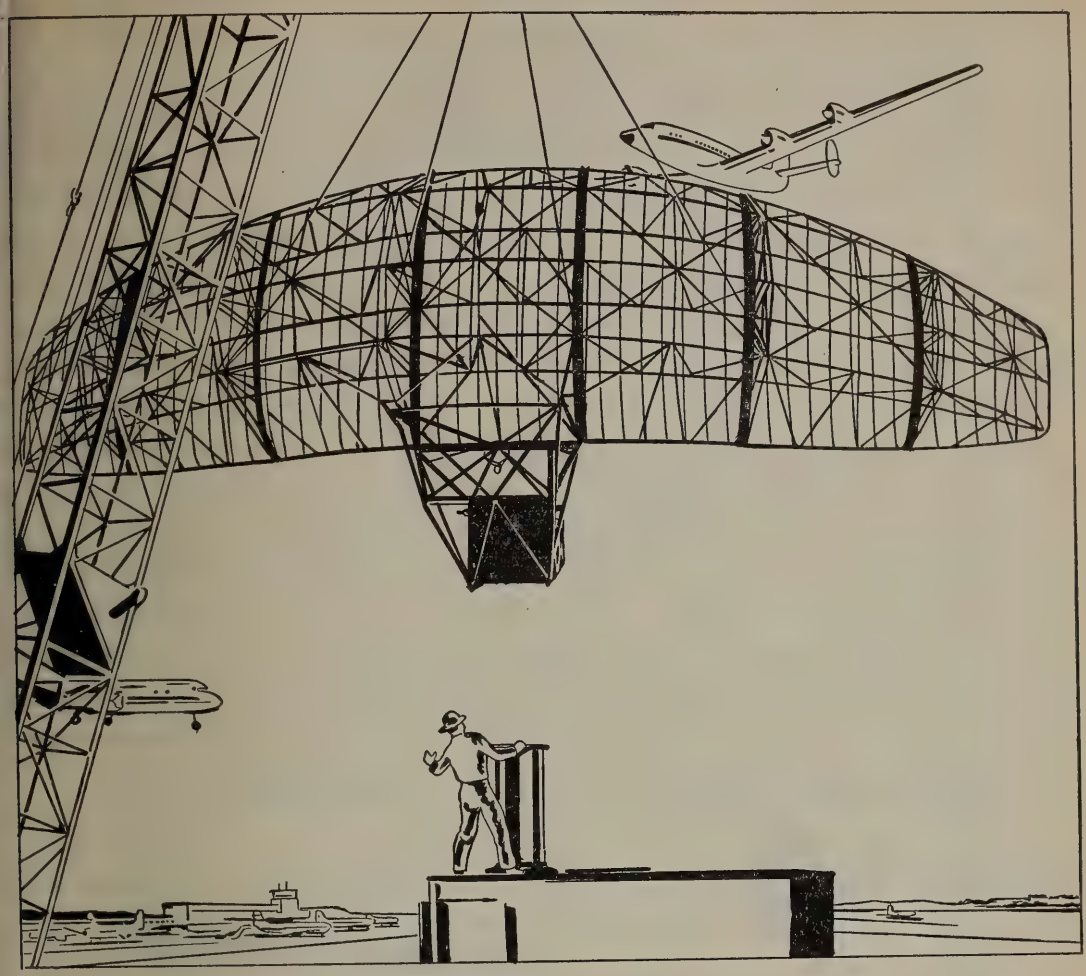
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complacent, apparently ended without broken hearts. The case of Gabrielle Dupont was more serious. "Gaby" was a denizen of the Montmartre. In "Bohemian" quarters there, Debussy lived with her on and off for ten years (1888–1898).

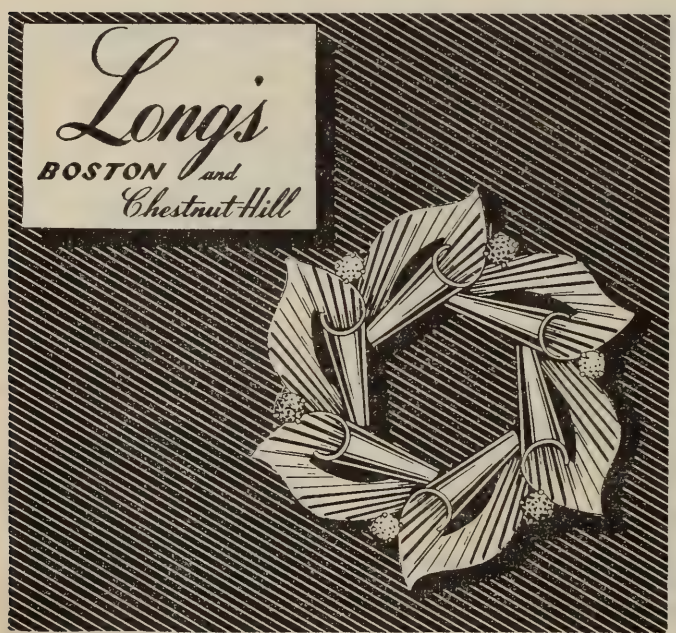
"Living with Debussy," so writes Seroff, "she learned of beautiful things, yet the arts remained to her both unknown and inaccessible. She watched her lover's devotion to the 'great mysteries' and she knew how to be patient and how to wait for the promised rewards of his labor. Meanwhile she took charge of their domestic affairs, and that was not a simple task; for even when their lunches (if they had any at all) were made of a small chocolate bar and a piece of bread, Debussy remained an *enfant gâté* and would empty his purse for a bibelot or a statuette that caught his fancy, without giving a moment's thought to how they would eat on the following day. It was up to Gaby's ingenuity and her charm to keep the creditors away and, if everything else failed, to take the object of yesterday's fancy to a pawnshop, while the musician's mind was wandering in the heights of his artistic creations."

Gaby remained patient and devoted. One day Debussy lost interest, or rather became interested in Rosalie Texier, a worker in a *maison de*

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couture. This time it was marriage. Rosalie (Lily) was "a simple, provincial, beautiful girl." Again he had found someone to take care of him, and put up with his difficult ways. When after five years he became attentive to Emma Bardac, who had a wealthy husband and understood his music, Lily shot herself, not quite fatally.* The scandal was considerable and the sympathy of the friends of the pair naturally went to the abandoned wife. When many of these friends jointly subscribed to pay her hospital bills, Debussy shut himself off from everyone who had subscribed (as he had done with Eugene Ysaÿe, his first and most loyal patron, after the separation with Gaby). The outcasts included his closest friend, Pierre Louÿs, René Peter, the young writer who had been his adorer, Messager, his most understanding conductor, Mary Garden, his favorite Mélisande, Misia Edwards, the celebrated patroness of the arts, even Maurice Ravel.

This was in 1904. Debussy, having thus forfeited his closest friends, was a lonely man in his last years. Fame came to him, but not wealth;

* Léon Vallas, who hardly touches upon Debussy's personal life, refers to this in one cryptical phrase as an "incident" which had a "well-nigh fatal result." Gaby is not even mentioned.



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he never knew affluence. The illness from which he died in 1918 was protracted and painful.

Debussy the composer was anything but happily adjusted. In the early years he was deeply smitten with the music of Wagner, until he realized that to save his æsthetic soul and to develop according to his personal taste and style he must liberate himself from that insidious influence. In freeing himself of the inherited style of Massenet and entering into a harmonic chromaticism more individual and more subtly expressive, he was constantly accused of vagueness. The accusation was not just, but it was understandable. The absence of harmonic polarity was found disturbing. Debussy himself, however sure of his expressive purpose, was often in doubt about its realization. In pursuit of the mood to convey the tale of *Pelléas et Mélisande,* aiming to capture in tones certain characters in certain situations, he had no convenient structural formula to depend upon, but only his own elusive "intuition," a word he himself used in his letters. This self-assignment was inevitably perplexing, because of its very elusiveness. Where another composer would have casually put down the first chord which occurred to him, this one would hesitate for days over an alternative resolution, ever seeking, persistently unsatisfied. It required ten

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years of his life and many revisions to make of *Pelléas et Mélisande* the masterpiece it finally became. *Pelléas et Mélisande* is to us now a triumphant vindication of the underlying sense of direction in Debussy's "intuitive" quest. There is something heroic in the ten years' search for the justly expressive *Pelléas,* for through those years not his nearest adherents could have had any real confidence that his prolonged and painstaking efforts were justified. Debussy was in this sense a lone composer, until at least *Pelléas* brought him a limited fame, and sympathetic support from a limited faction of connoisseurs. Other composers addicted to revision, such as Mahler or Bruckner, were of lesser stature in that their revisions remained indeterminate. Debussy could have been nothing else than a continual tester and reviser by the uncharted nature of the æsthetic he adopted.

Debussy was also unfortunate in his collaborators (the exception was d'Annunzio, with whom he worked in complete cordiality to notable ends). Maeterlinck, whose text fitted his purpose far more closely than any other could have done, was hostile to him from first to last, in spite of the fact (or perhaps because of the fact) that Debussy lifted his text to a superior and far more poignant tonal life without the slightest

(Continued on page 64)

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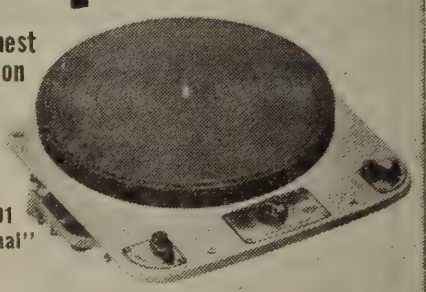
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Frederick Tauber
Miss Alice C. Taylor
Mrs. Brainerd Taylor
Mr. Carl Taylor
Mr. and Mrs.
Charles H. Taylor
Mr. and Mrs. Davis Taylor
Mr. Frederick B. Taylor
Mrs. John I. Taylor
Miss Margaret C. Taylor
Miss Margaret E. Taylor
Mrs. Mary-Low Taylor
Miss Millicent J. Taylor
Mrs. Thomas Taylor
Mrs. John W. Teele
Mr. Stanley F. Teele
Mr. James R. Terrell
Mr. and Mrs.
Robert C. Terry
Mrs. Ruth K. Terry
Mr. Karl Terzaghi
Miss Helen I. Tetlow
Mrs. Louis B. Thacher
Miss Elizabeth Thackera
Dr. and Mrs.
Richard W. Thaler
Mrs. Gordon B. Thayer
Miss Harriet F. Thayer
Mrs. John E. Thayer
Mrs. Lucius E. Thayer
Mrs. Richard S. Thayer
Mrs. Sherman Rand Thayer
Mrs. William G. Thayer
Miss Ethel M. Thoday
Mrs. Alfred Thomas
Miss Genevieve M. Thomas
Mr. H. Barton Thomas
Miss Grayce E. Thompson
Mr. Randall Thompson
Mrs. Richard L. Thompson
Mrs. Elihu Thomson
Mr. and Mrs.
John L. Thorndike
Mrs. Ward Thoron
Mr. and Mrs.
David W. Tibbott
Mrs. Benjamin C.
Tilghman, Jr.
Miss E. Katharine Tilton
Miss Elizabeth Tilton
Mrs. George H. Timmins
Mr. and Mrs.
Richard H. Tingey
Miss Nina E. Titus
Mrs. Walter P. Tobey
Dr. Rudolf Toch
Mr. Nelson B. Todd
Mr. and Mrs. John M. Tomb
Mr. and Mrs. Kojiro Tomita
Mrs. John C. Toomey
Mrs. James R. Torbert
Miss Kaye Torrant
Mrs. Adella R. Tousey
Miss Katharine Tousey
Mrs. Oswald Tower
Mrs. Loren D. Towle
Miss Annie R. Townsend
Mrs. Alfred M. Tozzer
Mrs. E. M. Tracy
Dr. Carl E. Trapp
Miss Jessie C. Travis
Mrs. George W. Treat
Miss Marion E. Trethaway
Miss Ella C. Tribble
Miss Thelma Trott
Mr. Alan R. Trustman
Mr. Benjamin A. Trustman
Dr. Arthur W. Tucker, Jr.
Dr. Donald A. Tucker
Mr. Donald S. Tucker
Miss Jane S. Tucker
Mr. Joseph Tucker
Miss Ruth Tucker
Mrs. Bayard Tuckerman, Jr.
Mrs. Henry Dubois Tudor
Miss Mary J. Tully
Mrs. Peter Turchon
Miss Dora Turitz
Miss Mary C. Turnbull
Mr. and Mrs.
Howard M. Turner
Mrs. Ruth I. Turner
Dr. and Mrs.
William J. Turtle
Mrs. H. A. Tuttle
Mr. Henry C. Tuttle
Miss Florence L. Tyler
Miss Marion L. Tyler
Mrs. Royal W. Tyler
Mrs. William Bartlett Tyler
Mrs. Griswold Tyng
Dr. Miriam S. Udin
Mr. and Mrs. H. B. Ullian
Mrs. Adolph Ullman
Miss Jane Ullman
Mr. and Mrs. Irving Usen
Mrs. Abbott Payson Usher
Mrs. Kenneth Shaw Usher
Mrs. Samuel Usher

Dr. Suzanne T.
Van Amerongen
Mr. Raimund G. Vanderweil
Mr. and Mrs.
John S. Van Etten
Mrs. John H. Van Vleck
Mr. and Mrs. Nathan Vanzler
Mr. Daniel D. Vappi
Mr. and Mrs. John Vasilchuk
Miss Eugenie Vergnes
Mr. and Mrs.
Arthur E. Vershbow
Mr. and Mrs.
Daniel R. Vershbow
Mr. Herman Vershbow
Mrs. Robert G. Vickery
Mrs. Leon Villmont
Miss Doris Volland
Mr. Anthony J. Volpe
Mrs. Cushing Vose
Mr. Edwin C. Vose
Miss Ruth C. Vose

Mrs. George R. Wadleigh
Miss Helen Wadman
Mr. Philip P. Wadsworth
Mr. and Mrs.
William Wadsworth
Miss Eva K. Wagner
Mrs. George F. Wahl
Mr. and Mrs. Parker Wahn
Dr. and Mrs. Hans Waine
Miss Hazel Waite
Mrs. Leslie O. Waite
Dr. Byron H. Waksman
Mr. Charles F. Walcott
Mrs. Richard Walcott
Mr. and Mrs. Harold Wald
Mr. and Mrs. I. B. Wald
Miss Therese Wald
Mrs. Gretchen H. Waldo
Miss Ruth N. Waldron
Mr. William A. Waldron
Mrs. Mathew Waldstein
Mrs. Samuel H. Waldstein
Miss Alice S. Wales
Mr. Andrew H. Wales
Mrs. Guilbert Q. Wales
Mr. and Mrs.
Quincy W. Wales
Mr. R. Langdon Wales
Mrs. Alice Lee Walker
Mr. George R. Walker
Mrs. Guy Warren Walker

Mr. and Mrs.
Guy W. Walker, Jr.
Mrs. Harry H. Walker
Dr. James E. Cabot Walker
Mr. Percy L. Walker
Dr. and Mrs.
Philip H. Walker
Mrs. William H. Walker
Mrs. Edward I. Walkley
Mrs. Frank Wallace
Reverend Dr. John Wallace
Mrs. J. M. Waller
Miss Sarah Walmsley
Mr. James E. Walsh
Mr. John W. Walsh
Mr. Joseph B. Walsh
Mrs. Howland Walter
Miss Dorothea Waltz
Mrs. Adeline W. Ward
Mr. Eugene C. Ward
Miss Frances Evelyn Ward
Mrs. Katherine L. Ward
Mrs. Theodore V. W. Ward
Mrs. Hubert H. Wardwell
Mrs. Sheldon E. Wardwell
Mrs. Edward Winslow Ware
Mrs. Langdon Warner
Mrs. Roger S. Warner
Mrs. Arthur M. Warren
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Mrs. Howland S. Warren
Miss Miriam E. Warren
Mrs. Samuel D. Warren
Mr. and Mrs.
Milton C. Wasby
Mr. Henry B. Washburn
Leo Wasserman Foundation
Mrs. Joseph S. Waterman
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Miss Agnes Watkins
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Mr. George A. Watkins
Mr. Joseph R. Watkins
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Mrs. Edward Bowditch
Watson
Mrs. George H. Watson
Mrs. Ralph G. Watson
Miss Sylvia H. Watson
Miss Sarah L. Watters
Mr. and Mrs.
William G. Watters
Miss Gertrude H. Watts
Mrs. Curtis Webber
Mrs. Edwin S. Webster
Dr. and Mrs.
Henry deF. Webster
Miss Josephine Webster
Mr. and Mrs.
Albert H. Wechsler
Mrs. Frederick R. Weed
Miss Clarice J. Weeden
Mr. D. R. Weedon
Miss Mary Weeks
Mrs. Robert S. Weeks
Hon. and Mrs.
Sinclair Weeks
Mr. and Mrs.
William D. Weeks
Mr. and Mrs. Harry H. Weil
Mrs. Ira J. Weinbaum
Mrs. Alfred R. Weinberg
Dr. Fred F. Weiner
Mr. and Mrs.
Moses Weinman
Mr. and Mrs.
Lewis H. Weinstein
Dr. and Mrs.
David Weintraub
Mrs. Robert Weiss
Mrs. Soma Weiss
Dr. Anna Pallotto Welch
Dr. and Mrs.
Claude E. Welch
Mrs. E. Sohier Welch
Mr. and Mrs. James O. Welch
Mr. and Mrs.
James O. Welch, Jr.
Mr. John F. Welch, Jr.
Miss Elizabeth
Rodman Weld
Mr. and Mrs.
Raynor G. Wellington
Mrs. Gordon B. Wellman
Mrs. A. Turner Wells
Albert B. Wells
Charitable Trust
Miss Edna Wells
Mr. and Mrs.
John M. Wells
Mr. and Mrs. John S. Wells
Mrs. William K. Wells
Mrs. Barrett Wendell, Jr.
Miss Margaret Wentworth
Miss Anna G. Wentzell
Mr. Charles M. Werly
Mr. and Mrs.
Mark R. Werman
Miss Barbara H. West
Mr. Richard S. West
Rev. Thomas Eugene West
Mr. Wendell Weston
Miss Martha Wetherbee
Mrs. Daniel B. Wetherell
Mrs. Betty Wetten
Mr. and Mrs.
Carl A. Weyerhaeuser
Mrs. William P. Wharton
Mr. Walter L. Wheat, Jr.
Miss Barbara Wheatland
Mrs. Stephen Wheatland
Miss Adaline E. Wheeler
Mr. and Mrs.
Alexander Wheeler
Mr. and Mrs.
Colin L. Wheeler
Miss Elizabeth Wheeler
Miss Eunice Wheeler
Mrs. Henry M. Wheeler
Mrs. Leeds A. Wheeler
Mr. and Mrs.
Leonard Wheeler
Miss Marion D. Wheeler
Miss Mary L. Wheeler
Dr. and Mrs.
Frank C. Wheelock, Jr.
Mr. George W. Wheelwright
Mrs. Henry M. Wheelwright
Mrs. Guy M. Whipple
Miss Anastasia K. White
Miss Beatrice White
Dr. Charles J. White
Mrs. Charles P. White
Miss Christine White
Mrs. Frank S. White
Miss Gertrude A. White
Mr. Harold R. White
Mr. Henry Wade White
Mr. and Mrs. James N. Whit
Dr. and Mrs. Malvin White
Mrs. Richardson White
Mrs. Trentwell Mason Whit
Mr. and Mrs. Webb B. Whit
Miss Ruth M. Whitehill
Mr. and Mrs.
David R. Whitehouse
Mr. Jordan M. Whitelaw
Miss Anne Whiteman
Mrs. Alexander Whiteside
Mr. and Mrs.
Homer Whitford
Mrs. James E. Whitin
Miss Isabel Whiting
Mrs. Jasper Whiting
Mrs. Mason T. Whiting
Mrs. Max O. Whiting
Mrs. Howard S. Whitley
Miss Emily Whitlock
Miss Dorothy Whitman
Miss Grace H. Whitman
Mr. Lee Whitman, Jr.
Mrs. Raymond L. Whitman
Mrs. Burgess Whitney
Mrs. C. Handasyde Whitney
Miss Margaret Whitney
Mrs. William Whitney
Mrs. Arthur F. Whittem
Miss Elsie Whittemore
Mrs. Wyman Whittemore
Mr. and Mrs.
Robinson S. Whitten
Mrs. James P. Whitters
Mr. and Mrs.
Eugene P. Whittier
Mr. Nathaniel Whittier
Mrs. Ross Whittier
Mrs. Frederick S. Whitwell
Mrs. Peter Whyte
Mr. and Mrs. Peter A. Wick

Mr. Francis M. Wiener
Mrs. Robert G. Wiese
Miss Barbara Wiggin
Mrs. Joseph Wiggin
Mrs. Morrill Wiggin
Dr. and Mrs. William C. Wigglesworth
Mr. Richmond G. Wight
Mrs. William H. Wightman
Mrs. Rufus L. Wilbor
Mrs. Benjamin Wilcox
Mr. James Wiles
Mr. Marshall S. Wilkins
The Hon. and Mrs. Raymond S. Wilkins
Mr. Warde Wilkins
Mr. Albert C. Wilkinson
Mr. Alexander W. Williams
Mrs. Ben Ames Williams
Mr. Edward J. Williams
Mrs. Gluyas Williams
Miss Hazel H. Williams
Miss Hilda W. Williams
Mrs. Horace D. H. Williams
Mrs. John T. Williams
Miss Margaret C. Williams
Miss Margaret K. Williams
Miss Marion Williams
Miss Mary E. Williams
Mrs. Moses Williams
Mr. and Mrs. Ralph B. Williams, Jr.
Mr. and Mrs. Robert S. Williams
Miss Ruth C. Williams
Mr. and Mrs. S. P. Williams
Mr. John W. Williamson
Mr. and Mrs. Robert W. Williamson
Mrs. James B. Willing
Miss Ruby Willis
Miss Ruth C. Willis
Mr. Richard S. Willits
Mrs. Wesley P. Wilmot
Mrs. Albert O. Wilson
Mrs. Brayton F. Wilson
Mrs. Edward Chase Wilson
Mr. and Mrs. Grafton Lee Wilson
Mrs. Holt Wilson
Miss Mabel S. Wilson
Miss Sara Lou Wilson
Miss Florence B. Windom
Mrs. H. W. Winer
Mr. Irving Winer
Dr. and Mrs. G. E. Winkler
Mr. and Mrs. David H. Winnick
Mr. Frederick Winslow
Miss Mary H. Winslow
Mrs. Allen P. Winsor
Mrs. Frederick Winsor
Mr. and Mrs. Frederic Winthrop
Miss Nancy Winston
Mrs. Sidney H. Wirt
Mr. and Mrs. Robert Wise
Mr. and Mrs. Max D. Wit
Miss Eva M. Witham
Mrs. Una C. Withers
Mrs. S. Burt Wolbach
Mr. and Mrs. Oliver Wolcott
Mr. Sherman M. Wolf
Mrs. Albert B. Wolfe
Mr. and Mrs. Gerard Wolfe
Mr. Jules Wolffers
Mr. and Mrs. Lee Marc G. Wolman
Mr. and Mrs. Cornelius Ayer Wood
Miss Louise Wood
Miss Katherine Woodberry
Mrs. George H. Woodis
Mr. and Mrs. David G. Woodle
Miss Beatrice S. Woodman
Dr. and Mrs. Edward F. Woods
Mrs. James H. Woods
Mr. and Mrs. G. Wallace Woodworth
Mrs. Kennard Woodworth
Mr. and Mrs. Ralph Woodworth, Jr.
Mrs. John Wooldredge
Mrs. Anna R. Woolf
Mrs. George H. Woolley
Miss Constance Rulison Worcester
Mr. John N. Worcester
Mrs. William C. Worth
Mrs. Joseph W. Worthen
Mr. and Mrs. Paul I. Wren
Mr. George L. Wrenn, II
Miss Elizabeth P. Wright
Most Reverend John J. Wright
Mr. and Mrs. Kenneth A. Wright
Miss Sophia S. Wright
Mrs. W. T. Wright
Mrs. Walter P. Wright
Mrs. Walter Wrigley
Mrs. Frederick R. Wulsin
Mr. Francis E. Wylie
Mrs. Robert Wyner

Mr. and Mrs. Joel A. Yancey
Miss Mary E. Yassin
Mr. Herbert H. Yeames
Mr. and Mrs. Herschel I. Yesley
Mrs. Borah J. Yoffa
Miss Miriam Yoffa
Mrs. Eli Yoffe
Mr. Sidney R. Yoffe
Dr. Morris Yorshis
Miss Anna Young
Dr. and Mrs. Edward L. Young
Mrs. Henry Melvin Young
Mrs. R. Crary Young
Mr. and Mrs. Hubert W. Yount

Mr. Arnold Zack
Dr. Louis Zetzel
Mr. and Mrs. Percy R. Ziegler
Mr. Irving P. Zieman
Mr. R. Zildjian
Mr. and Mrs. George M. Zimberg
Mrs. Harold O. Zimman
Miss M. Emma Zoller
Mrs. D. W. Zuckerman
Mr. William J. Zumwalt

List of Non-Resident Members for Season 1957–1958

In Memory of Edwin I. Abbot, Florida
Miss Elizabeth Abbot, Florida
Mrs. H. L. Achilles, Connecticut
Mrs. William Ackerman, New York
Mr. and Mrs. Eugene E. Adams, New York
Miss Hannah M. Adams, New York
Mrs. Michael Addison, New York
Mr. Walter Alford, New York
Mr. Joseph Dana Allen, New York
Mrs. Robert J. Allen, Maryland
Dr. Harold L. Alling, New York
Mr. and Mrs. Lloyd V. Almirall, New York
Miss Evelyn Amann, New Jersey
Mrs. Robert R. Ames, Maine
Mr. and Mrs. Carl Anderson, New York
Miss Elizabeth B. Andrews, New York
Mr. and Mrs. Ernest Angell, New York
Miss Louise H. Armstrong, Maine
Mr. and Mrs. Robert K. Armstrong, Minnesota
Dr. Isadore Arons, New York
Mr. George C. Arvedson, Michigan
Mrs. Arthur O. Asher, New York
Mr. and Mrs. Gifford W. Asher, Washington

Mrs. Edward L. Ballard, New York
Mr. and Mrs. Frederick C. Balz, New Jersey
Mr. John S. Barnet, New York
In Memory of Mrs. Sara Herman Barnet, New York
Miss Laura Barney, New York
Mr. Arthur Baron, Missouri
Miss Mary-Margaret H. Barr, New Jersey
Mrs. Richard A. Bartlett, New Jersey
Miss Helen L. Bass, New Jersey
Miss Pauline L. Batt, New York
Mr. Emil J. Baumann, New York
Mrs. G. C. Beach, New York
Mr. Gerald F. Beal, New York
Mrs. Norwin S. Bean, New Hampshire
Mrs. Frank Begrisch, New York
Mr. Frederick W. Beinecke, New York
Mrs. Haughton Bell, New York
Mrs. Edward Herbert Bennett, Jr., Illinois
Miss Georgina Bennett, New Jersey
Mrs. Samuel C. Bennett, Vermont
Mrs. Winchester Bennett, Connecticut
Mr. and Mrs. Oscar F. Berg, New York
Dr. Beatrice Bergman, New York
Mr. Louis K. Berman, New York
Mr. Myer Berman, New Hampshire
Mrs. Edwin B. Bernheimer, New York
Miss Mary Bernstein, New York
Dr. Frank B. Berry, Washington, D.C.
Miss Dorothy Betts, New York
Miss Gladys M. Bigelow, Maine
Mrs. A. W. Bingham, New York
Miss Mary Platt Birdseye, New York
Mr. Martin Birnbaum, New York
Mrs. E. W. Bishop, New York
Miss Edith C. Black, New York
Mrs. Robert Woods Bliss, Washington, D.C.
Dr. and Mrs. Wilfred Bloomberg, Georgia
Mr. Samuel J. Bloomingdale, New York
Mr. Robert E. Blum, New York
Mr. and Mrs. Benjamin Bogin, Connecticut
Mr. Aaron Bonoff, New York
Mrs. Arthur Bookman, New York
Mr. and Mrs. Burnham Bowden, New York
Mr. and Mrs. John W. Bowden, New York
Mrs. Richard M. Bozorth, New Jersey
Mrs. Hall Braman, New York
Mrs. Selma M. Breitenbach, New York
Mr. Thomas W. Bresnahan, New York
Mr. E. T. Brewster, New York
Mrs. Fred Brodkey, Nebraska
Dr. Samuel M. Brooks, New Hampshire
Miss Carol Brown, Vermont
Mrs. George Nelson Brown, New Jersey
Mrs. Mabel Wolcott Brown Connecticut
Miss Mary Loomis Brown, New York
Mrs. W. Robinson Brown, New Hampshire
Mrs. W. S. Browne, New Jersey
Dr. and Mrs. Howard G. Bruenn, New York
Mr. and Mrs. Bertram F. Brummer, New York
Mr. C. Bruner-Smith, New York
Miss Lucie M. Bryant, New Jersey
In Memory of Mrs. George S. Buck, New Hampshire
Mr. Rowland Burdon-Muller, Maine
Mrs. Freeland H. Burrell, New Hampshire
Mrs. Robert P. Burroughs, New Hampshire
Mr. J. Campbell Burton, New York
Mrs. Clarence Buttenwieser, New York
Miss Alice D. Butterfield, New York

Mr. J. Russell Cades, Honolulu, T.H.
Mr. and Mrs. Bernard D. Cahn, New York
Mr. R. L. Cameron, New Jersey
Mr. David A. Campbell, New York
Mrs. William H. Campbell, Jr., New Jersey
Mrs. H. Bissell Carey, Connecticut
Rev. and Mrs. Raymond S. Carman, Connecticut
Mr. Houghton Carr, Jr., New York
Mrs. Otis Swan Carroll, New York
Mrs. A. H. Carter, Hawaii
Mr. Frederic D. Carter, New York
Mrs. John L. Carter, New Jersey
Mr. and Mrs. John F. Caskey, Connecticut
Mrs. Charles A. Cass, New York
Mrs. W. R. Castle, Washington, D.C.
Mrs. B. Duvall Chambers, South Carolina
Mr. Y. R. Chao, California
Miss Maeanna Chesterton-Mangle, New York
Mr. E. Raymond Childs, New Hampshire
Miss Emily C. Childs, Florida
Miss Rosepha P. Chisholm, New York
Miss Mabel Choate, New York
Mr. Charles A. Clark, Jr., New York
Mrs. Henry Cannon Clark, New York
Dr. and Mrs. John Alden Clark, Michigan
Mr. and Mrs. Francis G. Cleveland, New Hampshire
Miss Elizabeth Clever, New York
Mr. Chalmers Clifton, New York
Mr. William A. Coffin, New Jersey
Mrs. G. R. Cogswell, Maine
Mrs. Frank Cohen, New York
Mr. Ira Cohen, New York
Mrs. Isadore M. Cohen, New York
Mrs. George W. Colby, New York
Mr. and Mrs. Sylvan Cole, New York
Miss Constance Coleman, New York
Mrs. Dayton Colie, New York
Mrs. Arthur C. Comey, Maine
Dr. and Mrs. James B. Conant, New York
Mr. William L. Congleton, New York
Miss Margaret Conklin, Pennsylvania
Mrs. W. P. Conklin, Connecticut
Miss Lucy B. Conner, New Hampshire
Mr. and Mrs. John T. Connor, New Jersey
Miss Charlotte D. Conover, New Jersey
Miss Luna B. Converse, Vermont
Mrs. Francis R. Cooley, Connecticut
Mrs. Maurice P. Corrigan, England
Mrs. Frederick W. Cox, New Hampshire
Miss Margaret Cranford, Connecticut
Miss Constance Crawford, New Jersey
Mrs. F. S. Crofts, Connecticut

Mrs. Alan J. Cummins, New York
Miss Mildred E. Curran, New York
Mrs. Kate F. Cutner, New York

In Memory of C. S. D.
Mr. and Mrs. Charles Whitney Dall, New York
Miss Rachel E. Daltry, New York
Miss Dorothy Dalzell, New Hampshire
Mr. William H. Dane, 3rd, New York
Mrs. Emanuel Dannett, New York
Mr. Aaron W. Davis, New York
Mrs. J. V. Davison, Maine
Mrs. R. C. Dehmel, New Jersey
Mrs. Roger Derby, New York
Mr. John Deveny, California
Mr. and Mrs. Harvey Dickerman, New York
Mrs. William R. Dickinson, Jr., Illinois
Miss Margaret Dieckerhoff, New York
Mrs. Monroe L. Dinell, Connecticut
Mr. R. J. Dionne, Maine
Mrs. Clarence C. Dittmer, New York
Mr. Edward H. Dodd, Jr., New York
Mr. Max Doft, New York
Mrs. Mark N. Donohue, New Jersey
Dr. and Mrs. George B. Dorff, New York
Mr. Alvah C. Drake, New Hampshire
Mrs. Julia Y. Dretzin, New York
Miss Marian Drury, Connecticut
Mrs. A. H. Duerschner, New York
Miss Annie H. Duncan, New Hampshire
Miss Beatrice Dunn, New York
Mr. John K. Dupress, Connecticut
Mrs. Jack Dworin, Pennsylvania

Mrs. Henry C. Eaton, New Hampshire
Miss Florence L. Eccles, Connecticut
Miss Mary N. Edwards
Dr. and Mrs. John Ehrenfeld, Maryland
Mr. Louis H. Ehrlich, New York
Mrs. W. M. Eisenman, New York
Miss Jane Elder, New York
Mrs. A. Benbow Elliman, New York
Mr. Louis Elliott, New York
Col. and Mrs. Alcott Farrar Elwell, New Hampshire
Mrs. Maurice V. Emetaz, New Jersey
Mr. G. H. H. Emory, New York
Mrs. A. W. Erickson, New York
Mrs. Arthur O. Ernst, New York
Mrs. William A. Evans, Jr., Michigan
Mr. James M. Ewell, Ohio

Miss Helen M. Farwell, Maine
Miss Ellen Faulkner, New York
Mrs. W. Rodman Fay, New York
Mrs. S. L. Feiber, New York
Mrs. Frederick L. Felton, Maine
Mr. R. J. Fenderson, Maine
Mr. Luis A. Ferre, Puerto Rico
Mrs. Dana H. Ferrin, New York
Mr. R. H. Fincher, Georgia
Mrs. Sam Fiscella, New York
Mr. and Mrs. Samuel Fischman, New York
Mr. L. Antony Fisher, Pennsylvania
Miss Margaret Fisher, New York
Mr. and Mrs. Edward P. Fitch, New Hampshire
Mrs. Howell Forbes, New York
Mr. Sumner Ford, New York
Mr. Alfred S. Forsyth, New York
Miss Helen Foster, New York
Miss Flora Fox, New York
Mrs. Lewis W. Francis, New York
Mrs. M. Frank, New Jersey
Mr. Paul E. Freehling, Illinois
Mr. Bernard Freeman, New York
Miss Faustina Freeman, New Jersey
Miss Elizabeth S. French, Vermont
The Misses Ruth and Maxine Freund, New York
Mr. Norman L. Freydberg, New York
Mrs. Nathan Fried, New York
Mr. Arthur L. Friedman, New York
Mr. Harry G. Friedman, New York
Mr. Stanleigh P. Friedman, New York
Miss Helen Frisbie, Connecticut
Mr. Albert D. Frost, New Hampshire
Miss Edna B. Fry, New Jersey

Mrs. Charles T. Gallagher, New Hampshire
Mr. Perrin C. Galpin, New York
Mrs. B. Gardner, New York
Mrs. Stanton Garfield, Washington, D.C.
Mr. Charles Garside, New York
Miss Regina A. Garvey, New Jersey
Mrs. Louis R. Geissenhainer, New Hampshire
Mrs. Herman S. Gelbin, New York
Mr. Edwin Gibbs, New York
Dr. Donald F. Gibson, Connecticut
Mr. and Mrs. William M. Ginsburg, New York
Mrs. Bessie Ginsburgh, New York
Mr. Matthew L. Gladstein, New York
Miss Mary J. Glann, New York
Mrs. Leon Goldberg, New York
Dr. A. J. Goldfarb, New York
Mr. Emanuel Goldman, New York
Mr. Bertram M. Goldsmith, New York
Mrs. Jules Goldstein, New York
Miss June L. Goldthwait, New York
Mr. I. Edwin Goldwasser, New York
Mr. Stanley Goodman, New York
Mr. and Mrs. John D. Gordan, New York
Mr. B. M. Gordon, New York
Mrs. William S. Gordon, New York
D. S. and R. H. Gottesman Foundation, New York
Mrs. Ray Gottlieb, New York
Miss Sylvia D. Gould, New Hampshire
Mrs. F. W. Gratz, New York
Dr. and Mrs. Roland I. Grausman, New York
Mr. Julian M. Greenbaum, Michigan
Mrs. Marion Thompson Greene, New York

Mr. William C. Greene, New Hampshire
Mr. Julian M. Greenebaum, Michigan
Mr. Henry Greenfield, New York
Mr. George Gribbin, Connecticut
Mr. Maitland L. Griggs, New York
Miss Joan L. Griscom, Minnesota
Dr. Albert W. Grokoest, New York
Mr. Harold Grossman, New York
Mr. and Mrs. James A. Grover, New Hampshire
Mr. Mortimer Grunauer, New York
Miss Bertha L. Gunterman, New York
Mrs. John T. Gyger, Maine

Mrs. Harold H. Hackett, New York
Mr. and Mrs. Morris Hadley, New York
Mr. and Mrs. Walter C. Hadley, Connecticut
Mr. Theodore Haig, New York
Mr. Paul D. Haigh, New York
Mr. Pennington Haile, New York
Miss Anna C. Hallock, New York
Mr. and Mrs. Francis J. Hallowell, Connecticut
Mr. N. Penrose Hallowell, New York
Dr. Edmund H. Hamann, Connecticut
Mr. Stanley A. Hamel, New Hampshire
Mr. and Mrs. M. Gordon Hammer, New York
Mr. Frank R. Hancock, New York
Mr. and Mrs. Henri Hanggi, Maine
In Memory of Ilmari Hannikainen, Maine
Mrs. Richard L. Hanson, New York
Miss Ruth Gillette Hardy, New York
Mrs. Samuel C. Harvey, Connecticut
Mr. and Mrs. Norman L. Hatch, New Hampshire
Miss Elizabeth Hatchett, New York
Mrs. Victor M. Haughton, New Hampshire
Mr. Stuart Haupt, New York
Mrs. Donald Havens, New York
Mr. Marshall L. Havey, Connecticut
Mrs. Harold B. Hayden, New York
Mr. Richard Hayman, New York
Mr. L. Franklin Heald, New Hampshire
Prof. and Mrs. Albert Heckbert, New Hampshire
Mr. David Heckler, New York
Mrs. Irving Heidell, New York
Mrs. Bernard Heineman, New York
Mr. Peter Helper, New Hampshire
Mr. and Mrs. Louis L. Hemingway, Connecticut
Miss Amy M. Hemsing, New York
Mr. and Mrs. Donald A. Henderson, New York
Mr. Robert B. Henrickson, New York
Miss Joanna A. Henry, Michigan
Dr. Edgar C. Henshaw, Ohio
In Memory of Hennie A. Herman, New York
Mr. and Mrs. Ralph Heymsfeld, New York
Mrs. Percy V. Hill, Maine
Mr. and Mrs. Frederick Whiley Hilles, Connecticut
Mr. Philip E. Hinkley, Maine

Dr. F. H. Hirschland, New York
Mr. and Mrs. Eliot P. Hirshberg, New York
Miss Elizabeth M. Hirt, New York
Dr. John N. Hobstetter, New York
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Mrs. Robert S. Hoffman, New Hampshire
Mr. and Mrs. Henry Hofheimer, New York
Mr. and Mrs. Joseph Hofheimer, New York
Mrs. Lester Hofheimer, New York
Miss Mary A. Hogan, Pennsylvania
Mrs. Arthur J. Holden, Vermont
Mrs. Regina Holzwasser, New York
Mr. Henry Homes, New York
Mrs. F. E. Hoover, New York
Miss Edna P. Hopkins, New York
Miss Mary Horn, New York
Mrs. Edith G. Horne, Florida
Miss Gertrude R. Hoyt, New York
Mr. Whitney F. Hoyt, New York
Miss Alice M. Hudson, New Jersey
Mrs. Lea Hudson, New York
Mr. and Mrs. B. W. Huebsch, New York
Mr. Frederick G. L. Huetwell, Michigan
Mrs. Lytle Hull, New York
Mrs. Chester B. Humphrey, New Hampshire
Mrs. Millard C. Humstone, Connecticut
Mr. Stanley B. Hunt, New York
Miss Libbie H. Hyman, New York

Mrs. F. N. Iglehart, Maryland
Miss Louise M. Iselin, New York
Mr. and Mrs. Norman Izenstatt, Maine

Mr. C. D. Jackson, New York
Miss Lilian Jackson, New York
Mrs. Sidney R. Jacobs, New York
Mrs. William K. Jacobs, New York
Mrs. Marion H. Jacobson, Colorado
Mr. Halsted James, New York
Mrs. Henry James, New York
Mr. and Mrs. Sidney Jarcho, New York
Miss Edith L. Jarvis, New York
Mrs. Robert I. Jenks, New York
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Only portions of the programs are here listed.

July 4, 5, 6 — **Series X (Theatre)**

BACH

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Programs include: Suites, 1, 2, 3, 4; Art of Fugue; Piano Concerto in D minor (LUKAS FOSS); B Minor Mass—conducted by G. WALLACE WOODWORTH.

(*Sunday in the Music Shed*)

July 11, 12, 13 — **Series Y (Theatre)**

MOZART

CHARLES MUNCH

Programs include: Piano Concerto in C major, K. 467 (SEYMOUR LIPKIN); Two-Piano Concerto in E-flat, K. 365 (LUKAS FOSS and SEYMOUR LIPKIN); Choral works conducted by HUGH ROSS; Sinfonia Concertante (RUTH POSSELT, JOSEPH DE PASQUALE).

(*Saturday evening concert in the Music Shed*)

July 18, 19, 20 — **Series A (Shed)**

BRAHMS

CHARLES MUNCH AND PIERRE MONTEUX

Programs include: Symphony No. 4; Piano Concerto No. 1 in D minor (LEON FLEISHER); Requiem (HILDE GUEDEN, Soprano; DONALD GRAMM, Baritone).

July 25, 26, 27 — **Series B (Shed)**

DEBUSSY and RAVEL

CHARLES MUNCH AND PIERRE MONTEUX

Programs include: Debussy, "La Mer"; Ravel, "La Valse"; Rachmaninoff, Piano Concerto No. 3 (BYRON JANIS); Tchaikovsky, Violin Concerto (ZINO FRANCESCATTI).

August 1, 2, 3 — **Series C (Shed)**

WAGNER

CHARLES MUNCH AND PIERRE MONTEUX

Soloist: MARGARET HARSHAW, Soprano

Programs include: Siegfried Idyll; Prelude and Love Death; Siegfried's Rhine Journey; Immolation Scene; Liszt, Piano Concerto No. 1 (LEONARD PENNARIO); Piston, Viola Concerto (JOSEPH DE PASQUALE).

August 8, 9, 10 — **Series D (Shed)**

BEETHOVEN

CHARLES MUNCH AND PIERRE MONTEUX

Programs include: Piano Concerto No. 5 (EUGENE ISTOMIN); Ninth Symphony.

(*Programs subject to change*)

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(Continued from page 32)

distortion of the poet's original play. Pierre Louÿs, who was his devoted friend and strove to satisfy him with an opera text (*Cendrelune*) could not furnish what he needed. Jean Paul Toulet's attempt to turn *As You Like It* into a libretto came to naught. Edgar Allen Poe's *The Devil in the Belfry* and *The Fall of the House of Usher* appealed to Debussy immensely. He worked interminably trying to set the black and unrelieved catastrophic tale of Roderick Usher, only to destroy every vestige of his music sketches in despair. It is hard to imagine how this subject, so completely lacking in the moments of charm or mood contrasts comparable to *Pelléas,* could have appealed to him in the first place. The composer whose early opera was his fullest and most extraordinary accomplishment was never able, despite attempt after attempt, to compose another.

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Readers of this program knew him as a knowledgeable assessor of Boston's musical output. Clever as the Columnist was with the turned phrase, the Critic never used an evening at Symphony Hall as a vehicle for the display of wit or omniscience, confining his remarks to the specifics of the performance. Another critic might have described: What I Wish Had Happened But Didn't. Still another: This Is Exactly What Went Wrong. There was neither catastrophe nor caprice in art as observed by Elie; only more or less enjoyment and memorability, politely and pertinently translated into linotype.

In 1947, when we opened the country's first hi-fi equipment demonstration room, we hopefully asked Rudolph Elie down for a look. He stayed an hour, later devoting an entire Herald column to our venture. On at least one other occasion he gave us a "galley" of the choicest publicity. Ever the reporter, he could tolerate the most obvious bid for free advertising if the news values were actually there. The same giving graciousness was annually extended to the New England High-Fidelity Music Show, a trade event to which he even lent his good name for the letterhead.

The formula? You asked . . . he gave. That may explain why we are still saying Thanks, Rudy. For the good prose, good sense, and the rose-colored glass you blew in the A.M. edition. For finding yet another cuisine where the ladle is not for burning. For never saying the negative, the obvious, or even the uninteresting.

A man who can wear many hats and look good in all of them is quite a guy! Rudolph Elie was such a man: reporter, columnist, novelist, speaker, musician, humorist, critic, gourmet. His closer friends undoubtedly could add to the list. We knew him just well enough to say him this goodbye, and we say it with our one commercial hat in our hand.

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REVOLT AND TRADITION

By NEVILLE CARDUS

(Quoted from "Talking of Music")

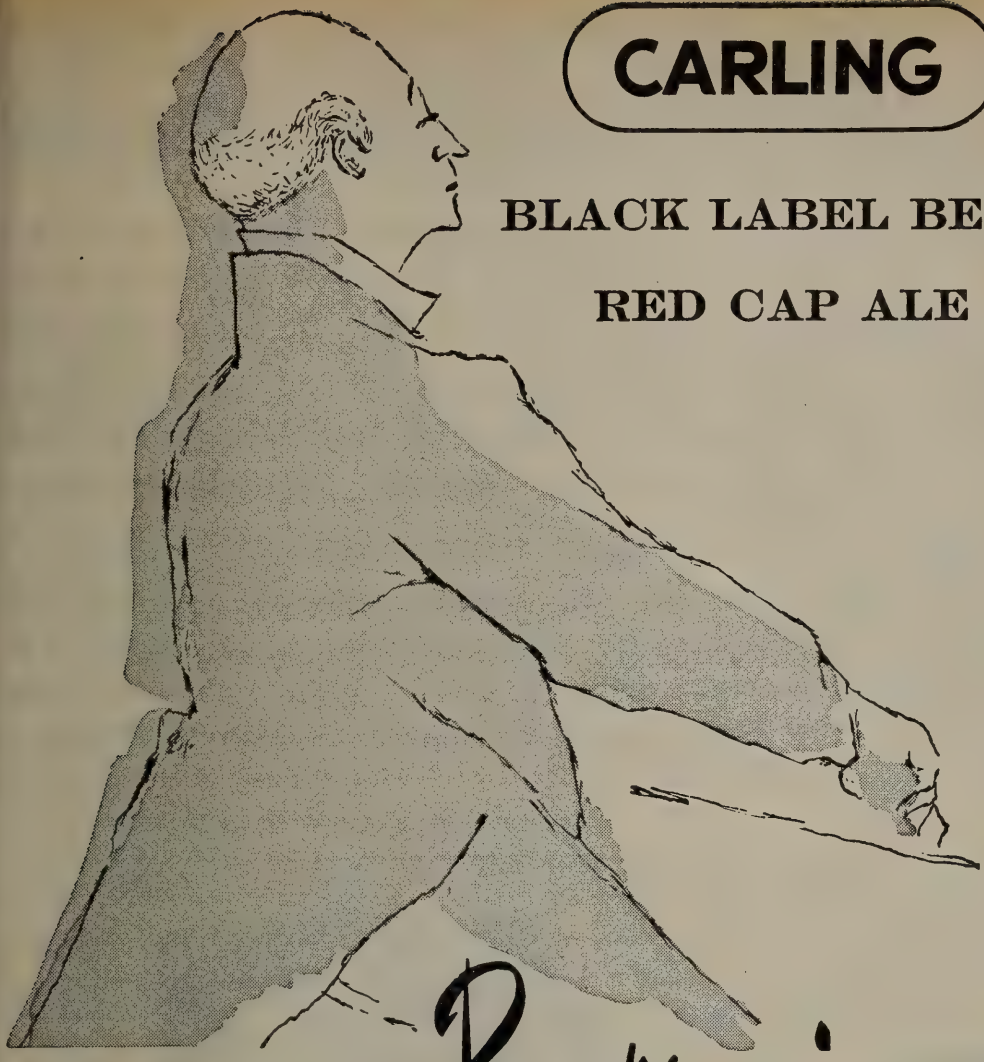
THE recent concerts of contemporary German music, heard in the Third Programme, reveal an even more acute state of disintegration than is at once perceptible in composition today everywhere. At any cost young composers seem determined to prove they are contemporary; "if there's no future for us," we can imagine them saying, "then let us at least live in the present – and for heaven's sake let us forget the past." To echo romantic cadences or harmony is, apparently, to lapse into barbarism. The ironical fact pointed out by history is that the great composers have seldom paid tribute to the Time Spirit, have gone their ways indifferent to the ideologies of the hour, have not worried at the threat that the latest young critic might regard a work as likely to "date." There is no hint of the contemporary scene in Mozart, for example; no matter what may be said of the *Figaro* of Beaumarchais and its relation to or reflection of the French Revolution,



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Mozart's music, like all his music — *Don Giovanni, Cosi,* the symphonies, the G minor Quintet — is as indifferent to the demands of the Zeitgeist as the novels of Jane Austen. The hints of a later and more tragic harmony sounded in *Don Giovanni,* a music which foreshadows the creative disruption which was Beethoven's most seminal contribution, have nothing to do with ideologies, or the ebb and flow of external events. They came from an inevitable and strictly musical development, the consequence of the evolution of traditional forms acting and reacting to musical genius working from within, from its own coil of imagination. Wagner, a revolutionary in his day compared with whom Berg and Hindemith and Schönberg must be regarded as timid bourgeoisie tentatively dipping cold feet into the advancing tides — Wagner, for all his theories of the "Art Work of the Future," the *"Zukunftsmusik,"* based his masterpieces on myth, his idea being that music can deal, in opera, only with broad types of human nature and emotion and consciousness, not with circumstances and conceptions needing historical context and explanation. Beethoven himself, the iconoclast who was the real cause of all the wrath to come, composed out of a spiritual belief. If he did begin a symphony not with a melody



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but with a knocking at the door as forbidding as the knocking in *Macbeth,* he was always willing to turn his vision inward and compose tunes which are only more seriously grounded in tone and feeling than Haydn's because he was the more serious man of the two. But overmuch is made of the Promethean Beethoven; he wrote as a full man, with humour, geniality, and solemnity in proportion. There is no symphony in existence that honours pure musical art more proudly and strictly than the *Pastoral* symphony.

The critics nowadays make a terrible fuss if they think a work of art is "dated." You will hear them, any Sunday evening, talking Ibsen out of existence because in 1957 the departure from the house of the next Nora is no longer of much economic or dramatic significance, and certainly not an event in the theatre calling for a portentous banging of a door. But in the world of imagination nothing dates; we might as well object to the ghost in *Hamlet,* as to the exit of Nora, on grounds of topical "truth." If any play, by Ibsen or anybody else, possesses imaginative power of conviction, time and space cannot touch it; it is the most prosaic sort of criticism that condemns a work of art mainly

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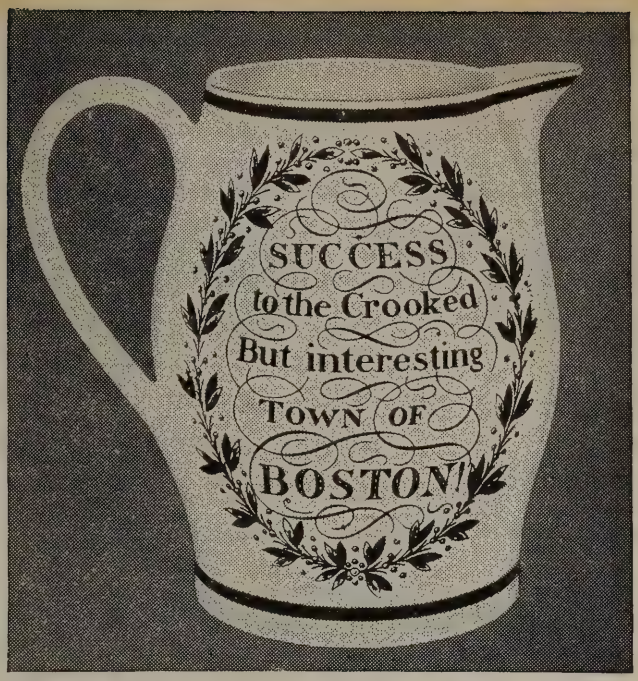
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because it continues to hold the mirror up to a period. In music it is not of course easy to point out where a composition is dating; for music cannot really express or convey ideologies or concepts capable of verbal contradiction or approval. Yet there has been an attempt to render a mode of feeling obsolete for the purposes of musical composition; at any rate, quite a number of anti-romantic critics are satisfied that romanticism is a form of outmoded emotional expression. Certain styles, certain technical formulæ, become in time associated with certain ways of conveying modes of artistic feeling and conception. Every classic, said Stendhal, was a romantic in his day. The danger in all the arts at the present time is the label, the fashion, the drive of the self-conscious schools (for never has the creative artist been rendered by events as self-conscious of his processes as today). The critics praise and damn from contemporary and often æsthetically irrelevant points of view. It is the "psychology," the "pathology," the "criticism of life" that make Alban Berg's *Wozzeck* fashionable in post-Freudian circles; the fact is overlooked that Berg's music at its best is as firmly rooted in the soil or soils of the romantic Mahler, Wagner, and Schönberg, as Wagner was rooted in Weber. Only the second-rate composers have had time to pick and choose their ways of expression or their subject-

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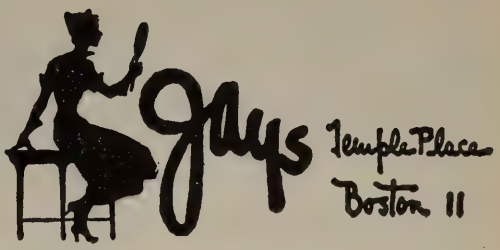
ning, April 23 next, recalls her past special associations with Harvard and Radcliffe and with the Boston Symphony Orchestra. Mlle. Boulanger appeared with this Orchestra as organist on February 20–21, 1925, and in the season 1937–38 when she gave lecture courses at Radcliffe and Wellesley Colleges and at the Longy School of Music, Cambridge.

She conducted this Orchestra on February 18–19 of that season in the first performances at these concerts of Fauré's Requiem, also playing the organ part in the C minor Symphony by Saint-Saëns. In November, 1945, she conducted a Fauré Festival at Harvard, in commemoration of the 100th anniversary of the birth of the composer who was her master. When the Harvard Glee Club made its European tour in the summer of 1956 she was presented the Harvard Glee Club Medal by Mr. Woodworth for distinguished service in the field of choral music. Mlle. Boulanger will conduct at the coming Cambridge concert the Harvard and Radcliffe Choruses and the Bach Society Orchestra (a student orchestra). The program will include works by Bach, Monteverdi, old French and contemporary composers.

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matter; only the second-rate composers have been so free from the sway of tradition as to go to work saying in advance: "I shall react against romanticism, avoid excessive chromaticism, and take care I don't fall under the influence of a dated school or subject-matter."

The proper genius is in the possession of his dæmon — and the dæmon usually breathes the informing fires of tradition. No composer so far has preoccupied himself with "new forms," "new idioms," and at the same time given the world a masterpiece. John Sebastian was the old fogy; Philipp Emanuel was the innovator who appealed to the avant-garde!

Obviously the language of music must change with the everlasting unravelling of the stuff of consciousness. The critics will be the last to discover the music that achieves the next integration, and relates to basic continuous growth the new shoots and plants from the fundamental earth-tone. And the less of a rational critic the composer is himself the better for his powers of inspiration. The truly great man will find himself standing apart the more he remains with his forebears.

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Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

LOOKING back over the eighty years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging

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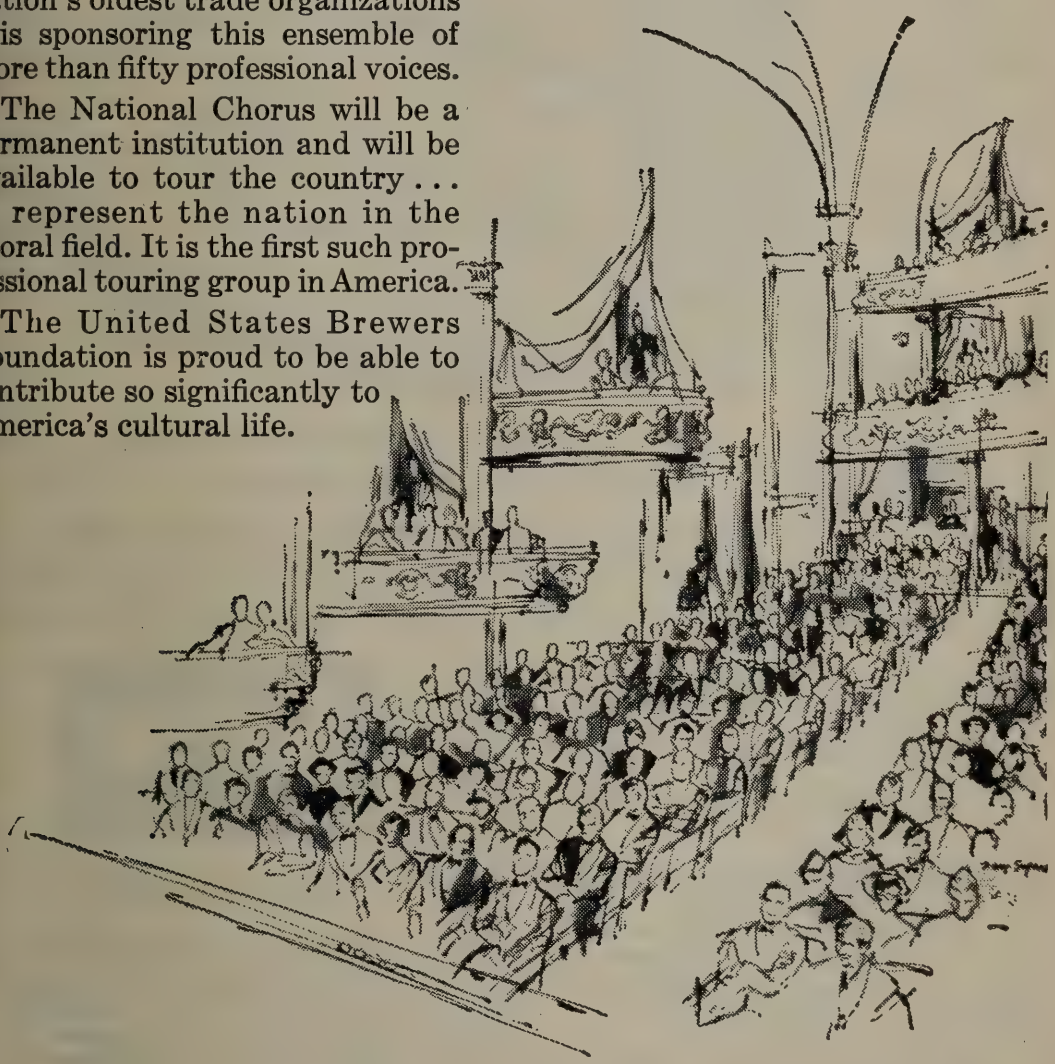
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of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler,* "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience



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made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type known as the "Boston Brahmin." New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is – bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they

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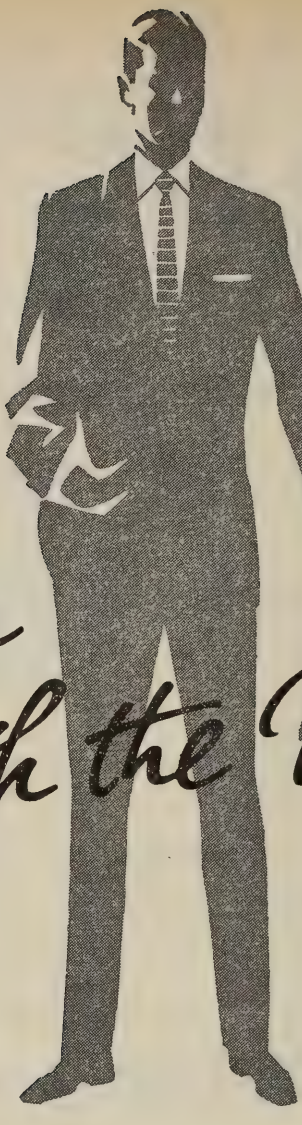
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have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved – the most enduringly popular of all.

• •

Brahms' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say – Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more in-

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quisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the

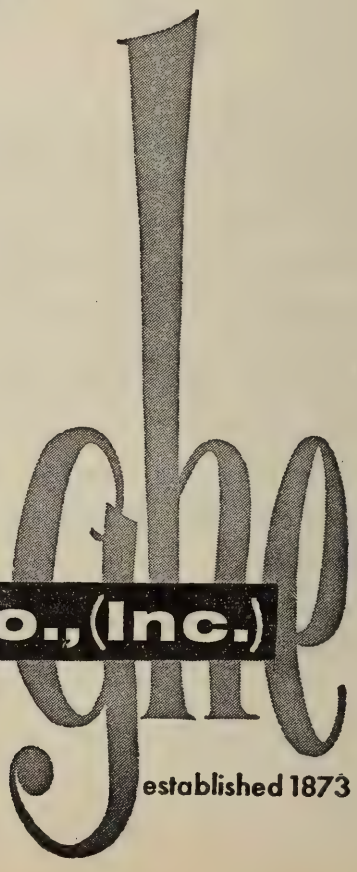
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second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

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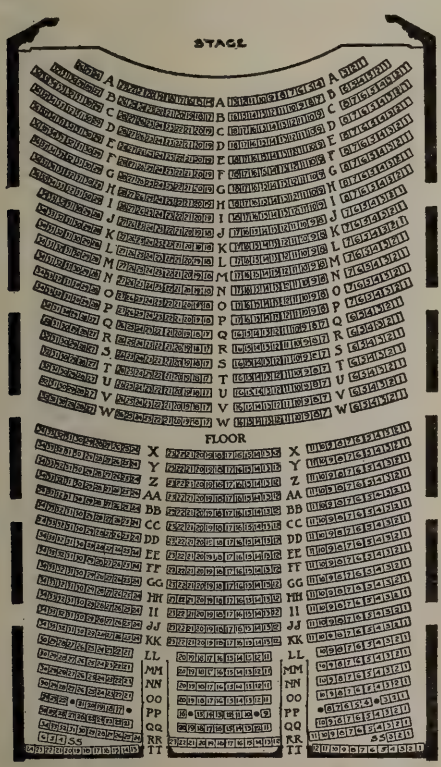
* This shows the first two movements as far slower than any present-day practice. A timing of a Boston performance under Dr. Munch is as follows: 14½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

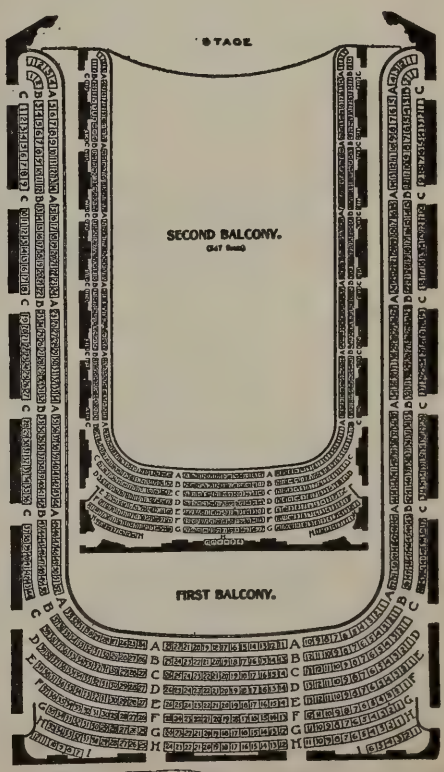
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If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that

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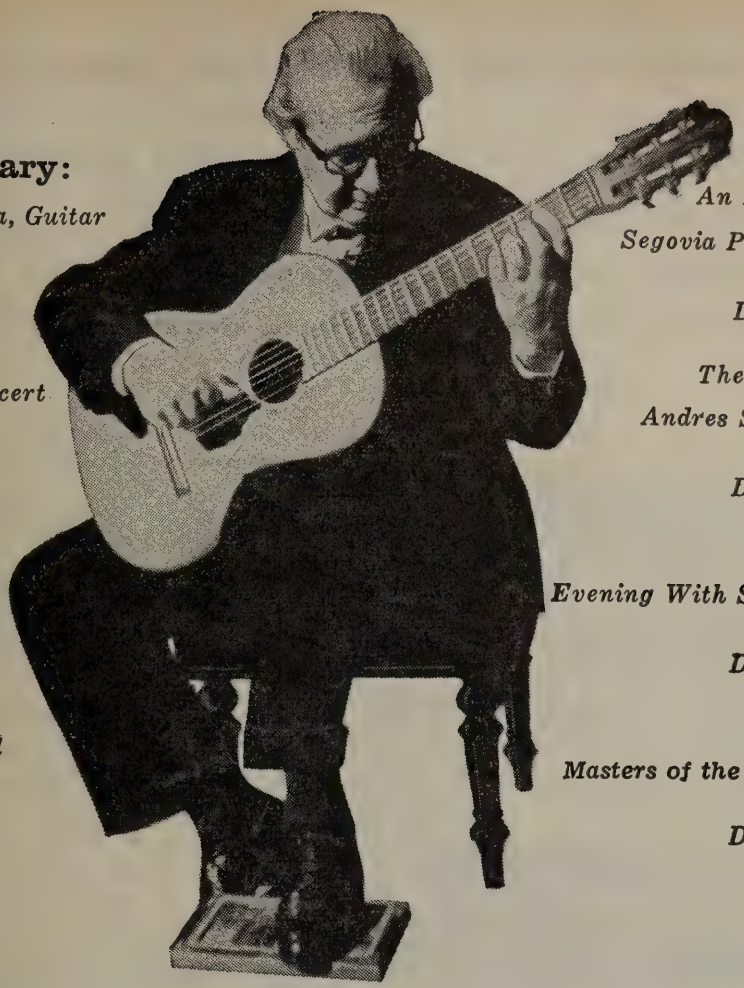
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the Symphony must await the verdict of the experts, the *"gescheite Leute."*

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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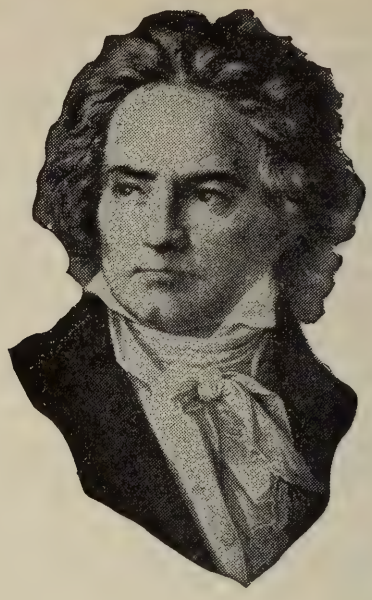
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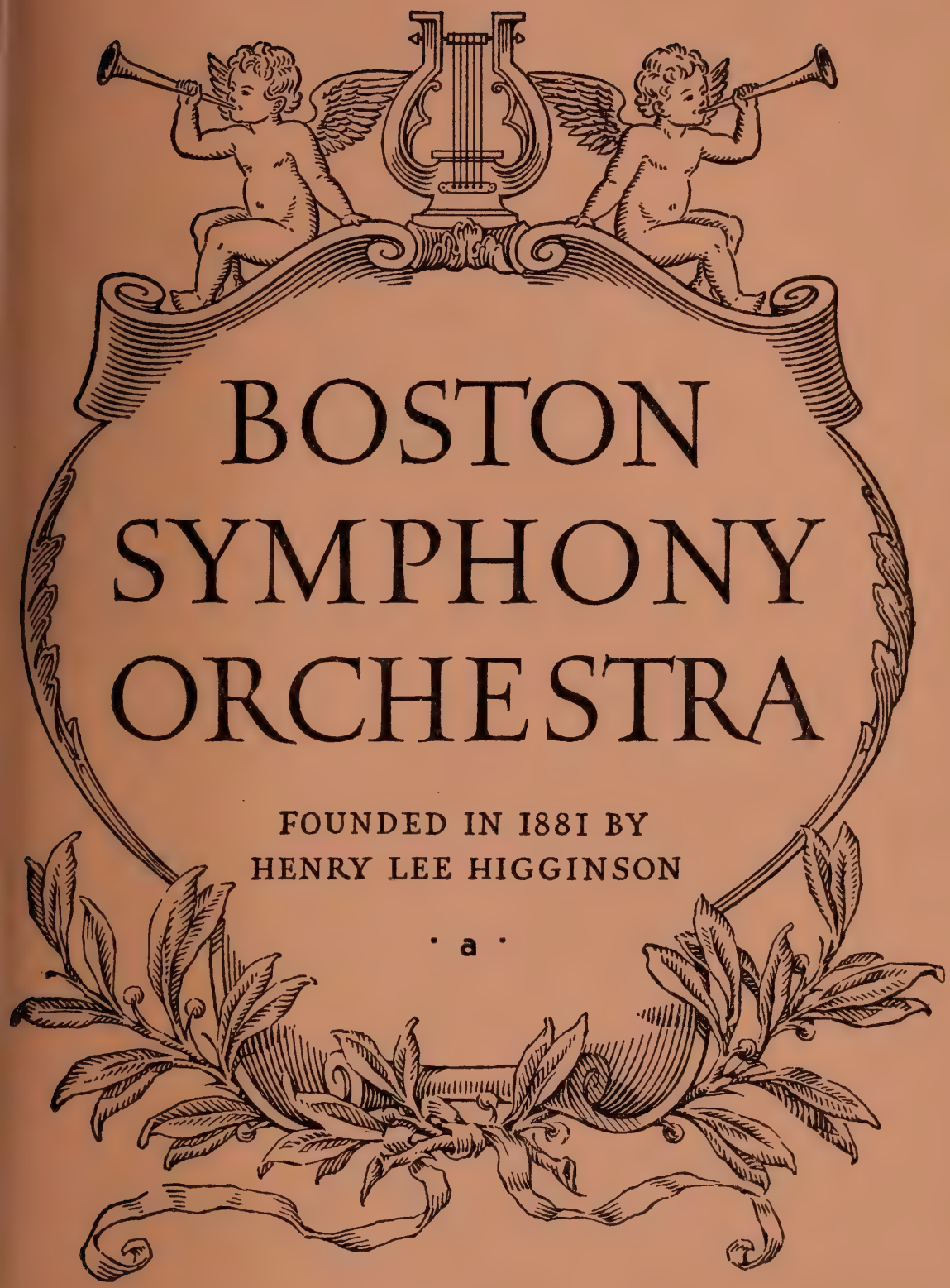
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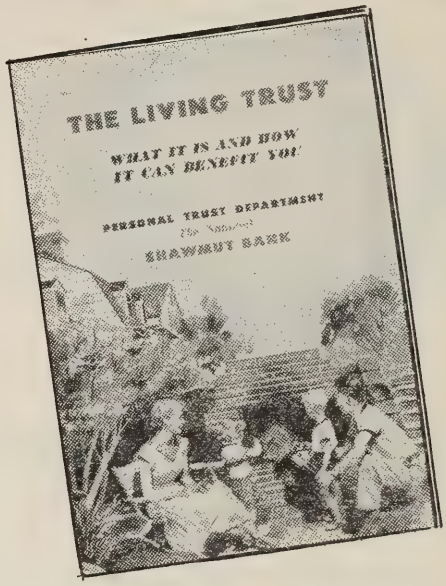
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THE INDEPENDENCE OF SIBELIUS

By Ernest Newman

Two days after the death of Jean Sibelius, an article by Ernest Newman, who has closely followed the composer's career through many years, appeared in the *London Sunday Times*. He wrote as follows:

Sibelius had become almost a legendary musical figure even during his lifetime, so long ago was it that he produced his last major works. His Seventh Symphony seems almost as remote in time from us as the Fourth of Brahms or the Sixth of Tchaikovsky or the Ninth of Mahler.

Whether he actually completed an eighth or not we do not as yet know for certain, or if he did, what his reasons were for withholding it from publication or performance.

In no country, with the exception of his own, will the news of his death have been received with such regret as in ours. His first vogue in England was primarily due to the insight and the zeal of Henry Wood and Granville Bantock in the Concert hall, and Mrs. Rosa Newmarch in the Press. Those beginnings were so long ago that comparatively few of Sibelius' English admirers of today can have taken part in them: my own acquaintance with him, personal and artistic, dates from over half a century ago.

• •

Until he came upon the scene, Finland had not been musically "on the map," and none of us knew in those days quite how to "place" him. Obviously he owed next to nothing to Germany or France, nor, when one really got down to thinking about it,

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to the geographically adjacent Scandinavia or Russia, each of which had already by that time staked out a claim to a musical idiom and a musical field of thought of its own.

The talk current at that time about performances of the nationalistic "Finlandia" being frowned upon by the Russian authorities seemed to suggest that this young Northerner's affiliations were not precisely Muscovite, though I still have the clearest recollection of his being placed somehow or other, on the strength of his First Symphony, in the Tchaikovsky succession.

It was not long, however, before he came into full clear definition as just Jean Sibelius, the most individual composer, perhaps, the most purely self-forming and self-maintaining, the world has ever seen. He seems to have inhabited a mental world entirely his own.

To what extent that world can be regarded basically as a Finnish world only a Finn can say. For the rest of us it is a case not of seeing Sibelius through Finnish eyes but of seeing Finland through the eyes of Sibelius. By "individual" I mean simply that he talks, in his minor as well as his major works, in an idiom melodically, harmonically, rhythmically and orchestrally his own. The tracts of thought he opened out to us are purely his own: no one could ever imagine any other signature, personal or racial, upon any page of his music than that of Jean Sibelius.

• •

The intriguing thing about it all is that he achieved this individualism without resort to any factitious doctrinaire nonsense about "re-creating himself," or "making a new language for himself." In one work after another, the musical language he speaks is the ordinary one, but he manages to say entirely different things in each work according to the mood or the vision of the moment.

It may turn out that this curious independence of mind and of speech will operate in Sibelius's favour as one generation succeeds another. It not infrequently happens that a composer falls somewhat out of fashion, at any rate for a while, because of his association in the public mind with some "ism" or other—romanticism, neo-classicism, realism, impressionism, etc.—that happens to have got out of fashion; but it is impossible to pin any "ism" label at all on Sibelius's music. Acceptance of it depends on nothing but itself, what it says and how it says it.

(Continued on page 43)

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SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1788, in Vienna. It was last performed at the Friday and Saturday concerts of the Boston Symphony Orchestra on October 4–5, 1957.

The original orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns and strings. Mozart subsequently added parts for 2 clarinets, and this version is used in the present performances.

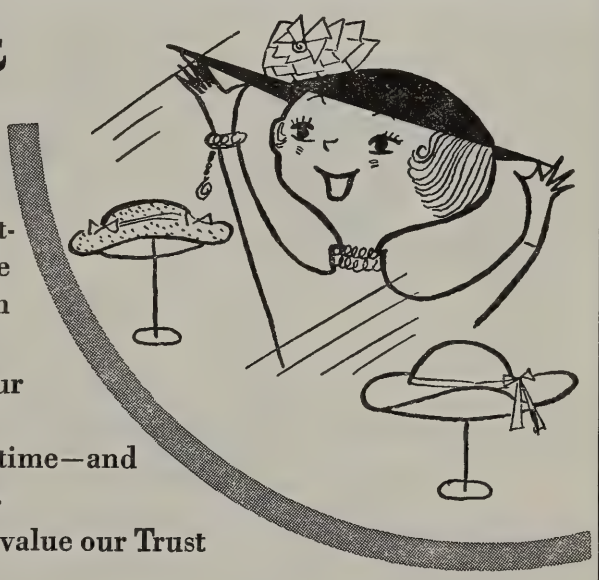
THE G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.* The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the

* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment within a limited orchestral plan. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of many passages and retaining the oboes principally for ensemble, as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fullness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."

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pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartet, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling semi-tone to the dominant which for generations seems to have been the composers' convention for plaintive sadness. (In Tchaikovsky's Sixth Symphony it reaches a sort of peak.) The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands



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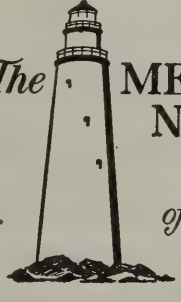
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DID YOU KNOW that the next most-often-played work is Beethoven's Fifth, with 54 performances, including 12 in the last twenty years. Continuing the "top twenty tunes" of 75 years with the Boston Symphony discovers these works and their number of performances: Brahms's II (52), Beethoven's III (49), Brahms's IV (47), and I (46), Beethoven's VII (45) and his Leonore Overture #3 tied with Wagner's Tannhauser Overture (both 42), Schubert's VIII (40), Beethoven's VI and Tchaikovsky's VI (both 39), Beethoven's Egmont Overture and Schumann's I (both 38), Beethoven's VIII and Schubert's VII (both 36), Schumann's IV and Wagner's Flying Dutchman Overture (both 35), and Brahms's III and Beethoven's Violin Concerto (both 34).

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the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet – all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

• •

The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit



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to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lusher music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with the style of Mozart's contemporaries that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting



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to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *Vorlesungen über Musik* (1826) took Mozart to task for his excessive melodiousness (*Cantabilität*) which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concertos undistorted by this quality.

F. J. Fétis, reviewing the Symphony in Paris (*Revue Musicale*, May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrievitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive,

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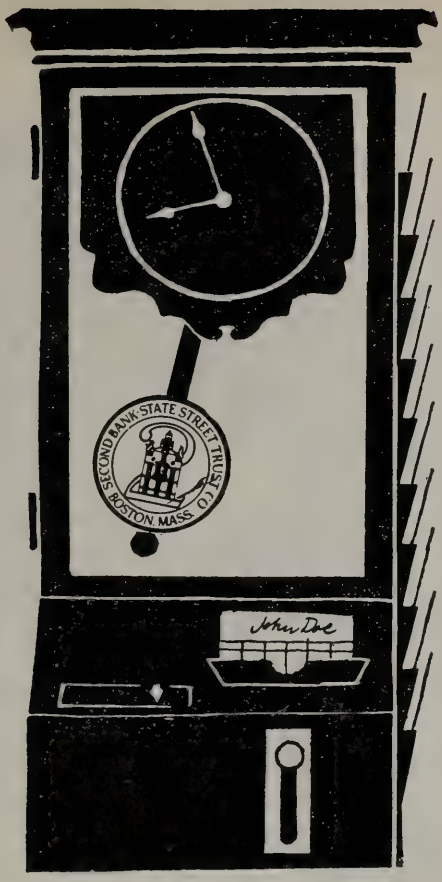
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more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

"The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardor which lies at the source of the human voice as the expression of the unfathomable depths of the heart."*

While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

* *Kunstwerk der Zukunft* (1860).

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MOZART'S LAST THREE SYMPHONIES

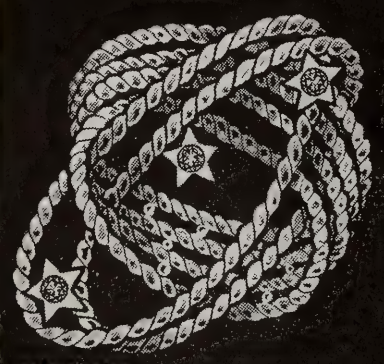
In the last four years of his life, Mozart, not called upon for symphonies, turned once to the form. In the summer 1788, within seven weeks, he wrote the three which have become famous above all that preceded. Mozart in that year was obliged to write nothing better than Court dances for his Emperor, to which he added small pot-boilers on commission, and the Piano Concerto in D minor. In that particular summer he was miserably oppressed by debt. His own world was hardly aware of the existence of these new symphonies, let alone their greatness. It cannot even be said with any certainty that they were performed in his lifetime. He did conduct concerts of his own music at Leipzig in 1789, and in Frankfort in 1790, but the programs did not identify the symphonies. One can reasonably suppose that when no one asked or expected further symphonies of him he turned back to his beloved form simply to please himself, and exercised the extent of his divergent powers in three distinct styles. The three, according to the late Donald Francis Tovey, "express the healthiest

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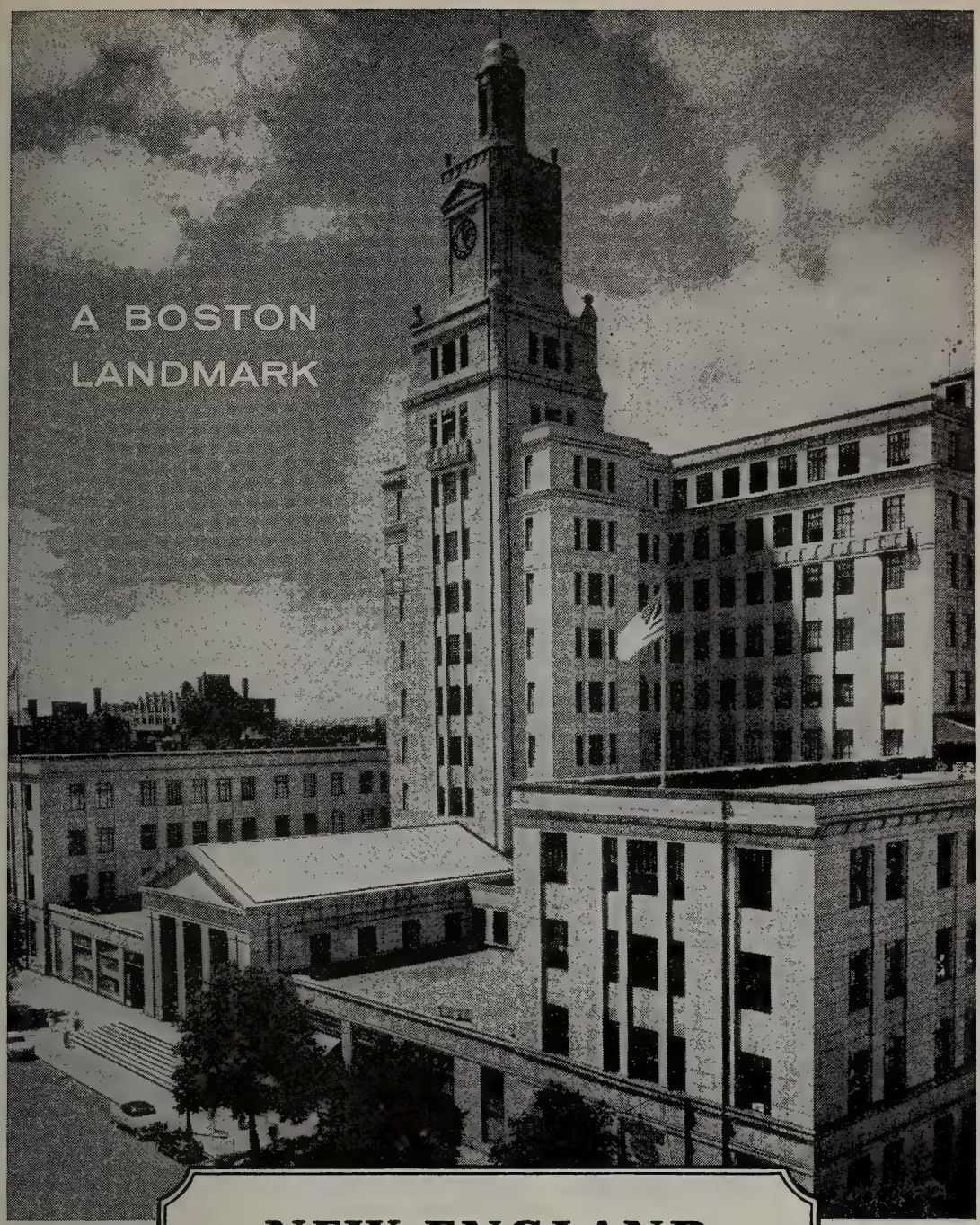


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reactions on each other – the E-flat Symphony has always been known as the *locus classicus* for euphony; the G minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C major ('Jupiter') ends his symphonic career with the youthful majesty of a Greek god."

In this way certain great works of art have come down to us surrounded with mystery as to the how and why of their being. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries as these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan,* Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings



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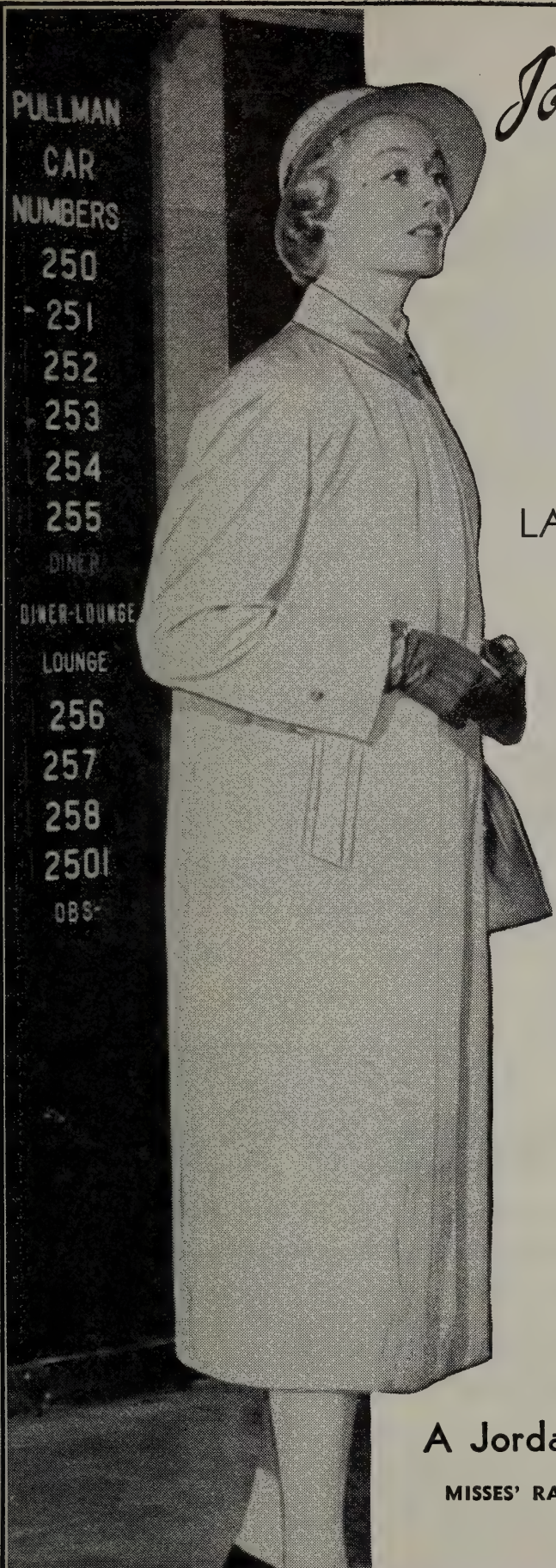
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with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, terzets, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, "Romantic" century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where, in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends who beheld the famous but impecunious young man of thirty-two adding three more to the numerous symphonies he had been turning out with entire facility from the age of eight.

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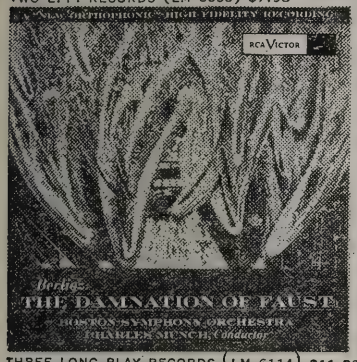
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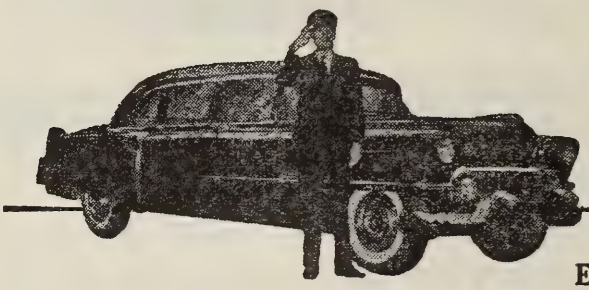
Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of *Don Giovanni* in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. He was celebrated for his operas, much sought as a virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason,

* Koechel lists only one other symphony by Mozart in a minor key—the early symphony in G minor, No. 183 (1773).

† Save four somewhat poignant dissonances at the climax of the introduction.

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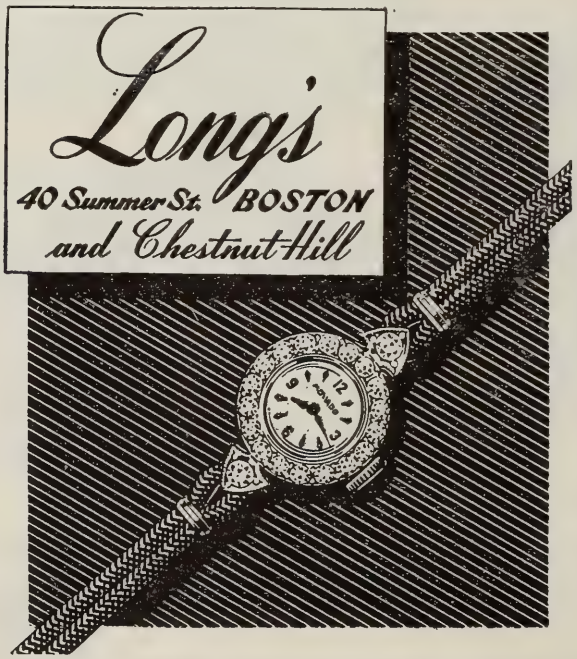
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amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

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SYMPHONY IN D MINOR, No. 8

By RALPH VAUGHAN WILLIAMS

Born in Down Ampney, Gloucestershire, October 12, 1872

Vaughan Williams' Eighth Symphony was first performed on May 2, 1956 in Manchester, England, by the Hallé Orchestra under the direction of Sir John Barbirolli, to whom it is dedicated. It has been performed in this country by the orchestras of Philadelphia, Cincinnati, Cleveland, and Dallas.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes, 2 clarinets, 3 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and the following percussion: side drum, bass drum, triangle, cymbals, vibraphone, xylophone, glockenspiel, tubular bells, tuned gongs in D, E, and A, celesta, 2 harps, and strings.

THE first movement the composer calls a "Fantasia"; the second, the Scherzo, is for wind instruments only; the third, the Cavatina, for strings only. The last movement, which the composer calls "Toccata (*colle campanelle*)," utilizes the percussion *in extenso*. Dr. Ralph Vaughan Williams furnished a description of his symphony for the magazine "Music and Musicians." The notes, copyrighted by the

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Now that the 4th New England *Hi-Fi* Music Show is history and all the machines have been entirely silenced (or at least have their volume under control), certain observations are in order. To organize them, Radio Shack Corp. has appointed Nipper — the RCA-Victor pooch who hears everything *His Master's Voice* says — to write this month's notes. As follows:

Arf and Arf Dept.

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RADIO SHACK REVIEWS 3 NEW VICTOR DISKS:

According to Cyrus "Cy" Durgin of the Boston Globe, Cesar Franck died in Paris on 10/8/90 of pleurisy and the effects of a bus accident in the previous May. Listening to *LM-2131*, the Boston Symphony's stunning new recording of the latter's Symphony in D Minor, one suspects that these disasters had no effect upon the score or—oddly enough—upon the engineering. A recent issue of the Schwann catalog, also a Boston endeavor, turns up 15 LP versions of this noble "warhorse" including an early Munch/Paris pressing on a British label and a Cantelli/NBC on Victor. But none of the 15 comes close to Munch/Boston, so pick up *LM-2131* at Radio Shack and bring your disk collection up to date.

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When Victor has a "big one" it's packaged to the hilt, hence LM-2111 *(Munch/Boston: Debussy's La Mer and Ibert's Ports of Call)* incorporates a 10-page illustrated book, seaworthy remarks by A. C. Spectorsky, Melville, Beston, Conrad, Proust, Rachel Carson, and John N. Burk! For givers and receivers alike, *LM-2111* is worth more than a thousand pictures.

Die Meisterspieler

As often as we've heard Wagner at the corner of Mass. and Huntington, we've never 'til now been able to bring it home alive and in one piece. On *LM-2119* Munch and Victor do consumate justice to the Tannhauser Overture, Siegfried's Rhine Journey and the Magic Fire Music from Die Walkure. Also the Venusberg Music, the same having inspired a certain Botticelli to whip up a jacket illustration showing Venus with her tresses blowing in the direction of our viola section. For a pittance ($3.98 *list*) you may share our enthusiasm for *LM-2119*.

composer and his publisher, the Oxford University Press, are here quoted in brief form.

"The Symphony is scored for what is known as the 'Schubert orchestra,' with the addition of a harp. Also there is a large supply of extra percussion, including all the 'phones and 'spiels known to me. The first movement, the Fantasia, is *variazione senza tema* — variations without a theme. It has been nicknamed 'seven variations in search of a theme.' There is, indeed, no definite theme. The opening section contains only a few isolated figures which are developed later, but that is all. Three 'figures' are treated more or less in the variation style. I understand that some hearers may have their withers wrung by a work being called a symphony when its first movement does not correspond to the usual symphonic form. . . . It may perhaps be suggested that, by a little verbal jugglery, this movement may be referred to the conventional scheme.

"The second movement, the Scherzo, is as its title suggests for wind instruments only: flute, piccolo, two oboes, two clarinets, three bassoons (third ad. lib.), two horns, two trumpets, and three trombones. . . . There is no complete recapitulation of the Scherzo, its place being taken by a short stretto and a few bars of coda. I think I may claim a precedent for this idea of the truncated recapitulation — in the third movement of Brahms's Clarinet Quintet."

The third movement, the Cavatina for strings alone, opens with a cantilena for the cellos and later the violins. There is a second section in triple time which concludes with a cadenza-like passage for the solo violin. There is a recapitulation.

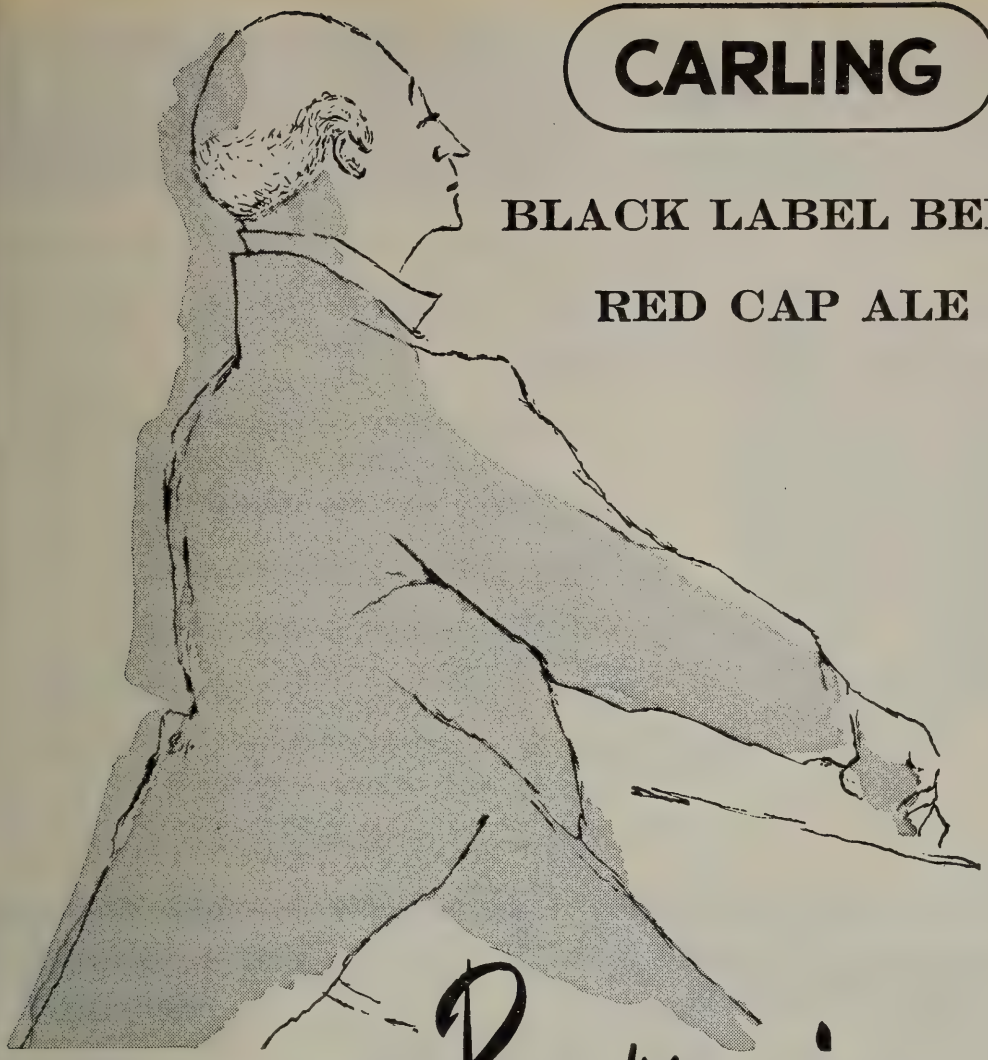
"The fourth movement (Toccata), besides full strings and wind, commandeers all the available hitting instruments which can make definite notes, including glockenspiel, celesta, xylophone, vibraphone, tubular bells and tunable gongs. These last are ad. lib. — according



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to the score they are 'not absolutely essential but highly desirable.' After a short, rather sinister exordium the trumpet gives out the principal theme, surrounded by all the tunable percussion. There are thus two sections, each of which is repeated by full orchestra. Then comes another tune, given to the strings and horns. This returns us safely to the principal theme – indeed, we shall soon discover that this movement is a modified rondo." The symphony ends with a reference to the opening of this movement which Dr. Vaughan Williams calls a "sinister exordium."

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ENTR'ACTE

VAUGHAN WILLIAMS' "MUSICAL AUTOBIOGRAPHY"

As a contribution to "Ralph Vaughan Williams, A Study" by Hubert Foss (George A. Harrap & Co., Ltd.), the composer has provided a chapter with the above title. The account is characteristic of him – conversational, completely unpretentious, with a kindly humor as he touches upon the teachers and the companions he has known through the years of his musical growth. He dwells upon his early ineptitudes, his chance encounters, in such a way that a reader who had not heard his music would have the picture of a good-natured English amateur who has spent a good part of his life taking lessons in rather haphazard sequence, and made of music a sort of full-time hobby. To know his music is to realize that these are apparent truths which conceal a deep purposefulness, an intense devotion, a sturdy and self-reliant individuality. To tell the whole truth would have required a burst of self-revelation quite impossible from an Englishman of good taste, who prefers simply to compose in his own way and,

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excepting for a bit of parenthetical jocularity, to allow his music to speak for itself.

He begins with his first musical contact as a child with no claims to special talent:

"My first teacher in musical theory was my aunt, Miss Wedgwood. When I was about six I wrote a pianoforte piece, four bars long, called, heavens knows why, 'The Robin's Nest.' It was shown to some musical visitors, and my sister heard one of them say, 'Has he learnt any thorough bass?' My sister and I pondered for long over what thorough bass could be. Of course, it never occurred to us to ask. However, soon after this my aunt took me through a book which I still have, called *The Child's Introduction to Thorough Bass in Conversation of a Fortnight between a Mother and her Daughter aged ten years old* (London, printed for Baldwin Cradock and Joy, 14, Paternoster Row, 1819). Here is a specimen from Conversation 8:

Mary. Mama, have I anything more to learn about the chord of the seventh?
Mother. Yes, you already know how a simple chord of the seventh is formed, but you are also to learn that there are four different kinds of sevenths.

"I had been taught pianoforte, which I never could play, and the violin, which was my musical salvation. I remember as if it were

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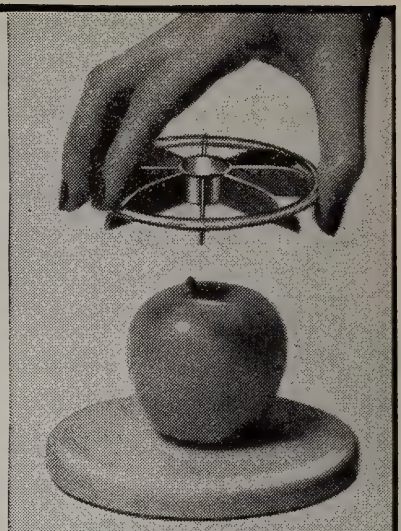
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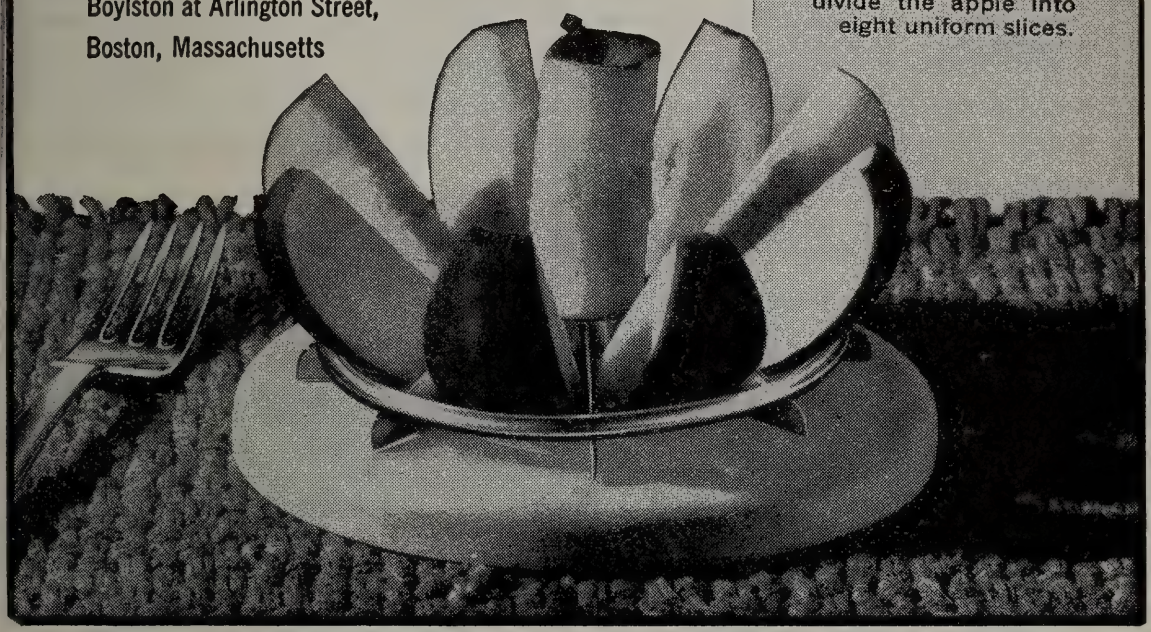
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yesterday, when I was about, I think, seven years old, walking with my mother through the streets of Eastbourne and seeing in a music shop an advertisement of violin lessons. My mother said to me, 'Would you like to learn the violin?' and I, without thinking, said 'Yes.' Accordingly next day a wizened old German called Cramer appeared on the scene and gave me my first violin lesson."

He took his violin to school with him and played it in the school orchestra. A visiting piano teacher brought him the "Bach Album" in the Novello edition and opened his eyes and ears to a composer he had somehow missed. "Of Bach I then knew nothing, and I imagined vaguely that he was like Handel but not so good. This Bach album was a revelation, something quite different from anything I knew, and Bach still remains for me 'in a niche by himself.' "

His piano lessons equipped him for home performance.

"My brother, sister, and I were encouraged to play pianoforte duets from funny old volumes containing choruses from *Messiah* and *Israel,* which I loved, and arias from *Don Giovanni* and *Figaro,* which bored me, though I have to admit that we played the Overture to *Figaro* at about ♩=50, my aunt complaining that it was the fashion to play it much too fast."

Chez Lucien

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(Continued from page 4)

ITALIAN PRINTS

An exhibition of Italian prints, kindly loaned by the Print Department of the Boston Public Library, is on view in the Gallery. Included are a number of prints from the Exchange Exhibition of Contemporary Italian Prints which has been shown in various parts of the United States.

The following remarks on the collection are quoted from the "B.P.L. News":

Visitors to the exhibition will be impressed by the wide range of subject matter and use of technique, especially in black and white. In the greatest number of subjects one may find the technique of etching, drypoint, engraving, woodcut and lithography in its purest form. There will be a small group of prints in color, illustrating the strength of the new school. There is considerable stress on technique which quite generally captures the originality of the artist's mind, manifesting itself as the natural outgrowth of an earlier and profound apprenticeship.

When the Italian work in this exhibition is compared with present day American trends in printmaking, we find that experiment in color, which is so popular in the United States today, is used in moderation. The Italian artists have derived inspiration from the older processes of printmaking and have gone far towards establishing a school of their own. Their work reveals great respect for the art of the great Italian masters of the past, including Antonio Canale, Domenico Tiepolo, and Giovanni Piranesi.

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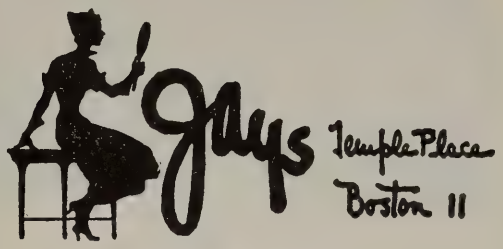
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At Charterhouse, he composed a trio with a "principal theme distinctly reminiscent of César Franck, a composer whose name I did not even know in those days, and whom I have since learned to dislike cordially. . . . I remember that after the concert James Noon, the mathematical master, came up to me and said in that sepulchral voice which Carthusians of my day knew so well, 'Very good, Williams, you must go on.' I treasured this as one of the few words of encouragement I ever received in my life!"

Leaving Charterhouse in 1890, he entered the Royal College of Music, where he came under the guidance of Sir Hubert Parry. "I was quite prepared to join with the other young students of the R. C. M. in worshipping at that shrine, and I think I can truly say that I have never been disloyal to it. Perhaps I can no longer, owing to the weakening digestion of old age, swallow Parry's music whole, as I did then; but I still thrill to the magnificence of *Job* and *De Profundis,* and I hereby solemnly declare, keeping steadily in view the works of Byrd, Purcell, and Elgar, that *Blest Pair of Sirens* is my favourite piece of music written by an Englishman." Parry gave him a sense of independence, and forced upon him, to his subsequent gratitude, the Appassionata Sonata and the last quartets of Beethoven.



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Vaughan Williams seems always to have acquired more from listening to music or studying scores than from teachers:

"During the intervening summer holidays one very important thing happened. I went to Munich and heard my first Wagner opera. We found that *Die Walküre* was down for that evening. The opera, we were told, would start at seven, so at six o'clock we sat down to have a preliminary meal. Hardly had we started when the waiter rushed in – he had made a mistake – on a Wagner *Abend* the Opera started at six. The rest decided for dinner, but I, like the hero of a novel, 'left my food untasted' and rushed off to the Opera House. I arrived just in time to hear that wonderful passage for strings when Sieglinde offers Siegmund the cup. This was my first introduction to later Wagner, but I experienced no surprise, but rather that strange certainty that I had heard it all before. There was a feeling of recognition as of meeting an old friend which comes to us all in the face of great artistic experiences. I had the same experience when I first heard an English folk-song, when I first saw Michelangelo's *Day and Night,* when I suddenly came upon Stonehenge or had my first sight of New York City – the intuition that I had been there already."

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"Russell Stanger conducted with youthful and sympathetic animation, an interpretation of quality, excellent in movement, rich in sonority."—Clarendon, *Le Figaro,* Paris
"The orchestra of the Société des Concerts du Conservatoire was conducted by Russell Stanger, who left a deep impression."—Suzanne Demarquez, *Musical Courier*

PHILADELPHIA: "His debut was nothing short of a tremendous success. Stanger revealed an amazing mastery of Hindemith's modern idiom in *Mathis der Maler.* His inspired reading far surpassed the *Maiers* of most of the so-called 'veteran' conductors. In Ravel's *La Valse* he produced a wealth of stunning orchestral sounds."—J. Cartin McKinney, *Philadelphia Daily News*

RICHMOND: ". . . A dynamic young conductor . . . concert a rare delight."—Helen de Motte, *The Richmond News Leader*

PORTLAND, OREGON: "Monday night's Portland Symphony audience engaged at the end of the concert in what seemed almost a competition with the orchestral players to see which could applaud longer and harder for the young conductor, Russell Stanger."—Frederic Rothchild, *Oregon Journal*

BOSTON: "Russell Stanger is a conductor with a dynamic approach, and an exceedingly musical spirit."—Rudolph Elie, *The Boston Herald*

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A friend named Richard Walthew found that Ralph, who had once openly espoused Gounod and his kind, had "become a complete prig" and would admit to consideration no others but Bach, Beethoven, Brahms, and Wagner. Walthew thereupon dragged him to *Carmen:* "I remained to pray." Verdi's *Requiem* gave him a similar awakening jolt:

"At first I was properly shocked by the frank sentimentalism and sensationalism of the music. I remember being particularly horrified at the drop of a semitone on the Word 'Dona.' Was not this the purest 'village organist'? But in a very few minutes the music possessed me. I realized that here was a composer who could do all the things which I, with my youthful pedantry, thought wrong — indeed, would be unbearable in a lesser man; music which was sentimental, theatrical, occasionally even cheap, and yet was an overpowering masterpiece. That day I learnt that there is nothing in itself that is 'common or unclean'; indeed, that there are no canons of art except that contained in the well-worn tag, 'To thine own self be true.' "

At Cambridge, where he went in 1892, he learned the organ, and conducted a small choral society. He values this experience. After

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Cambridge he returned to the "R. C. M.," and studied with Charles Villiers Stanford with whom he waged continual battle:

"The details of my work annoyed Stanford so much that we seldom got beyond these to the broader issues, and the lesson usually started with a conversation on these lines: 'Damnably ugly, my boy. Why do you write such things?' 'Because I like them.' 'But you can't like them, they're not music.' 'I shouldn't write them if I didn't like them.' So the argument went on, and there was no time left for any constructive criticism. Stanford tried – I fear in vain – to lighten my texture. He actually made me write a waltz. I was much bitten by the modes at that time, and I produced a modal waltz! I really must have been unteachable and hopelessly obstinate.

"Stanford never displayed great enthusiasm for my work. I once showed him a movement of a quartet which had caused me hours of agony, and I really thought was going to move mountains this time. 'All rot, my boy,' was his only comment.

"With Stanford," concludes the peace-loving Williams, "I always felt I was in the presence of a lovable, powerful, enthralling mind. This helped me more than any technical instruction.

"What one really learns from Academy or College," he says, "is not so much from one's official teachers as from one's fellow-students. I

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was lucky in my companions in those days. Other students at the college were Dunhill, Ireland, Howard-Jones, Fritz Hart, and Gustav Holst. We used to meet in a little teashop in Kensington and discuss every subject under the sun, from the lowest note of the double bassoon to the philosophy of *Jude the Obscure*. I learnt more from these conversations than from any amount of formal teaching, but I felt at a certain disadvantage with these companions: they were all so competent and I felt such an amateur. I have struggled all my life to conquer amateurish technique, and, now that perhaps I have mastered it, it seems too late to make any use of it. Curiously, however, as regards orchestral texture, when I hear my early works, written when my knowledge was still out of books and I had to sit for an hour wondering what to do with the 2nd clarinet in a loud tutti, my orchestration seems fuller and richer than nowadays, when my writing is backed by practical experience."

In 1895 he was appointed organist at St. Barnabas, South Lambeth. A choral society which he formed, though none too expert, gave him more valuable practical experience. He went to Berlin in 1897 to

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study with Max Bruch. He derived less from Bruch than from the large amount of music he heard there.

"Deliberate cribbing is all right, and the funny thing is that what is most deliberately cribbed sounds the most original; but the more subtle, unconscious cribbing is, I admit, dangerous. I was quite unconscious that I had cribbed from *La Mer* in the introduction to my *London* Symphony until Constant Lambert horrified me by calling my attention to it.

"Why should music be 'original'? The object of art is to stretch out to the ultimate realities through the medium of beauty. The duty of the composer is to find the *mot juste*. It does not matter if this word has been said a thousand times before, as long as it is the right thing to say at that moment. If it is not the right thing to say, however unheard of it may be, it is of no artistic value. Music which is unoriginal is so, not simply because it has been said before, but because the composer has not taken the trouble to make sure that this was the right thing to say at the right moment.

"In 1908 I came to the conclusion that I was lumpy and stodgy, had come to a dead-end, and that a little French polish would be of use to me. So I went to Paris armed with an introduction to Maurice Ravel. He was much puzzled at our first interview. When I had shown him some of my work he said that, for my first lesson, I had better

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'ecrire un petit menuet dans le style de Mozart.' I saw at once that it was time to act promptly, so I said in my best French, 'Look here, I have given up my time, my work, my friends, and my career to come here and learn from you, and I am not going to write a *petit menuet dans le style de Mozart.*' After that we became great friends and I learnt much from him. For example, that the heavy contrapuntal Teutonic manner was not necessary. *'Complexe, mais pas compliqué'* was his motto. He showed me how to orchestrate in points of colour rather than in lines. It was an invigorating experience to find all artistic problems looked at from what was to me an entirely new angle.

"Brahms and Tchaikovsky he lumped together as *'tout les deux un peu lourds';* Elgar was *'tout à fait Mendelssohn';* his own music was *'tout a fait simple, rien que Mozart.'* He was against development for its own sake — one should only develop for the sake of arriving at something better. He used to say there was an implied melodic outline in all vital music, and instanced the opening of the C minor Symphony as an example of a tune which was not stated but was implicit. He was horrified that I had no pianoforte in the little hotel where I worked. *'Sans le piano on ne peut pas inventer de nouvelles harmonies.'*

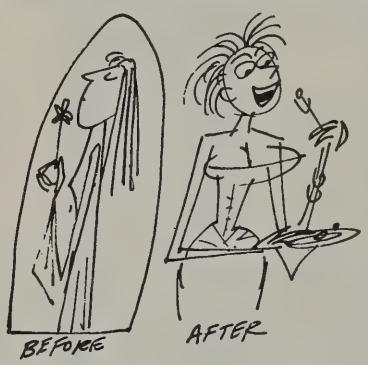
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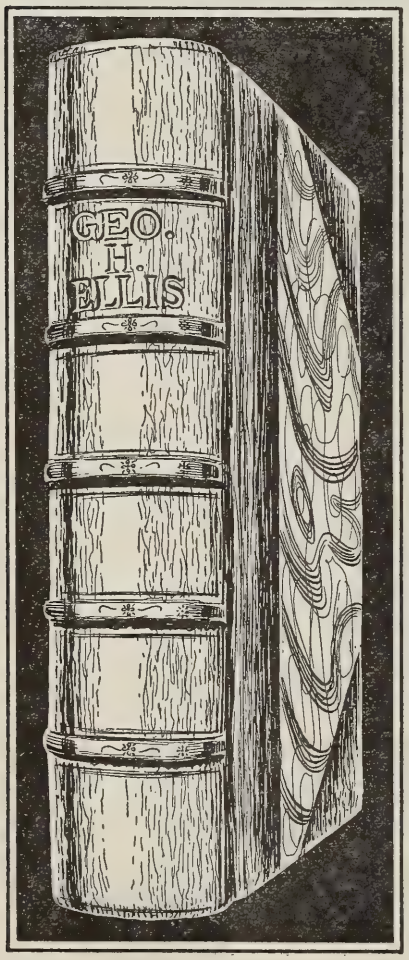
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"I practised chiefly orchestration with him. I used to score some of his own pianoforte music and bits of Rimsky and Borodin, to whom he introduced me for the first time. After three months I came home with a bad attack of French fever and wrote a string quartet which caused a friend to say that I must have been having tea with Debussy, and a song cycle with several atmospheric effects, but I did not succumb to the temptation of writing a piece about a cemetery, and Ravel paid me the compliment of telling me that I was the only pupil who *'n'ecrit pas de ma musique.'* The fact is that I could not have written Ravel's music even if I had wanted to. I was quite incapable, even with the piano, of inventing his *nouvelles harmonies.* I sometimes wish that I could think of the strange chords of my old friend Arnold Bax. I hope I am not like the fox without the tail, but I usually feel content to provide good plain cooking, and hope that the proof of the pudding will be in the eating.

"My French fever soon subsided, and left my musical metabolism on the whole healthier."

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SYMPHONY NO. 4 IN E MINOR, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

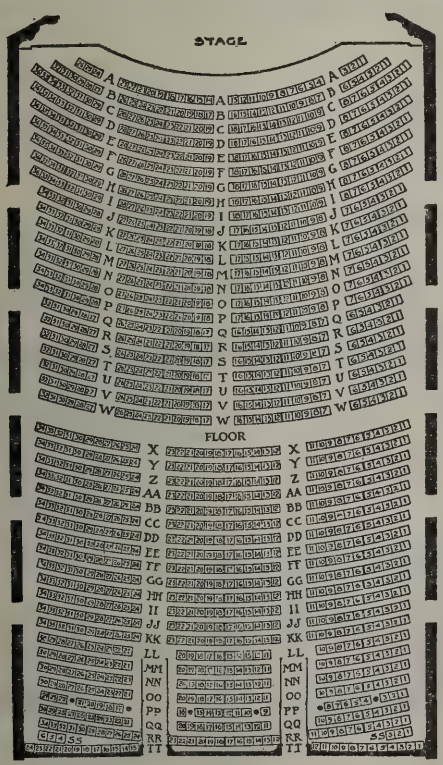
The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

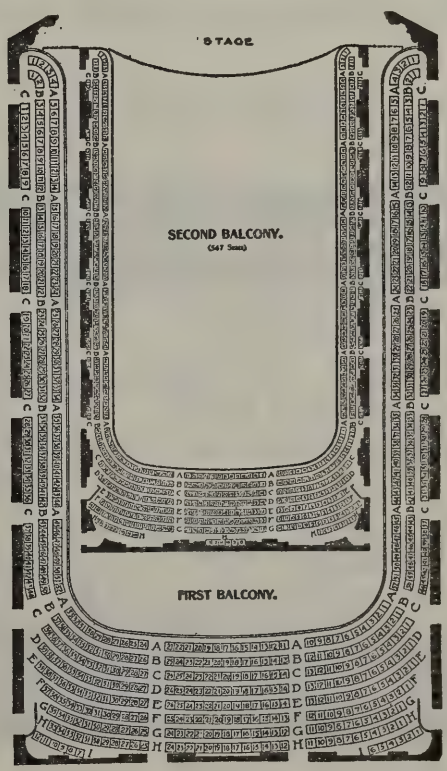
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When Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his





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throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, *'Na, denn mann weiter!'* — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer

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was perforce admired and respected. The symphony was praised—with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause."



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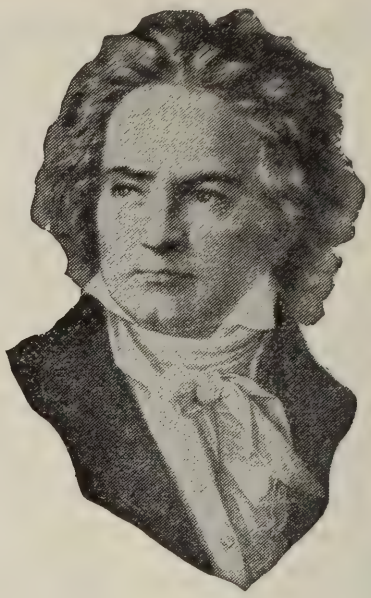
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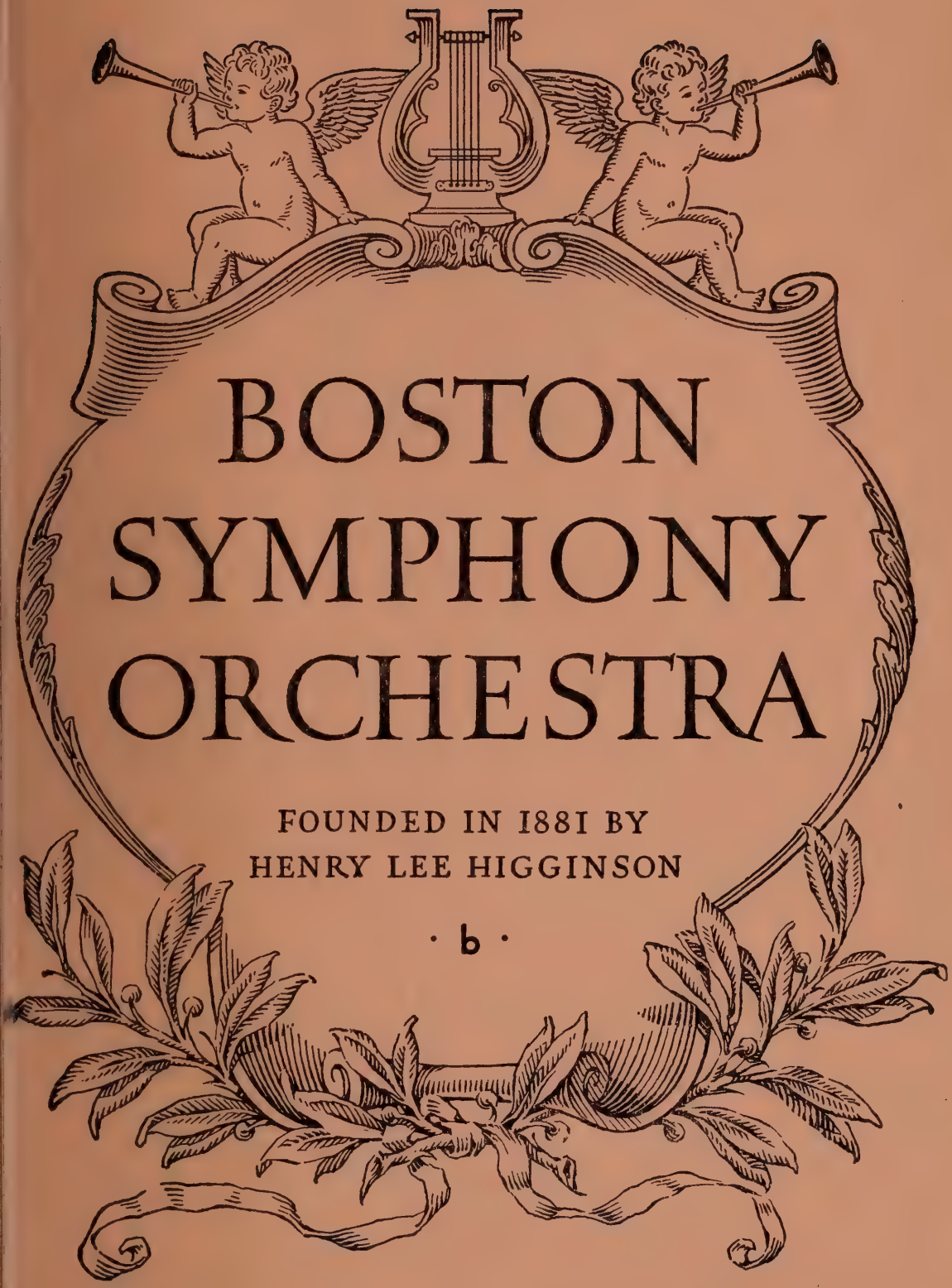
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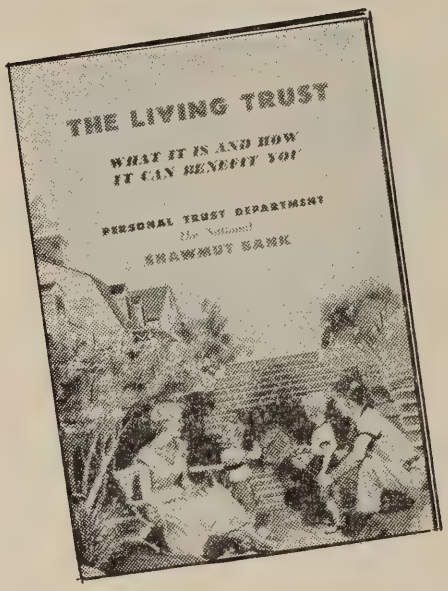
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CLAUDIO ARRAU

Claudio Arrau was born in Chillán, Chile, February 6, 1904. Beginning his musical studies there, he was sent by his government to Europe to complete them. In Berlin he was the pupil of Martin Kraus. After tours of Europe and South America he came to this country, where he appeared as soloist with the Boston Symphony Orchestra on February 4, 1924, playing Chopin's Concerto in F minor. In the season 1940–1941 he toured the United States after an absence of fourteen years. He appeared as soloist with the Boston Symphony Orchestra in Symphony Hall, in 1942, and again in 1953, and at Berkshire Festival concerts, 1946, 1948, 1951, and 1954. On March 25–26, 1955, he played in Beethoven's Third Concerto, in C minor.

• •

COMING EVENTS

Pierre Fournier, the cello soloist at next week's pair of concerts, appeared with this Orchestra in 1951 (Lalo's Concerto) and 1954 (Dvorák's Concerto). Following this, the eighth pair of concerts, the Orchestra will make its

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second visit of the season to New York with concerts in Washington and Brooklyn. The new Third Symphony by Roger Sessions, commissioned for the 75th Anniversary of this Orchestra and to have its first performances next week, will be introduced to New York on Wednesday evening, December 11, and to Washington on the following evening. It will likewise be performed in Sanders Theatre, Cambridge, at the concert of December 17.

At the ninth pair of concerts (in the week before Christmas, December 20–21), Dr. Munch will repeat Honegger's Christmas Cantata which he introduced to Boston in December 1954. The new orchestration by Stravinsky of Bach's Chorale Prelude *Vom Himmel Hoch* will have its first hearing in Boston. The New England Conservatory Chorus prepared by Lorna Cooke de Varon will join the Orchestra in these two works, Marguerite Willauer and Marvin Hayes singing the soprano and baritone parts. Sherman Walt, the Orchestra's first bassoon, will play in Mozart's Concerto for this instrument. At the pair of concerts on December 27–28, Byron Janis will be the soloist in Rachmaninoff's Third Piano Concerto.

Choral works for the remainder of the season will be Bach's Passion According to St. John to be performed in Holy Week (April 3 and 5), the Chorus Pro Musica participating. Berlioz' Requiem, with the New England Conservatory Chorus, will end the season on April 25 and 26.

The Spring Pension Fund concert will consist of Bach's Mass in B minor to be performed with the Harvard and Radcliffe Choruses, G. Wallace Woodworth, conductor, on Sunday, March 9. The Mass will be performed complete in two parts in the late afternoon and evening.

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The annual exhibition of paintings by subscribers to the Boston and Cambridge concerts of the Boston Symphony Orchestra, and by members and Friends of the Orchestra, will take place January 3–11. Paintings should be delivered to Symphony Hall on Monday or Tuesday, December 30 or 31. Application blanks may be had at the Friends' Office.

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(Continued on page 43)

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Second Program

SUNDAY AFTERNOON, DECEMBER 1, *at* 3:00 *o'clock*

BEETHOVEN . . . . . Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

INTERMISSION

BEETHOVEN . . . . Concerto for Pianoforte, No. 5, in E-flat major, *Op.* 73

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

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SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

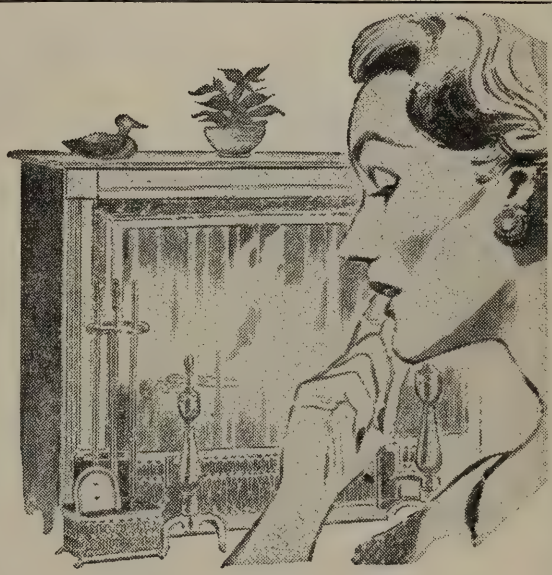
The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself – but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.

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The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, Leonore such a heroine. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was



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On the burning question of "interpretation", Dr. Munch has this to say:

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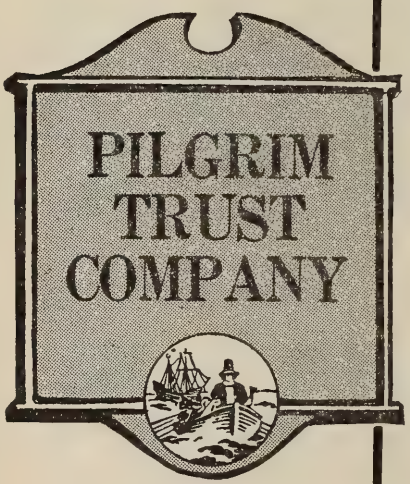
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the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

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As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down



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to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

• •

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon sym-

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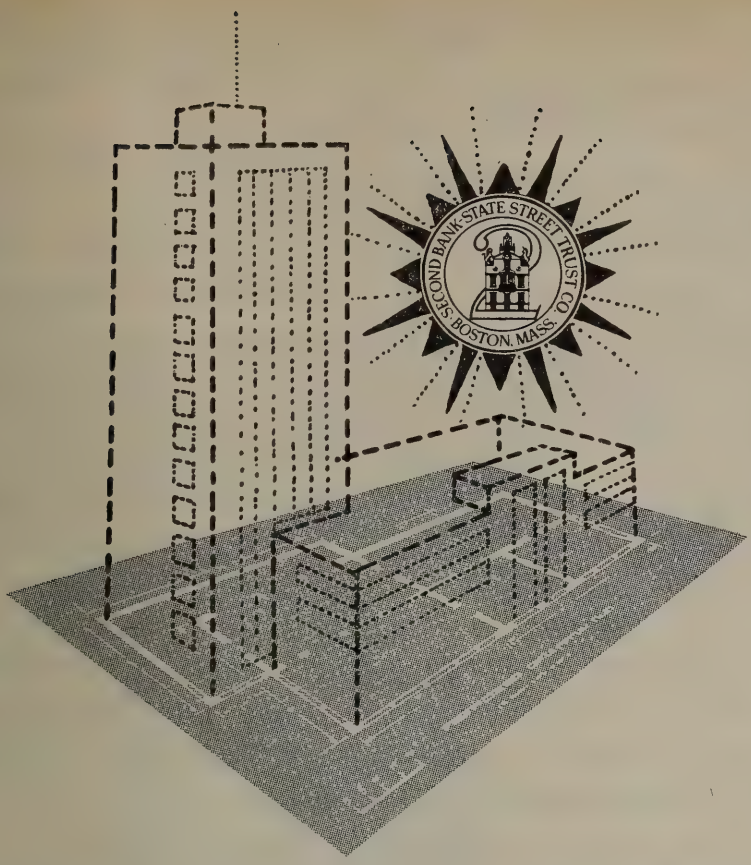
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phony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.



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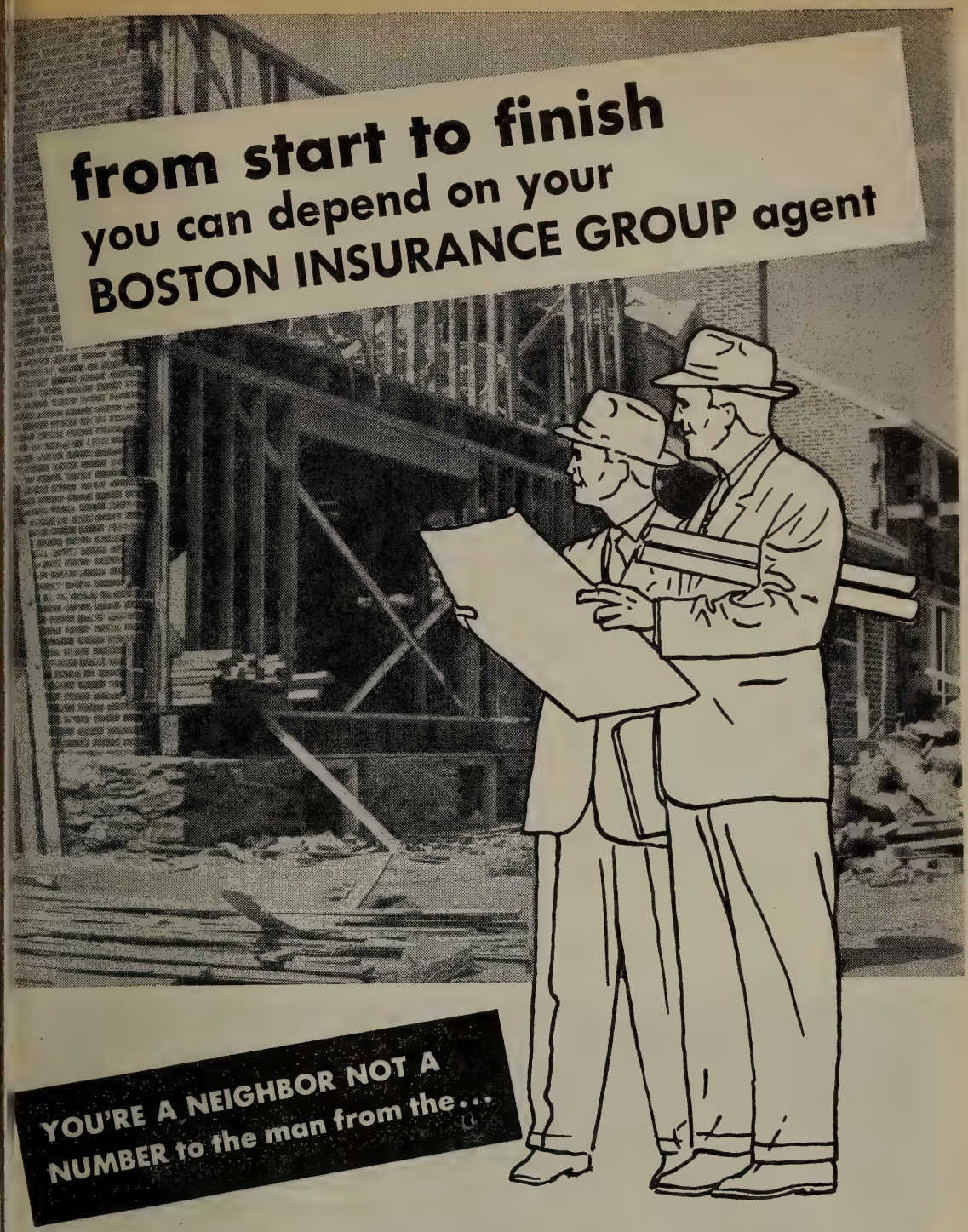
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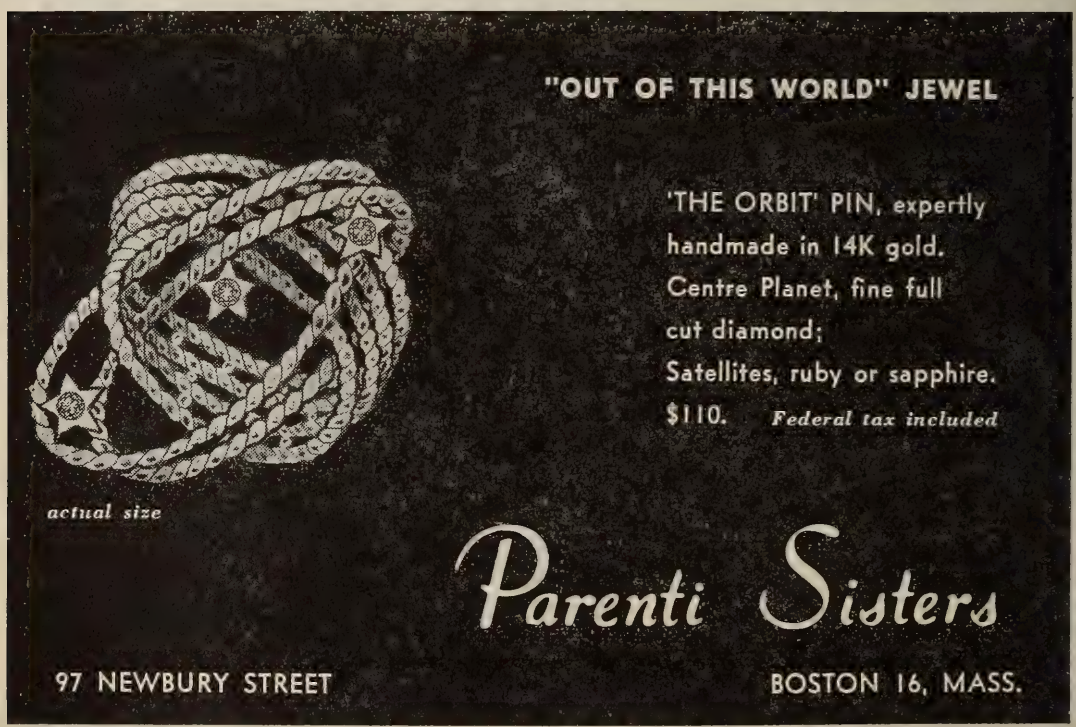
But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

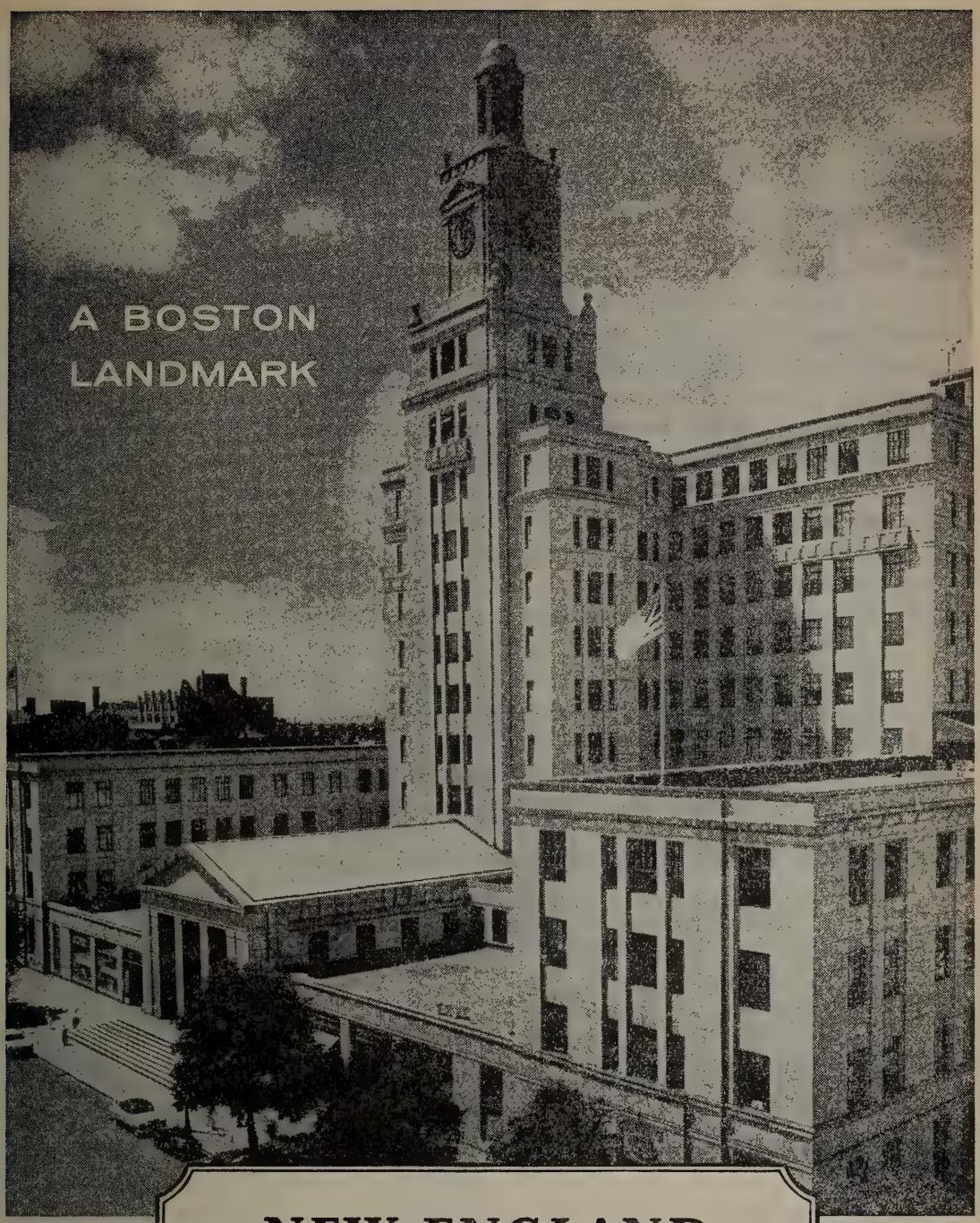
The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in

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the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo,* in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the

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horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato,* and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante.* The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus,* as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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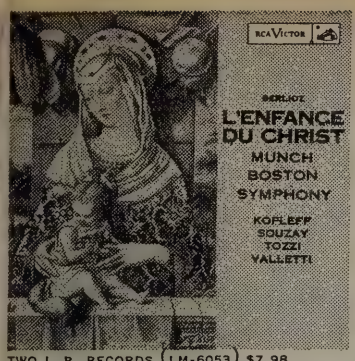
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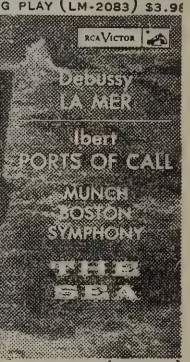
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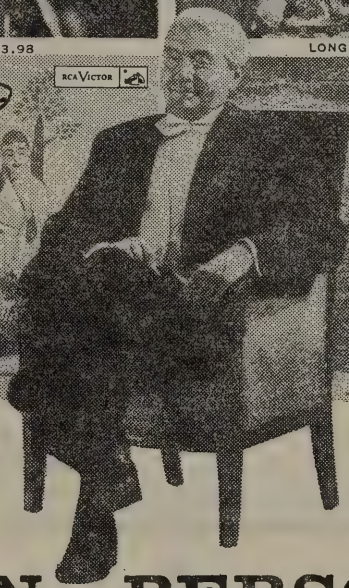
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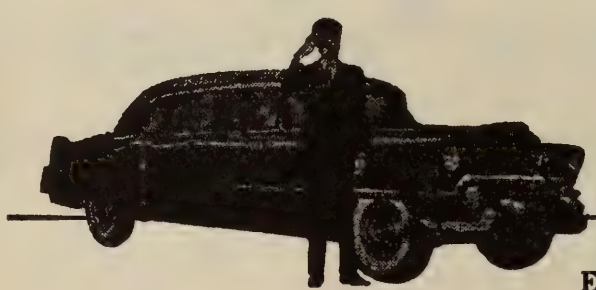
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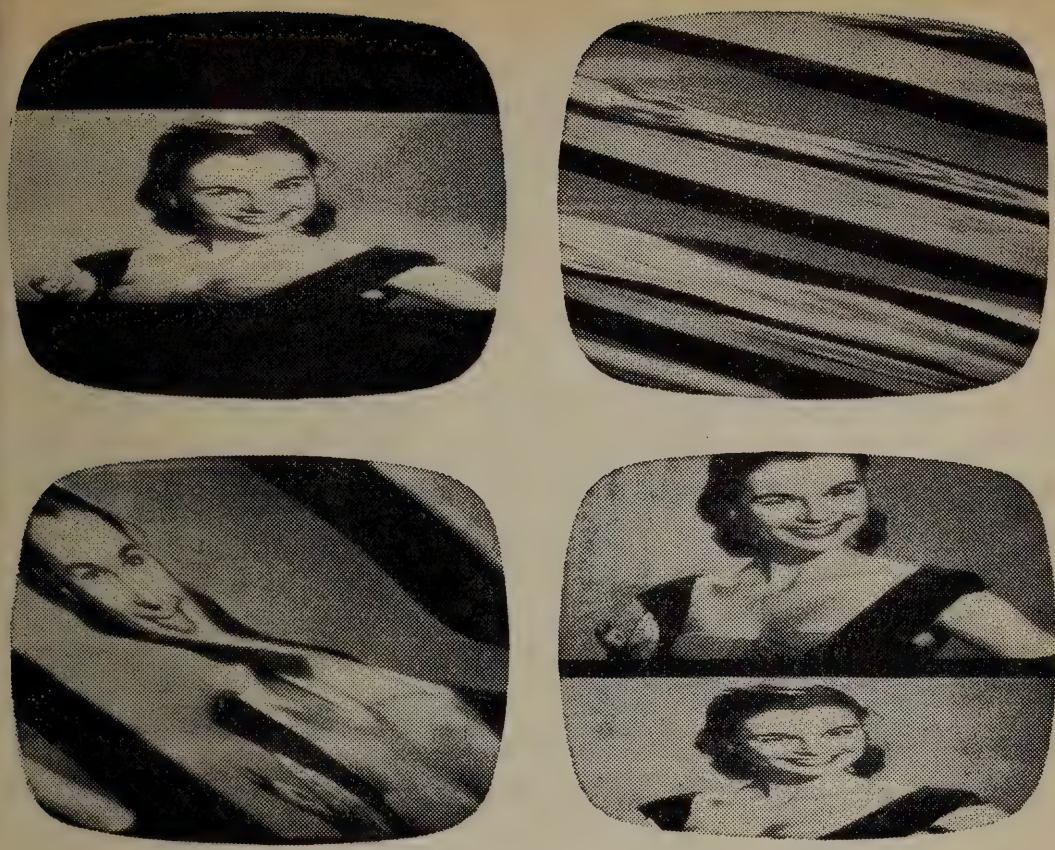
(Reprinted from Music and Letters, July, 1957)

THERE is a mass of literary information on Beethoven's nephew Karl, son of his brother Kaspar Karl. Quite recently an excellent psychoanalytical study by R. and E. Sterba treated that "evil spirit" of the composer, following upon Dr. Max Vansca's detailed treatment of the same topic.

It is a well-known fact that Beethoven developed an almost pathological affection for the son of his younger brother. This brother had made the composer the (legal) guardian of his son, since he had not sufficient confidence in the pedagogical faculties of his wife Johanna, born Reiss. This responsibility became such a serious burden to Beethoven that more often than not he was driven to the verge of despair by that young scamp. Having caused trouble in many educational institutions and finally tried to commit suicide, the young man

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was found a safe place when his uncle managed to get him into an infantry regiment at Jihlava (Iglau) in Moravia. Karl improved considerably during his military service, especially after he had met his future wife, Caroline Barbara Charlotte, in the house of the Municipal Councillor Naske. When, in 1831, Caroline moved to Vienna Karl left military service and married her in 1832. Karl died of a cancer of the liver in 1858. His widow survived him for more than three decades; she died in Vienna in 1891. The couple had four daughters and one son. That son, Ludwig van Beethoven, was for a long time the object of scandal.

In an article on Beethoven and Munich, Professor Adolf Sandberger had already given information about the master's grand-nephew. In 1868 the latter had been recommended by the well-known musicologist Ludwig Nohl to Richard Wagner and through Wagner to King Ludwig II of Bavaria. For years he enjoyed the king's generosity, which however did not prevent him from committing systematic frauds until finally the Bavarian courts caught him and, in 1872, sentenced him to four years' and his wife Marie, born Nitsche, to six

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months' imprisonment. Beethoven at that time pretended to be Baron von Beethoven and "grandson" of the famous composer. Although the literature on Beethoven indicates that traces of this crook were at one time found in the United States, an expert in this field, Col. Donald W. MacArdle, informs me that "no confirmation of any kind has been found in the legend that Nephew Karl's son emigrated to the U.S.A."

A short time ago, however, while in Vienna, I had the opportunity of meeting Dr. Robert Homolka, who has for years done detailed research about the descendants of Karl von Beethoven and whose book, "Der Neffe Karl," is to appear in 1958. Dr. Homolka put at my disposal his entire material on that subject. I draw from it here as far as the tale of Ludwig's stay in America is concerned. Dr. Homolka's research is based on documents and letters which were kept by the family. It seems – according to those documents – that the sentence on Ludwig was pronounced *in absentia,* since the couple, with their baby son Karl Julius Maria, born at Munich in 1870, embarked for the United States on 30 August 1871. They arrived there on 15 September and the very same evening went to Rochester, New York, where Ludwig obtained a post in the office of an architect. A week

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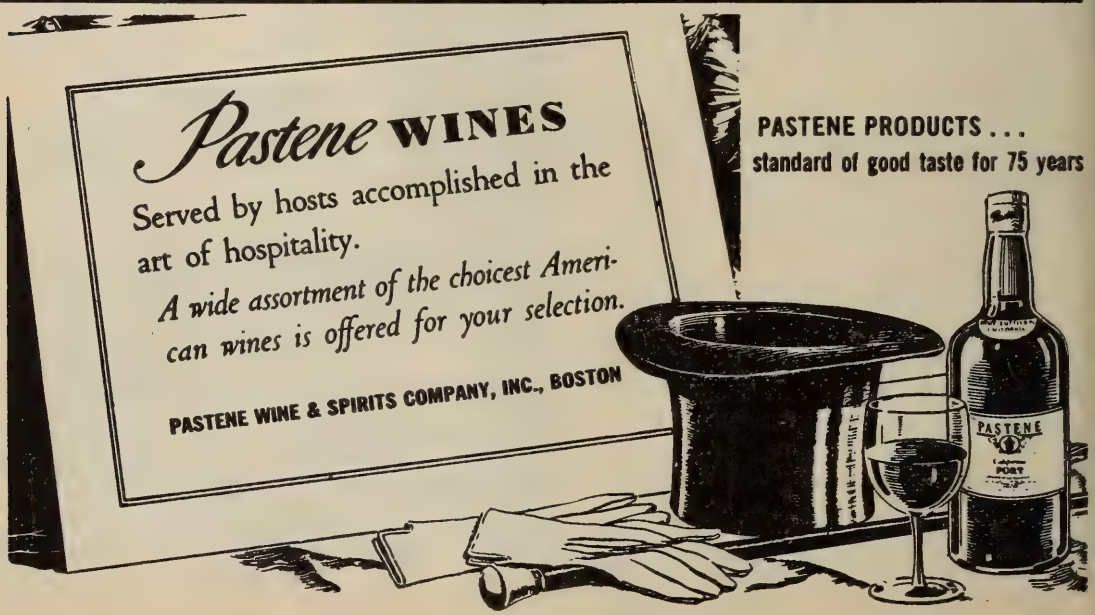
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later their son Heinrich was born; but after six months the child died and was buried in the cemetery at Rochester. The scandal Ludwig was involved in soon became known in the town. An article by Ludwig Nohl in the much-read German newspaper "Nachrichten aus Deutschland" mentioned the arrest warrant. This prompted the couple to leave Rochester and to go to Buffalo, whence Ludwig made a trip to Niagara Falls. Later on he settled in Montreal. There is no doubt that Canada, too, was getting too hot for him. However, at Montreal, Marie, an excellent pianist, scored a great success with a concert. She then toured the country and played at Quebec, Ottawa, Brockville, Hamilton, etc., etc. In the summer of 1873 the couple moved to Detroit, where Marie very successfully performed at a concert of the Philharmonic Society, while Ludwig got work for six weeks with the Michigan Central Railroad. Shortly afterwards they moved to Jackson, Michigan, where Beethoven – for $60.00 a month – worked with the same Railroad Company, while Marie gave piano lessons.

Ludwig must have been in some way a genius of invention. He had the idea of creating a messenger-service institute on the European pattern. He worked out the project and looked about for a wealthy

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NOTED BY NIPPER: HI-FI THIS MONTH

Now that the 4th New England *Hi-Fi* Music Show is history and all the machines have been entirely silenced (or at least have their volume under control), certain observations are in order. To organize them, Radio Shack Corp. has appointed Nipper — the RCA-Victor pooch who hears everything *His Master's Voice* says — to write this month's notes. As follows:

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RADIO SHACK REVIEWS 3 NEW VICTOR DISKS:

According to Cyrus "Cy" Durgin of the Boston Globe, Cesar Franck died in Paris on 10/8/90 of pleurisy and the effects of a bus accident in the previous May. Listening to *LM-2131*, the Boston Symphony's stunning new recording of the latter's Symphony in D Minor, one suspects that these disasters had no effect upon the score or—oddly enough—upon the engineering. A recent issue of the Schwann catalog, also a Boston endeavor, turns up 15 LP versions of this noble "warhorse" including an early Munch/Paris pressing on a British label and a Cantelli/NBC on Victor. But none of the 15 comes close to Munch/Boston, so pick up *LM-2131* at Radio Shack and bring your disk collection up to date.

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When Victor has a "big one" it's packaged to the hilt, hence LM-2111 *(Munch/Boston: Debussy's La Mer and Ibert's Ports of Call)* incorporates a 10-page illustrated book, seaworthy remarks by A. C. Spectorsky, Melville, Beston, Conrad, Proust, Rachel Carson, and John N. Burk! For givers and receivers alike, *LM-2111* is worth more than a thousand pictures.

Die Meisterspieler

As often as we've heard Wagner at the corner of Mass. and Huntington, we've never 'til now been able to bring it home alive and in one piece. On *LM-2119* Munch and Victor do consumate justice to the Tannhauser Overture, Siegfried's Rhine Journey and the Magic Fire Music from Die Walkure. Also the Venusberg Music, the same having inspired a certain Botticelli to whip up a jacket illustration showing Venus with her tresses blowing in the direction of our viola section. For a pittance ($3.98 *list*) you may share our enthusiasm for *LM-2119*.

partner. The Beethoven couple had travelled on the boat with a family named Stiles who had settled at Sabula, Iowa. In the summer of 1873 repeated invitations led to a visit at Sabula, where the Beethovens stayed for a week as guests of the Stiles family. The business venture was now launched for good. Stiles advanced the necessary funds. Ludwig returned for a short time to Jackson, but in the autumn he moved to Chicago, where on 1 January 1874, the messenger service was organized. It proved successful, and in the autumn of 1874 the Beethovens moved to New York. At first they lived on Staten Island, later on in Manhattan. After having founded a similar business in New York, they opened a third branch at Philadelphia in the spring of 1875. But Ludwig's "red cap" idea would not let him sleep. On the occasion of the New York World Fair he conceived the idea of facilitating the visit to the fair for elderly people through the purchase of 500 wheel-chairs to be serviced by attendants. This enterprise turned out to be a great success. It prompted the president of the Fair and the management of a telegraph company to conclude a contract with Beethoven on the basis of which he took over the management of the Fair service for a 25% share of the profits. He was now general manager of a large corporation with its headquarters in New York. The original commercial papers carry the following heading:

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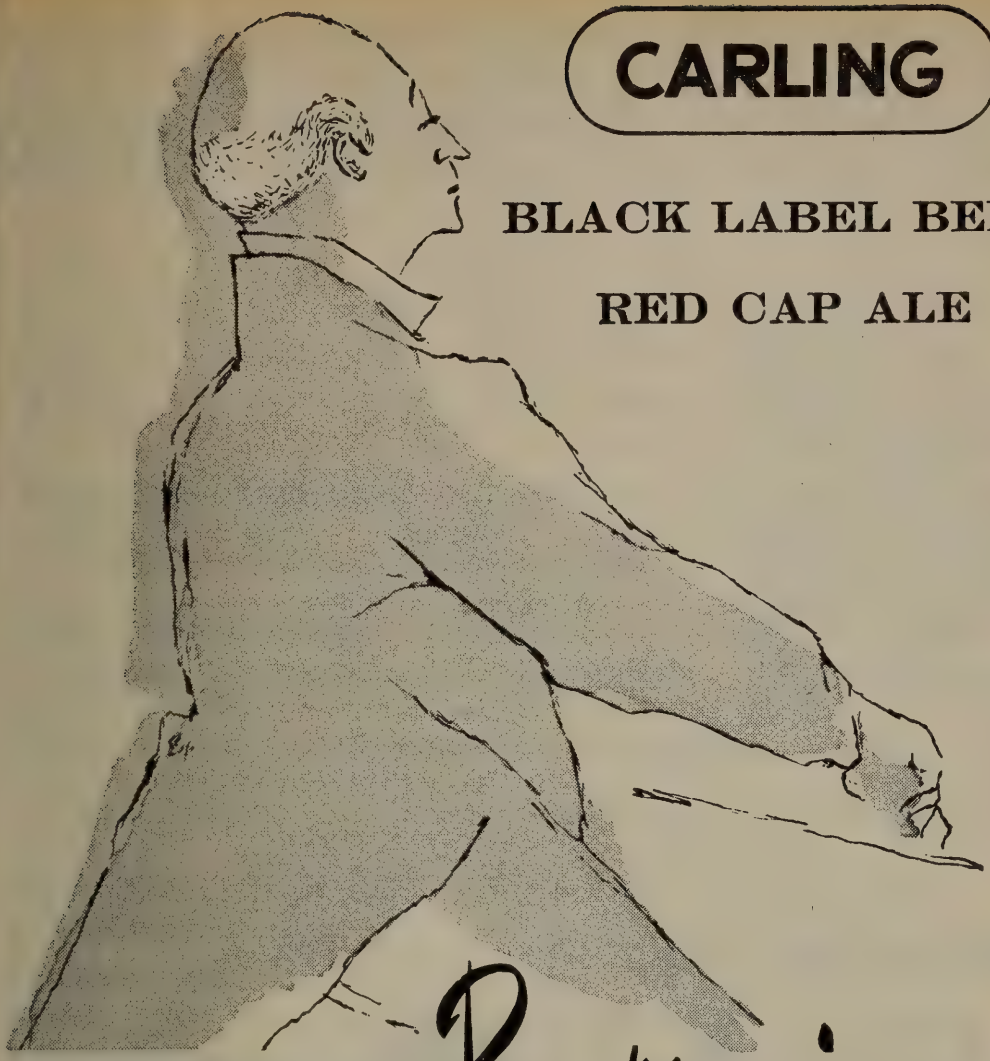
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The fact that he changed his name to "von Hoven" furnishes the clue to the enigma of Beethoven's "legendary" descendants in America. Ludwig himself even broached this subject in a letter to this sister Maria Anna, the second daughter of his nephew Karl and the wife of Paul Weidinger, chief cashier of the Anglo-Austrian Bank and professor of commercial science in Vienna. The letter, dated 9 September 1875, reads as follows:

> You will not be surprised that I bear our name in the abbreviated form which you know. Not a day passes without my being glad to have taken this decision before going into business. Due to the public character of the Company, my name naturally appears on such a large quantity of stationery and printed matter in the main cities of this country that I would have been lucky if there had been nothing more than indiscreet questions to be answered; anyhow, abbreviations, changes and translations of family names are an everyday occurrence in this country, and I can truthfully say that it is only my letters to our dear mother which remind me of my original name. It is my desire that my children continue to use this name whether they remain in America or not. They will have the

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right to use this name, since I intend to obtain my American citizenship under it as soon as I have been in the country for five years.

This justification of his change of name is characteristic of Ludwig. The actual reason, of course, was to conceal his past life at Munich. This year 1875 unfortunately brought Ludwig's correspondence to a halt; but stories still current among surviving family members in Vienna complete the picture. The von Hoven couple with their two children, Meta, then four, and Karl, eight years old, visited Vienna in 1878. Robert Heimler, the husband of Gabriele, third daughter of nephew Karl, reported that the American relatives lived in the Heimler apartment in Vienna VIII (Josephstadt), Lenaugasse 3. It is not known how long they stayed in Vienna. Heimler was anxious to see them return to America; Ludwig's reputation in Vienna was evidently more than dubious. The years 1878–90 represent a gap in our information. According to Karl, son of Ludwig, Ludwig ended by living in New York in highly comfortable circumstances as director of the Pacific Railroad.

The next information about him comes from Paris in 1890. It is a letter from Marie von Hoven to Robert Heimler saying that Ludwig is gravely ill and confined to bed in an adjoining room, and that her

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son Karl is also very ill. Since, as she says, Ludwig is not earning any money at the moment, she and her children are in dire financial need. The trustee of her property, the banker Schweinburg in Vienna, is not supposed to send her money until 1 July. She claims that her funds are all but exhausted by these illnesses and asks Heimler to try to get an advance from Schweinburg. The Paris address is 2 Rue Millet, Saint-Cloud. A second letter, dated 25 February, acknowledges, with effusive thanks, receipt of 200 francs. Everything else is shrouded in mystery, especially the circumstances of the family's coming to Paris. In 1917 Karl told the Austrian journalist Karl Mittelmann that he had been living with his mother in Brussels for the past twenty years. Meta is said to have lost her life during a boating excursion in America. Karl went on to say that he had had five brothers and sisters, of whom he was the sole survivor.

That would mean that two more children were born in the United States, although we know nothing of their names or dates of birth. Concerning the time and place of Ludwig's death, we have no precise information. It is certain that he did not die in America, but either in Paris or in Brussels. Towards the end of September 1916 mother

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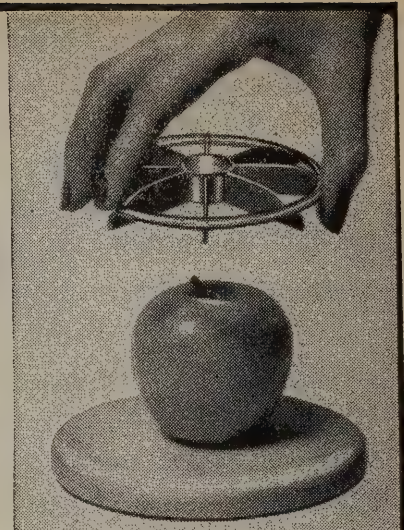
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and son moved to Vienna, where they lived in the XIIIth district, Zehetnergasse 19. Karl Julius, the only surviving Beethoven, did his military service as a member of the *Landsturm*. His mother died in 1917. The "last of the Beethovens" was a journalist who at the age of twenty already wrote articles for English and French newspapers. He was drafted for military service at Antwerp in 1916 and, with his mother, arrived in Vienna on 26 September. We shall dispense with the details of his military career. He was seen several times. In December he was taken to Garrison Hospital No. 1, where he was operated on for an intestinal obstruction, and he died on 10 December, being interred next to his mother, Marie. The marble tombstone bears the two names: Marie van Beethoven and Karl Julius van Beethoven.

Dr. Homolka informs me that he visits the grave once a year and lights a candle for both mother and son. Karl, the last of the Beethovens, weakly, undernourished, and not equal to the exertions of military life, cut a pitiable figure. The "noncoms" found him a ready target for their abuse. "Beethoven — sweep the barracks, wash the floor, Beethoven — clean the latrine, Beethoven — get some wood!" What a tragi-comedy of the human beast! His fellow soldiers, how-

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(Continued from page 4)

A MUSICAL COMING-OF-AGE

(Editorial in the Boston Globe, *November 21, 1957)*

It was twenty-two years ago that Leonard Bernstein composed the class song when he graduated from the Boston Latin School. Now, at 39, he has been named the musical director of the New York Philharmonic Orchestra.

Thus he becomes the first American-born and American-trained conductor to hold the post. Not only Boston, but the nation, can therefore, but without nationalistic chauvinism, take pride in his appointment.

It comes, moreover, as a tribute to Boston's late Serge Koussevitzky, whose conducting Bernstein used to enjoy as a Harvard student from the second balcony of Symphony Hall, and whose protégé he became, here and at Tanglewood. . . .

The versatility of Mr. Bernstein's career and his wide range of musical taste perhaps symbolize, as much as the precedent set by his new appointment, a momentous development in this country over the last quarter-century. Like the artist himself, the nation has undergone a musical coming-of-age.

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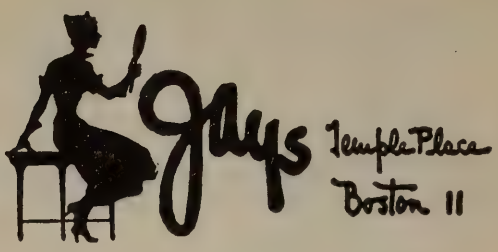
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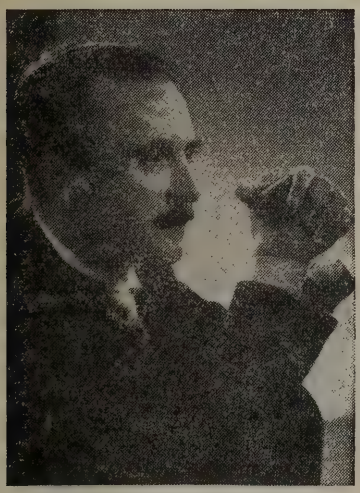
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ever, took pity on him and occasionally took him along on leave. His family did not take care of him. They were ashamed of him. When he visited them they handed him out 10-crown notes and a few cigarettes. Yet, apart from his physical shortcomings, he is said to have been a highly intelligent and spirited individual. He mastered several languages. It seems as though the evil demon which had been spreading its poison ever since the days of the immortal master's dipsomaniac father had now managed to torture to death even this last bearer of the glorious name. What an antithesis: Ludwig van Beethoven, one of the giants of humanity, and this abused, tortured, miserable militiaman!



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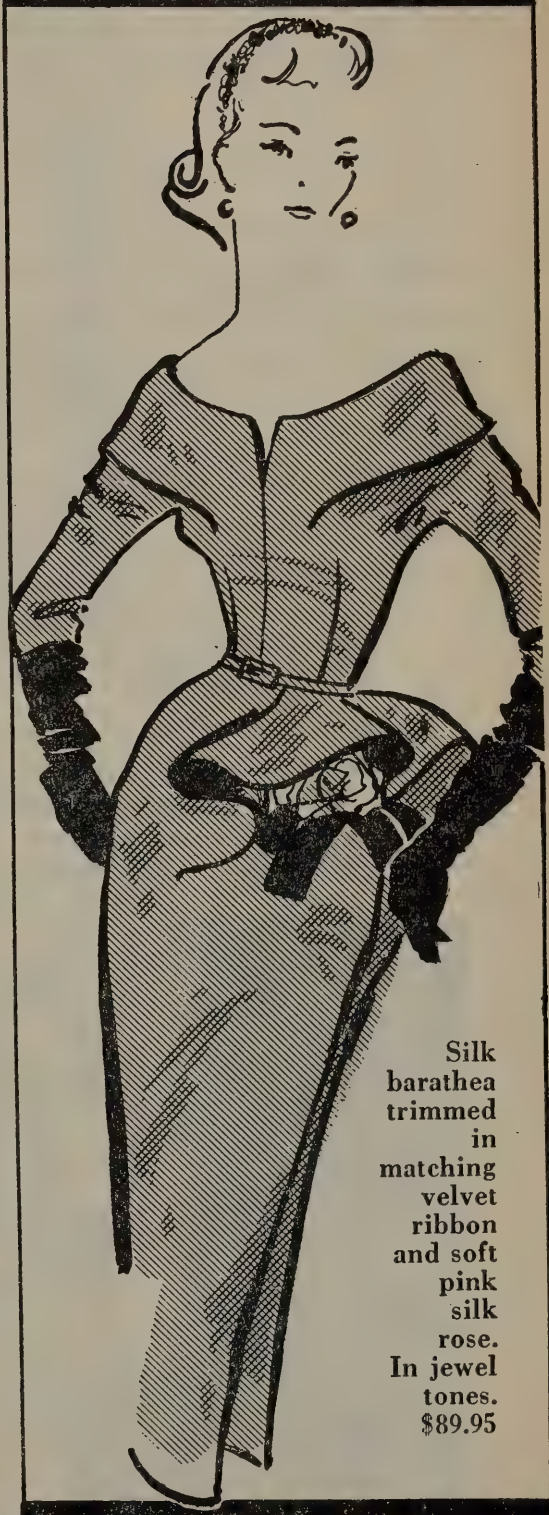
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DEEP SEA AND PROSPEROUS VOYAGE

(Editorial in the Boston Globe, *November 3, 1957)*

CERTAIN landmarks finally come to be taken for granted. Harvard University, the Boston Symphony Orchestra, the Museum of Fine Arts, the Athenæum, the Public Library, and the *Atlantic Monthly:* these, like ocean's two tides a day, are always there for those who walk the solitary beaches of meditation, at elbows with

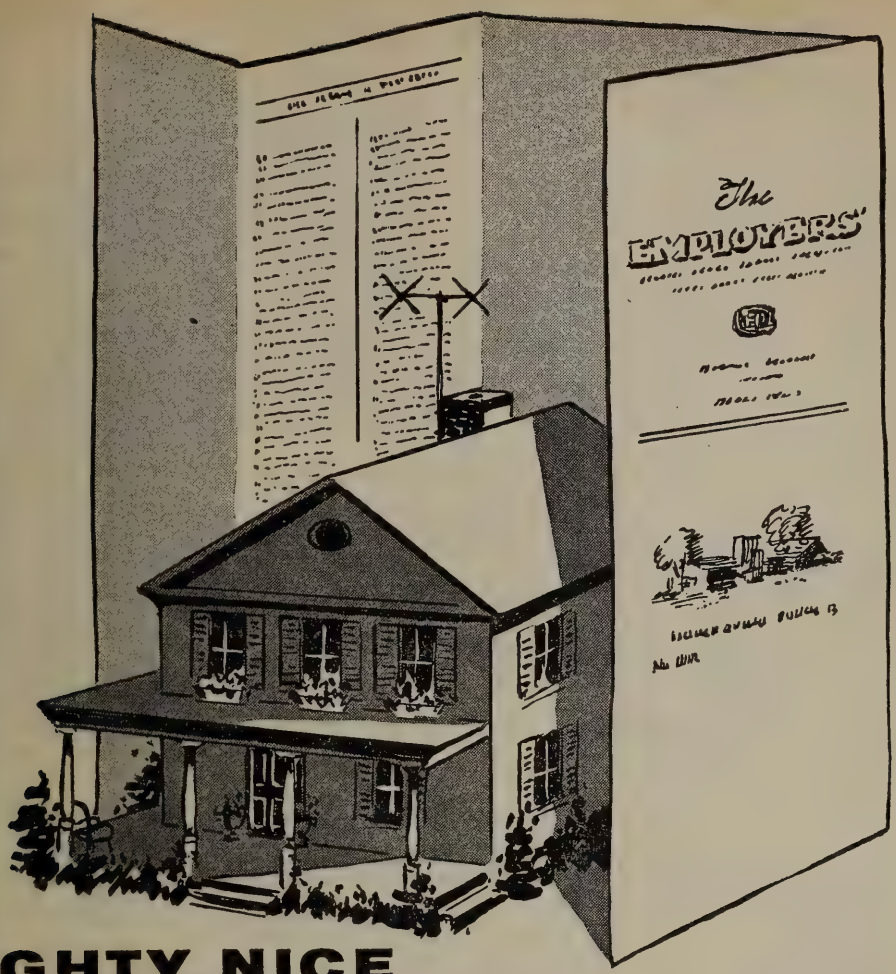
". . . that crystalline sea
Of thought and its eternity."

It is one hundred years since the *Atlantic Monthly* began life at one of those long luncheons in the Parker House – Emerson, Longfellow, Holmes, Lowell, and company being accustomed to sustain conversation at highwater mark not for a paltry three hours, but for twice that space and more. "Jubilee," the centenary anthology from the *Atlantic's* contributors, "selected and edited by Edward Weeks and Emily Flint," is a plumb sockdolager. Anyone desiring a look around the inside

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of our collective cranium from 1857 to 1957 can find it here, and that record of high excellence has been maintained over a longer period than any other monthly magazine in existence.

• •

A good deal is made (at least in current articles about this centenary) of the *Atlantic's* offices being in an old brownstone town mansion on Arlington Street with windows overlooking the Public Garden, and without chromium or fluorescent lights. In the large, airy room of its editor-in-chief there is positively a fireplace under a chimney-piece of blue-veined white marble. As apologue, what about the new orchestra hall built in a Midwestern city during the flush 1920's when money was no consideration? (Later it was found to have too much upholstery and not enough seats.) "Our hall," said one of its subscribers earnestly, "is so superior to Symphony Hall in Boston that it isn't funny." This was said to someone quick enough on the trigger not to make a remark equally funny: "You have the hall, we have the orchestra." Does anyone need to be reminded that the slicks, the glossies, and the pulps sport the chromium and fluorescent lights? We have the magazine.



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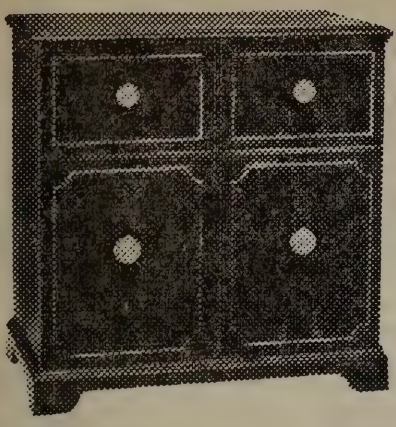
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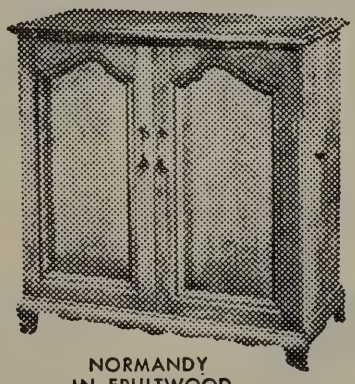
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It never did go in for flashiness. What it did, on the contrary, go in for, despite its urbanity, sometimes got it hard words, which, although they are said to crack no sconces, once in a while just missed getting broken bones. Bliss Perry, as editor, when the offices were still at Houghton Mifflin's, published an able discussion of a then red-hot religious issue. An irate secretary paid him a call during which he became so abusive that, says Bliss, "For a while it looked as if the only question was which of us would throw the other out of that second-story window."

• •

A young playwright, having had smashing successes on Broadway and in Hollywood, wanted for the writing of his next work a congenial environment. He chose, of course, a cottage on a California sea beach? — Not at all. He chose lodgings on the North side of Beacon Hill, which suggests something else already suggested by the quiet distinction of the *Atlantic's* brownstone town house on Arlington Street: and that is, New England from Long Island Sound to the Canadian border and from the Berkshires to the Eastern seaboard, goes on becoming more and more a region where excellence can be matured without ostentation.

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Now a learned review, if it is to survive in an equalitarian society, must, as the editors of the *Atlantic* are probably better aware than anybody else, keep moving. When everybody is exactly as good as everybody else, if not better, the estate of learning – this we have been finding to our rue in the political persecutions of the past decade – is resented, distinction is envied, and high standards of taste, intellect, even of conduct, are suspect. Santayana termed this "The Genteel Tradition at Bay."

• •

That tradition is something more serious than "genteel." It is a tradition of nonconformity, self-reliance, innovation, self-criticism – in one word, originality. "Greater Boston" is now a geographical term. There is, however, another and a greater Boston, much, much older. It was here from the first, though its greatness has kept changing shape to meet advancing needs. It is the Boston, the New England, and the United States of pioneering thought and action; and let

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us never forget that these innovators, some of whom founded the *Atlantic,* were never too well liked even in the "genteel" Boston of 1857. It was a "broadcloth mob" of "gentlemen of property and standing" that just did not quite lynch the abolitionist William Lloyd Garrison who now sits in bronze on Commonwealth Avenue Mall. When honoring dead radicals it is well to ask ourselves whether they are honored because they were radicals, or because they are dead.

Other learned reviews — once the peers, or nearly so, of the *Atlantic* — have perished by the way. Honored and honorable, their names are still remembered. Some of the slack left by their demise is taken up by university quarterlies, like the admirable *Yale Review,* and we are fortunate to have them; but there is a difference between having to do it only four times a year, or every month in the twelve. And there are disadvantages, too, in not having to fight to one's living in the market-place; for the pitfall of academic security of tenure may be a certain tendency to intellectual dandification. This the *Atlantic* has escaped by having to stay out in the weather. It is well weathered and it has weathered well.

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CONCERTO NO. 5, E-FLAT, FOR PIANOFORTE AND ORCHESTRA, *Op.* 73

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Beethoven's "Emperor" Concerto was completed in the year 1809. Its first performance took place in Leipzig probably in the year 1810 when Johann Schneider was the pianist. The first performance in Vienna was on February 12, 1812, Karl Czerny taking the solo part. The first performance by the Boston Symphony Orchestra was on January 27, 1882, Professor C. Baermann, soloist. Subsequent soloists performing the concerto with this orchestra in Boston have been Carl Faelten, Adele aus der Ohe, Eugen D'Albert, Helen Hopekirk, Ignace Paderewski, Frederic Lamond, Ferruccio Busoni, Wilhelm Bachaus, Teresa Carreño, Leonard Borwick, Harold Bauer, Josef Hofmann, Alfred Cortot, Rudolph Ganz, Walter Gieseking, Leonard Shure, Jesús María Sanromá, Rudolf Serkin, Alexander Borovsky, Nadia Reisenberg, Clifford Curzon, and Robert Casadesus.

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to the Archduke Rudolph, of Austria.

NOTATIONS for the last of Beethoven's piano concertos appear in the sketchbooks of 1808, together with sketches for the choral Fantasia. Evidently he put his ideas for the concerto aside, to resume and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's

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powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

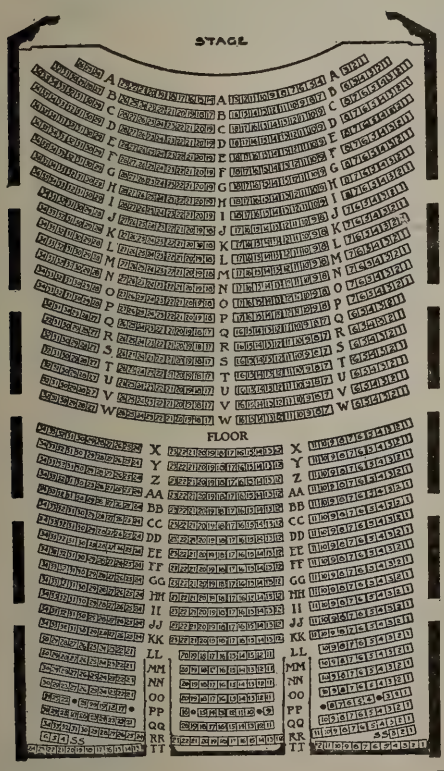
The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter. Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated — it could have done nothing else — and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon

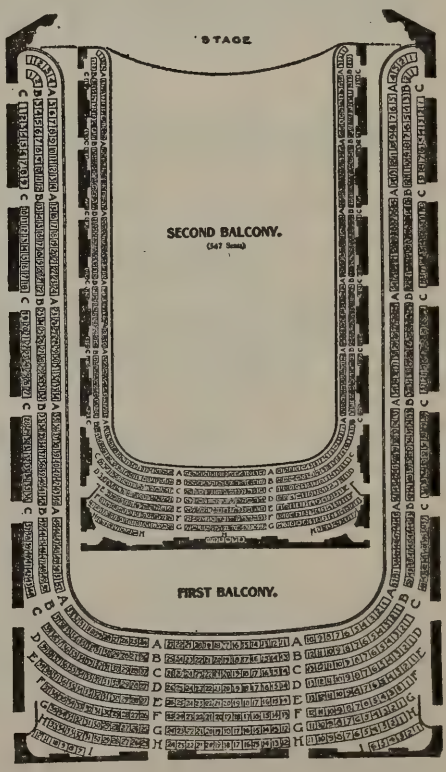
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set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, "King of Italy, Protector of the Confederation of the Rhine." On May 15th the Commandant Razout quartered the soldiery upon all lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: "If I were a general, and knew as much about strategy as I know about counterpoint, I'd give you something to do!"

In spite of these disturbing conditions, Beethoven probably completed the *"Lebewohl"* Sonata at this time, as well as this Concerto and the String Quartet, Op. 74 (called the "Harp Quartet"); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the movements — "Farewell, absence, and return" — being occasioned by this

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gentleman's flight from existing conditions in Vienna. The tonality of E-flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.

The Concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to "a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment." The first Viennese performance, and the first over which Beethoven himself had any direct supervision, was on February 12, 1812. Beethoven's career as pianist had ended on account of his deafness, and the honors on this occasion fell to his pupil, Karl Czerny. The concert was "for the benefit of the Society of Noble Ladies for Charity." At this affair three tableaux were shown, representing three pictures by Raphael, Poussin, and Troyes, as described by Goethe in his *Elective Affinities*. "The pictures offered a glorious treat," wrote Theodor Körner in a letter, "a new pianoforte concerto by Beethoven failed." And Castelli's *Thalia* gives the reason: "If this composition, which formed the concert announced, failed to receive the applause which it deserved, the reason is to be sought partly in the subjective character of the work, partly in the objective nature of the listeners. Beethoven, full of proud

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confidence in himself, never writes for the multitude; he demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the knowing, a majority of whom is not to be found on such occasions."

The assemblage at this concert, probably in the mood for light diversion, no doubt missed altogether the very different voice of Beethoven which underlay its expected aspect of thundering chords, cadenza-like passages in scales, trills, arpeggios, forms which in lesser hands are so often the merest bombast. They failed to see that, accepting the style which custom had dictated to him, Beethoven had transformed it into something quite different, had written his signature into every measure. The three emphatic chords from the orchestra in the introduction, each followed by solo passages of elaborate bravura, establish at once a music of sweeping and imperious grandeur unknown to any concerto written up to 1812, and beside which the dignity of emperors or archdukes loses all consequence.*

There follow almost a hundred measures in which the orchestra alone lays forth the two themes and develops them in leisurely amplitude. The piano from this point assumes the first place, and makes

* Beethoven once wrote: "There is nothing smaller than our great ones — I make an exception in favor of archdukes."



the themes, so symphonically cast, now primarily its own. The solo part traverses elaborate figurations which, however, never obscure the thematic outlines, but unfailingly intensify it and enhance the development. Beethoven writes his own cadenza into the score, and, by explicit direction, forestalls weakling interpolations. The slow movement (in B major) is short, like that of the G major concerto, and like that illustrious predecessor consists of a sort of duologue between orchestra and piano. Here the muted strings intone their noble and tender theme, which the piano answers with a pianissimo passage of its own, in gently descending triplets. The free, searching improvisation of the piano ascends by trills in half-steps, arousing a sense of expectancy which is resolved as it clarifies at last upon the theme of the orchestra. The piano sings the theme in a full exposition. Wood winds and strings are then softly blended with a dreamy and constantly shifting figuration of the piano. The music dies away upon a mysterious sense of anticipation, and over a sustained note of the horns the piano gives a soft intimation, still in the adagio tempo, of the lively rondo theme which immediately follows. The piano takes the thematic lead in this finale, which is long, and brilliantly developed.

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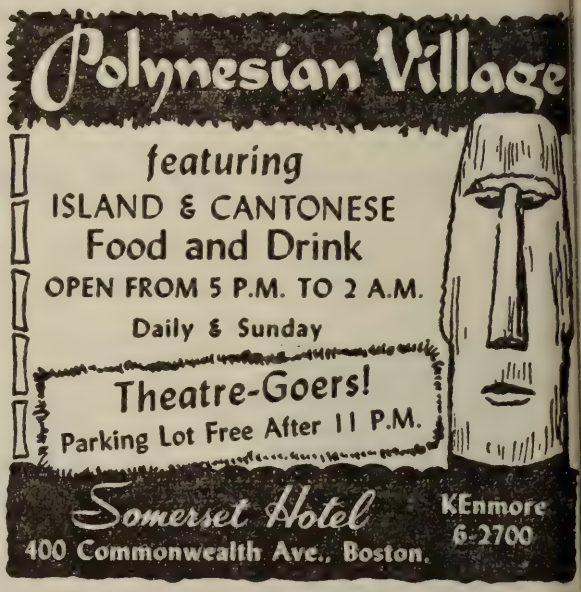
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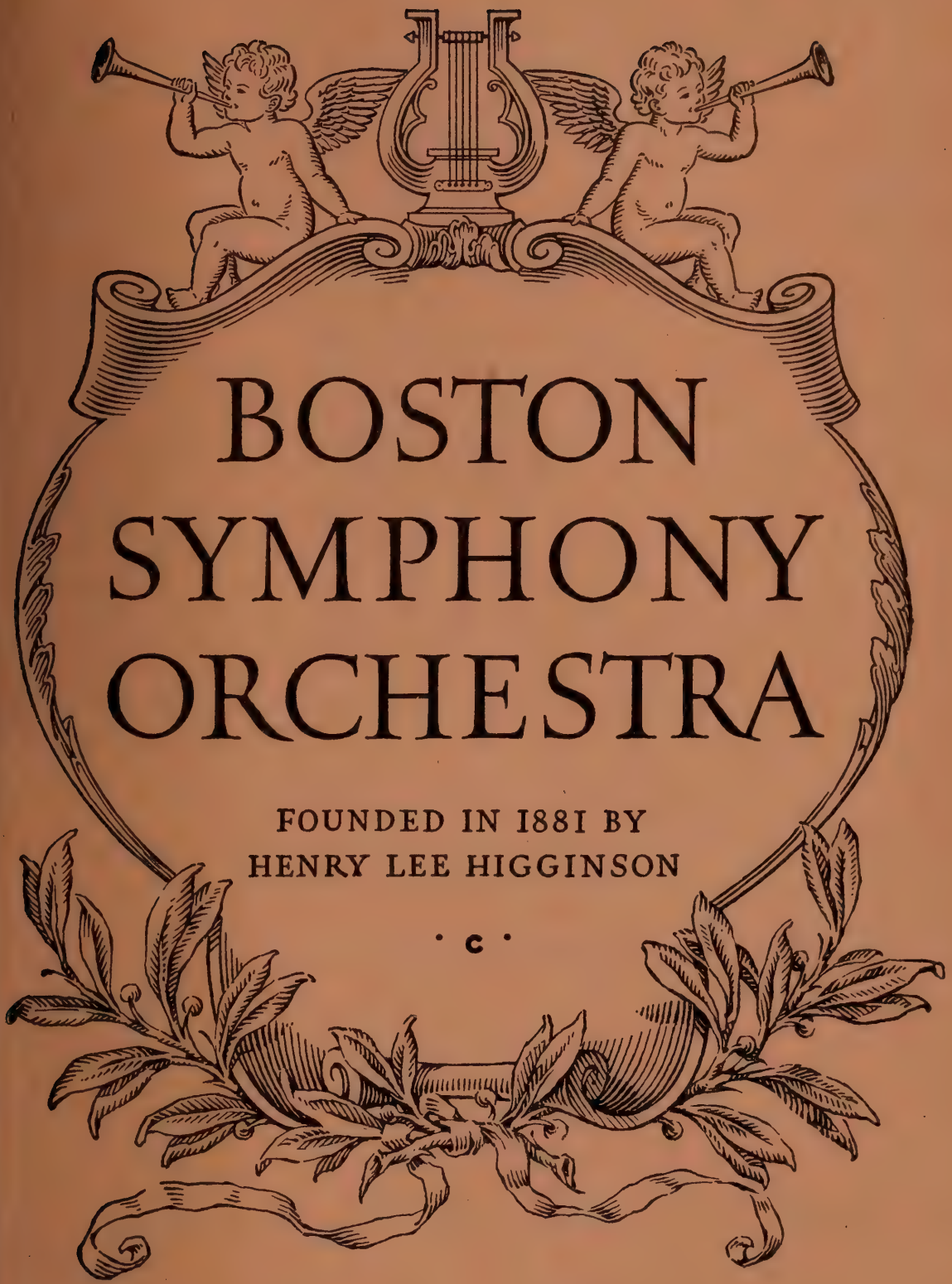
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with historical and descriptive notes by

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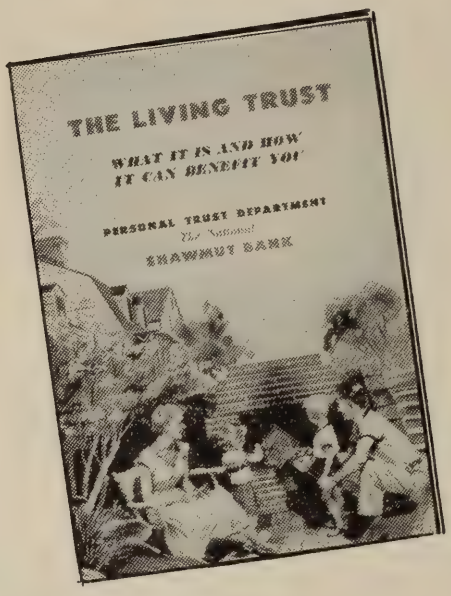
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Pierre Monteux
A Message from Moscow
Open Rehearsal
Charles Munch to Conduct in Israel

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The exhibition of paintings submitted by Boston Symphony subscribers, Friends and members of the Orchestra, is on view in the Gallery this week and next.

• •

PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he retired in 1952. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Dr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953, and the European tour of 1956. He has conducted notable performances as guest of the Metropolitan Opera Company.

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A MESSAGE FROM MOSCOW

The following letter, lately received, is here translated from the Russian:

Greetings—
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A year has gone by since you appeared with the Boston Symphony Orchestra in Moscow in our Great Hall of the Conservatory.

Your concerts had an enormous creative success and gave us—musicians and listeners—the utmost esthetic enjoyment.

We still remember your marvelous skill as conductor as well as the superb performances of the Orchestra.

These concerts affirm and sustain the significance of the mutual cultural exchange and the importance of art in bringing our peoples toward a common understanding.

In our magazine, "Music of the Soviets," the third issue of 1957, excerpts from your book "I Am a Conductor" have been printed. Many of your thoughts have stirred interest and appreciation among our musicians.

May we ask you to send us a copy of your book for which we shall be very grateful. We have another great hope—that we may meet you in the near future at our concerts with our orchestra.

Please extend our greetings to the artists of your Orchestra. We send our best wishes to you and your colleagues for health, happiness, and success.

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OPEN REHEARSAL

The third of the regular series of Open Rehearsals by this Orchestra in Symphony Hall will be given on Wednesday evening, January 8, at 7:30.

(Continued on page 43)

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Third Program

SUNDAY AFTERNOON, JANUARY 5, *at* 3:00 *o'clock*

PIERRE MONTEUX, *Guest Conductor*

PROKOFIEFF . . . . . "Classical" Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

STRAVINSKY . . . . . "Petrouchka," A Burlesque in Four Scenes

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TCHAIKOVSKY . . . . . Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto; Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

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"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

The first performance of the *"Symphonie Classique"* was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

WRITTEN in 1916–17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the *"Symphonie Classique"* as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.



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Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise – so much so that the four movements occupy no more than eleven minutes – about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. *The Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo,* a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

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In the spring of 1918, Prokofieff took an unusual step for a citizen of Soviet Russia. He obtained a passport from the People's Commissar and made his way to the United States. He was then twenty-seven, a celebrity of a sort in Petrograd and Moscow, a subject for musical disputation there, if by no means for general acceptance. In the Western world he was quite unknown, as was all current music in Russia, excepting what Diaghileff had brought to Paris, and this consisted principally of music by a real emigré, Stravinsky, whom he had drawn into his orbit, and who would never return to his home land. Prokofieff had penetrated to the powerful presence of the impresario, and at his order composed the ballet *Ala and Lolli,* in which Diaghileff sought to draw upon primitive, barbaric Russia as had Stravinsky in *Le Sacre du Printemps. Ala and Lolli* offered another sort of barbarism. Diaghileff, lukewarm, had failed to produce it, and Prokofieff had made his way back to Russia unheard. He had then turned *Ala and Lolli* into an orchestral suite, the *Scythian Suite,* which fresh, stimulating and highly colorful venture into the orchestral field made a sensation in Russia.

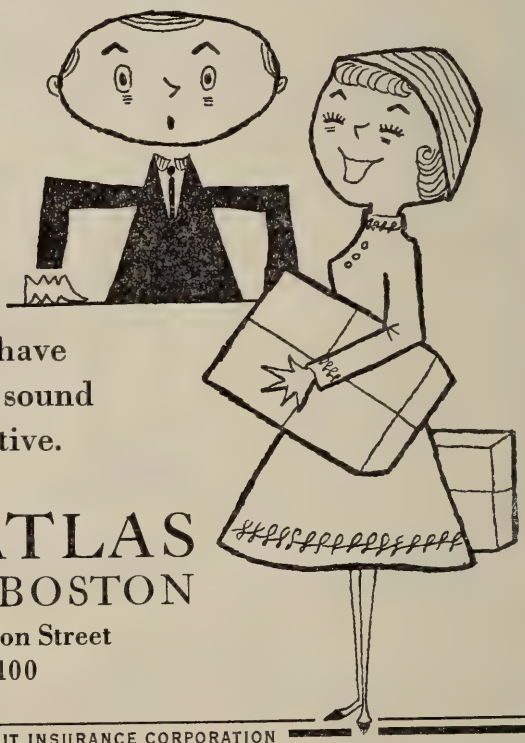
In 1918, when Prokofieff first entered America, he was as complete a stranger to us as we were unknown to him. His own country, since the October Revolution, had been quite shut off from the rest of the world. His ambition may have been to build a new fame in unknown

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territory. Nestyev puts down his motive as "the thirst for new impressions, the desire to breathe the fresh, invigorating air of seas and oceans, a persistent and confident striving for world renown."

He made his way laboriously across Siberia, where he was delayed by military skirmishes, to Japan where he lingered for two months, and thence to San Francisco and New York. Having left Russia in May, he arrived in September. He carried with him, according to Nestyev, "the scores of the *Scythian Suite,* the First Piano Concerto, the *Classical* Symphony, and several piano pieces"; also sketches for an opera on Gozzi's *The Love for Three Oranges.* He must have felt fortified in his quest by the comforting awareness of his first-rate ability as a pianist.

In Manhattan, "penniless and friendless," he may well have been appalled at the problem of winning attention. He managed to give a piano recital on November 20, 1918, and on December 10 Modeste Altschuler with his Russian Symphony Orchestra asked the composer to play in his First Concerto, and introduced the *Classical* Symphony. Both occasions brought from the critics remarks typical of that epoch, when music was so tied up with extraneous circumstances connected with its title or its composer, that the musical point was quite missed.



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"Russian chaos in music," "Godless Russia," "Bolshevism in art," "a carnival of cacophony," were remarks waggishly showered upon the strange visitor, as if the adventurous spirit of this artist exclusively absorbed in his art had been prompted by a political ideology. James Huneker, who was sometimes more absorbed in turning a clever phrase than in lending a conscientious ear, called him a "Cossack Chopin," a "musical agitator."

These phrases did not ring out as the clash of weapons in a lusty battle over the rights and wrongs of new music, nor provoke sharp retorts, as had been the case in Petrograd and would be the case in Paris. It must be admitted that public opinion in this country had not yet reached the point of militant factions over such problems.

Prokofieff received better attention in Chicago, probably because the *Scythian Suite,* which achieved a performance under Frederick Stock, is a work too arresting to dismiss offhand. Nevertheless, the critics fell into the same hazy state of misapplication. The *Scythian Suite* was "Bolshevist"; "The red flag of anarchy waved tempestuously yesterday over Orchestra Hall." Prokofieff was a curious exotic to be glanced at with a smile and quickly forgotten. He gave a few piano recitals, but they were little noticed. The Chicago Opera Company

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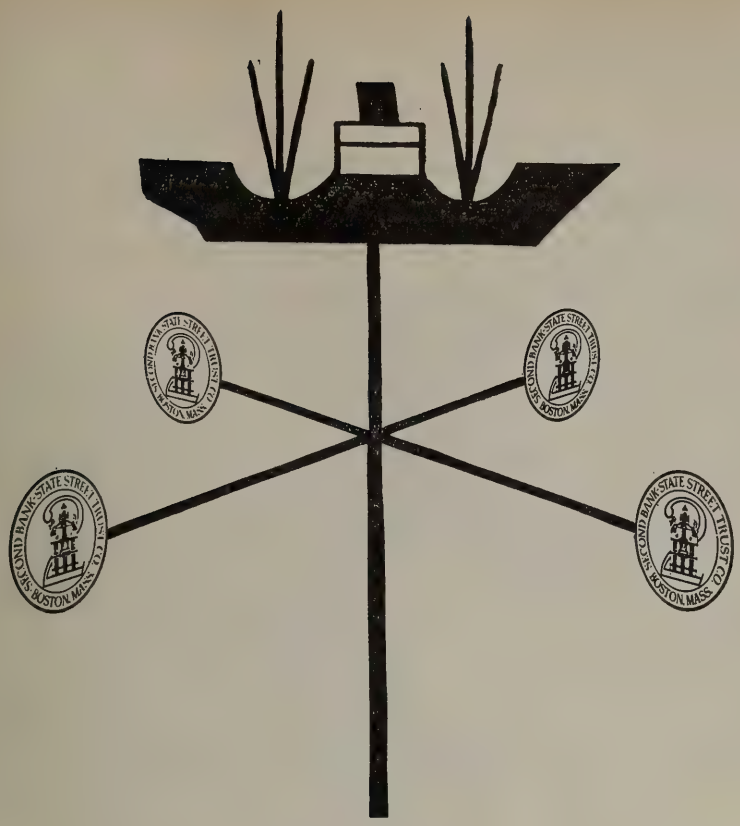
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became interested in his opera project *The Love for Three Oranges,* but the opera was not to achieve a production until 1921. Prokofieff departed, discouraged and unnoticed, for Europe. He returned in 1920 and made a recital tour of California without causing any particular stir in that state. A third visit, in 1921, brought performances of *The Love for Three Oranges* and the new Third Piano Concerto in Chicago; but the Opera, which was produced under the insistence of Mary Garden, and was carried to New York, was not well received there. One wonders whether Prokofieff showed his *Classical* Symphony to any conductors besides Altschuler. This, or his vocal suite, *The Ugly Duckling,* a precursor of *Peter and the Wolf,* might well have wooed audiences to a due acclamation and awakened critics to a realization that he was something else than a "wild Bolshevik."

He dwelt in Western Europe until 1932, and, thanks to the ballets *Chout, Le Pas d'acier,* and *L'Enfant prodigue,* produced by Diaghileff, the first four symphonies, the opera *The Gambler,* the choral *Sept, ils sont sept,* five piano sonatas, and several small works, his considerable stature was more fully recognized. Meanwhile, Serge Koussevitzky

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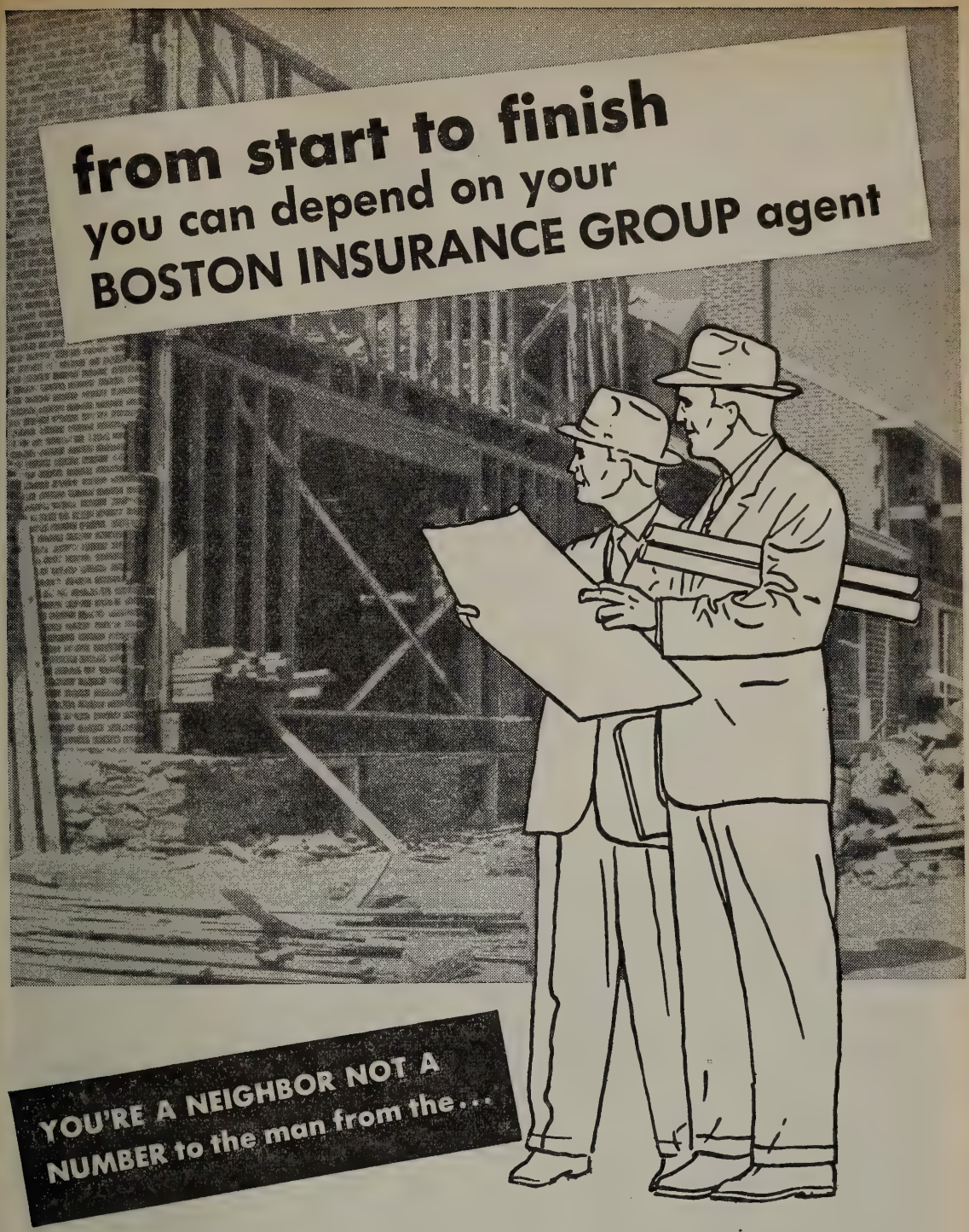
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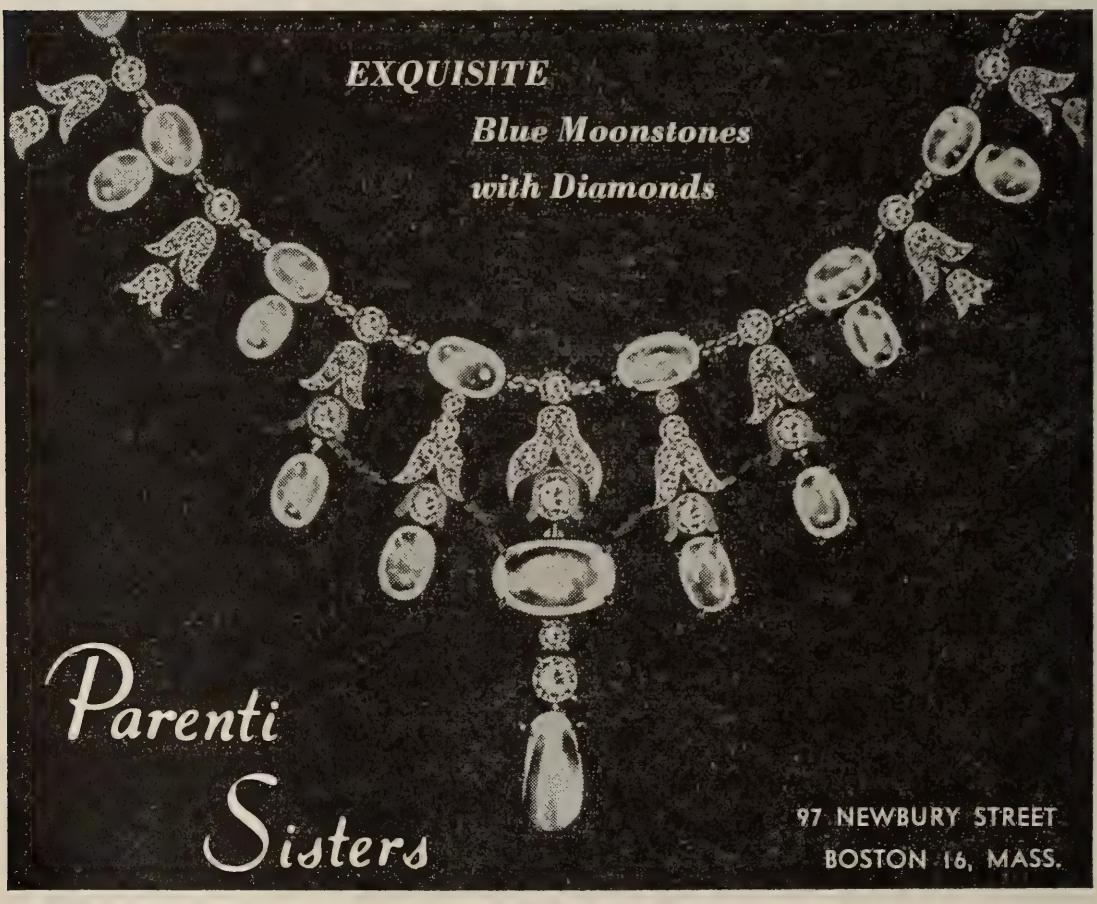
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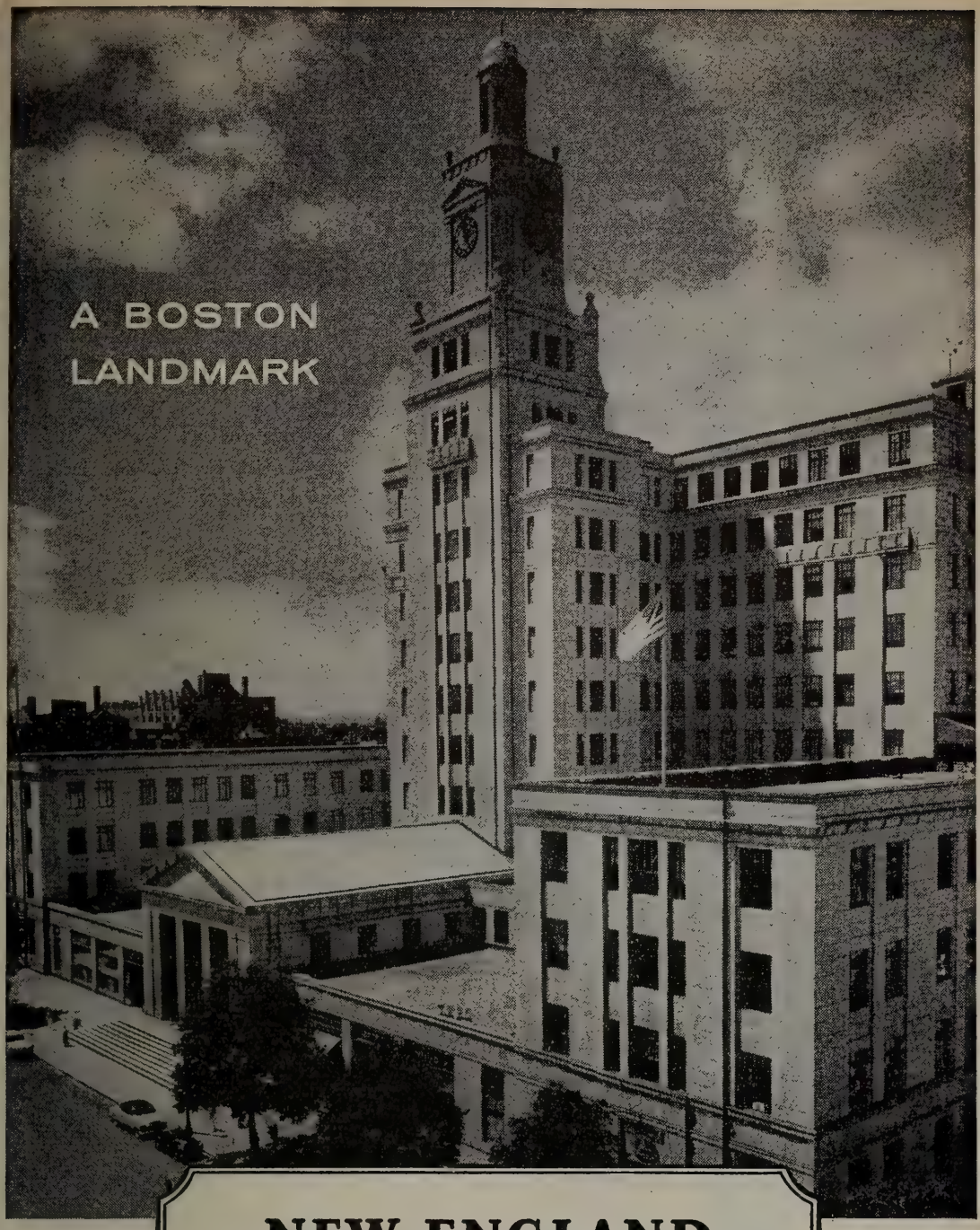
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had been his consistent champion. He had been among the first to introduce his music in Russia, and likewise became his publisher. He had brought out each of his orchestral works in Paris, as they appeared. It was in his third program in Boston that Koussevitzky began to make known to us the music of Prokofieff with the *Scythian Suite.* He continued to conduct Prokofieff's works throughout his Boston career, repeating the best of them, and carrying them to other cities. The last country to become aware of Prokofieff thus became second to none in admiration of his importance and the enjoyment of his music.

This Orchestra soon became and continued to be the principal one to introduce the music of Prokofieff in this part of the world. Sixty-one performances of twenty-two different works are listed in the programs through the years. Of these the following had their first performance in the United States: the two Violin Concertos; suite from *The Love for Three Oranges;* suite from *Le pas d'acier;* the Second and Fifth Piano Concertos; the Fourth and Fifth Symphonies; suite from *The Gambler;* suite from *Lieutenant Kijé;* the second suite from *Romeo and Juliet; Peter and the Wolf;* the 'Cello Concerto. Most of these works were likewise introduced in New York City by Serge Koussevitzky.

The list of his works, as performed at the Boston Symphony Orchestra concerts, follows:





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1922	(Mar. 3)	"Song Without Words" (Nina Koshetz)
1924	(Oct. 24)	"Scythian Suite"
1925	(Apr. 24)	Violin Concerto No. 1 (Richard Burgin) (First performance in the United States)
1926	(Jan. 29)	Piano Concerto No. 3 (Serge Prokofieff)
	(Apr. 23)	"Sept, ils sont sept" (Repeated in the same program)
	(Oct. 8)	Suite from "Chout"
	(Nov. 12)	Suite from "The Love for Three Oranges" (First performance in the United States)
1927	(Jan. 28)	Classical Symphony
	(Mar. 4)	"Sept, ils sont sept"
	(Apr. 1)	Classical Symphony
	(Oct. 21)	Suite from "Le Pas d'Acier" (First performance in the United States)
1928	(Mar. 2)	Scythian Suite
	(Oct. 26)	Classical Symphony
	(Dec. 14)	Violin Concerto No. 1 (Lea Luboshutz)
1930	(Jan. 31)	Piano Concerto No. 2 (Serge Prokofieff) (First performance in the United States) Scythian Suite
	(Nov. 14)	Symphony No. 4 (Composed for the 50th Anniversary of the Boston Symphony Orchestra; First Performance)
1932	(Feb. 12)	Classical Symphony
	(Nov. 4)	Suite, "The Gambler" (First performance in the United States)

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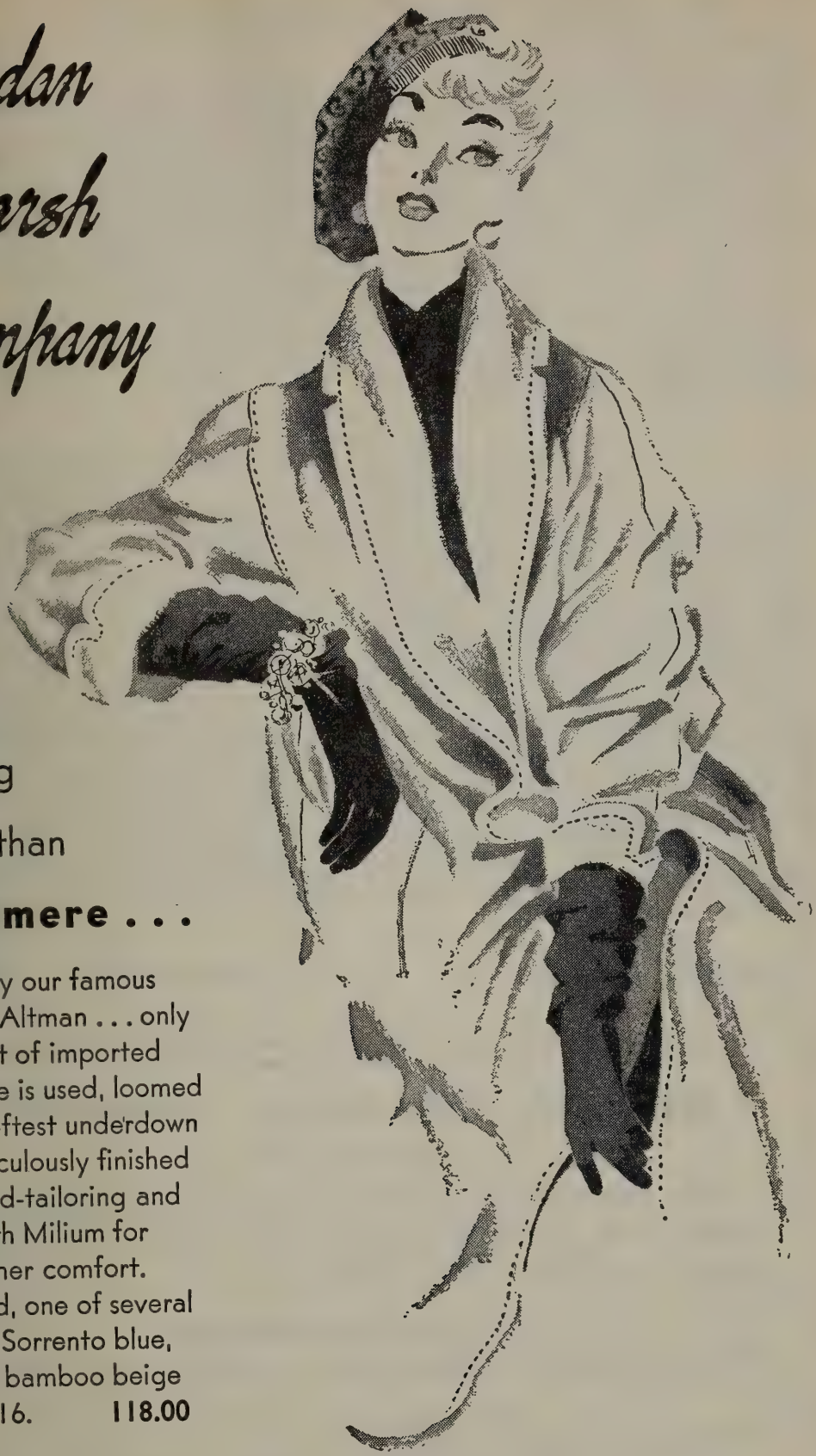
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	(Dec. 30)	Piano Concerto No. 5 (Serge Prokofieff) (First performance in the United States)
1934	(Apr. 13)	"Sept, ils sont sept"
1935	(Jan. 25)	Suite, "Chout"
	(Nov. 8)	Violin Concerto No. 1 (Joseph Szigeti)
1936	(Jan. 3)	Classical Symphony
1937	(Feb. 5)	Scythian Suite Suite, "The Love for Three Oranges" Piano Concerto No. 3 (Serge Prokofieff)
	(Oct. 15)	"Russian Overture" Classical Symphony Suite, "Lieutenant Kijé" (First performance in the United States)
	(Dec. 17)	Violin Concerto No. 2 (Jascha Heifetz) (First performance in the United States)
1938	(Mar. 25)	(Concert conducted by the composer) Suite, "Chout" Piano Concerto No. 1 (Serge Prokofieff) Suite No. 2, "Romeo and Juliet" (First performance in the United States) "Peter and the Wolf" (First performance in the United States)
1940	(Feb. 9)	Violin Concerto No. 2 (Jascha Heifetz)
	(Mar. 8)	Cello Concerto (Gregor Piatigorsky) (First performance in the United States)
1941	(Oct. 10)	Suite No. 2, "Romeo and Juliet"
1942	(Mar. 6)	Scythian Suite
	(Mar. 27)	Classical Symphony

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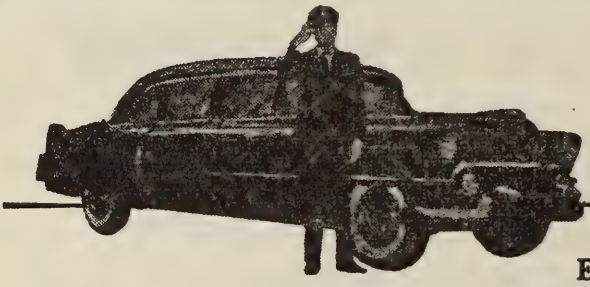
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	(Nov. 27)	Suite, "Lieutenant Kijé"
	(Dec. 24)	Classical Symphony
1943	(Feb. 26)	Piano Concerto No. 3 (Alexander Borovsky)
1945	(Oct. 26)	Suite No. 2, "Romeo and Juliet"
	(Nov. 9)	Symphony No. 5 (First performance in the United States)
	(Dec. 14)	Symphony No. 5
1946	(Nov. 1)	Suite, "Chout"
1948	(Jan. 9)	Violin Concerto No. 1 (Isaac Stern)
	(Mar. 5)	Scythian Suite
	(Apr. 30)	Suite No. 2, "Romeo and Juliet"
	(Nov. 5)	Symphony No. 5
1949	(Apr. 1)	Violin Concerto No. 2 (Jascha Heifetz)
1951	(Feb. 9)	Symphony No. 6
1952	(Apr. 4)	Suite, "Chout"
1953	(Mar. 20)	Piano Concerto No. 3 (William Kapell)
	(Mar. 27)	Classical Symphony
	(Nov. 27)	Symphony No. 7
	(Nov. 27)	Scherzo and March, "The Love for Three Oranges"
1955	(Apr. 1)	Piano Concerto No. 3 (Gary Graffman)
1956	(Apr. 6)	Symphony No. 5
	(Apr. 13)	Violin Concerto No. 2 (Zino Francescatti)
1957	(Feb. 1)	Piano Concerto No. 2 (Henriot)

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"PETROUCHKA," A BURLESQUE IN FOUR SCENES

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, June 17, 1882

The ballet *"Petrouchka: Scènes burlesques en 4 Tableaux,"* scenario by Igor Stravinsky and Alexandre Benois, was first produced at the Châtelet, in Paris, June 13, 1911, by the Ballet Russe of Serge de Diaghilev.

The first performance of the suite at the concerts of this orchestra was given November 26, 1920, under the direction of Pierre Monteux. The composer conducted Scenes I and IV (in a reduced instrumentation) February 22, 1946. The most recent performance of the suite was on January 28, 1955, when Mr. Monteux conducted. The complete ballet score, as now presented, was conducted by Leonard Bernstein, January 23, 1948.

The following instruments are required in the ballet: 4 flutes and 2 piccolos, 4 oboes and English horn, 4 clarinets and bass clarinet, 4 bassoons and contrabassoon, 4 horns, 2 trumpets and 2 cornets-à-piston, 3 trombones and tuba, timpani, snare drum, tambour de Provence, bass drum, cymbals, tambourine, triangle, glockenspiel, xylophone, tam-tam, celesta, pianoforte, 2 harps and strings. The score is dedicated to Alexandre Benois, and was published in 1912.

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Portions of this ballet, such as the third scene (the domain of the puppet Moor), and the final tragedy of Petrouchka at the very end, are usually omitted in concert performances. The present performance will include the entire score. As indicated in the full score, the scenes are as follows:

Scene I. *Fête populaire de la Semaine Grasse.*

Introduction. A group of drinkers pass dancing by — An old man on a platform engages the crowd — An organ grinder appears with a dancer — He begins to play — The dancer performs, marking the beat with a triangle — The organ grinder, while continuing to turn his handle, plays a cornet — At the opposite side of the stage a music box begins and another dancer performs — They cease — The old man resumes — A merrymaking crowd passes — Two drummers draw attention to the little theatre — The old showman appears before it and plays his flute — The curtain of the little theatre is drawn and the crowd perceives three puppets: Petrouchka, a Moor, and a Ballerina — The showman's flute gives them life — Russian Dance — All three begin to dance, to the astonishment of the public.

Scene II. *"Chez Petrouchka."* The door of Petrouchka's room opens suddenly; a foot kicks him on stage; Petrouchka falls and the door slams — Maledictions of Petrouchka — The Ballerina enters — Despair of Petrouchka.

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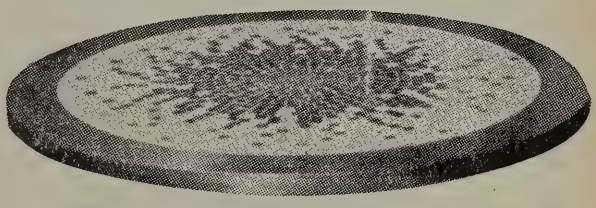
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SCENE III. *"Chez le Maure."* The Moor dances — Dance of the Ballerina (Cornet in her hand) — Waltz (the Ballerina and the Moor) — The Moor and the Ballerina listen — Petrouchka appears — Quarrel of the Moor and Petrouchka; the Ballerina disappears — The Moor pushes Petrouchka out.

SCENE IV. *Fête populaire de la Semaine Grasse (vers le soir).*

Nurses' Dance — Enter a peasant with a bear — The crowd separates — The peasant plays the chalumeau and the bear walks on his hind legs — There appears a rakish holiday merchant with two gypsies — He tosses bank notes among the crowd — The gypsies dance while he plays the accordion — Dance of the coachmen and grooms — The nurses dance with the coachmen and grooms — The masqueraders — A masker dressed as a devil incites the crowd to fool with him — Altercation of maskers dressed as goat and pig — The crowd joins the maskers — The dance is interrupted — Petrouchka comes out from the booth pursued by the Moor while the Ballerina tries to hold him back — The Moor strikes him with his sword and Petrouchka falls, his head broken — He moans and dies — The crowd surrounds him — The policeman is sent for to find the Charlatan — The Charlatan arrives and lifts the body of Petrouchka, shaking him — Alone on the stage the Charlatan drags the body towards the booth — Above the booth the shade of Petrouchka appears, threatening, and makes a long nose at the Charlatan — The Charlatan drops the puppet in terror and goes out quickly, glancing behind him.

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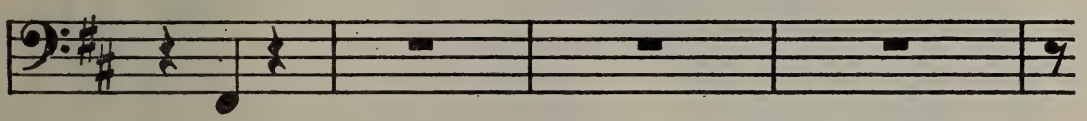
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item: WHERE TO BUY RCA-VICTOR RECORDS

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Stravinsky in 1911, still a recent "find" of Diaghilev, having brought upon himself the world's attention by the production in the previous spring of his *'L'Oiseau de Feu,"* soon became absorbed in thoughts of a primitive ballet in which a young girl would dance herself to death as a sacrificial pagan rite. Diaghilev was delighted with the idea, and visited the young composer at Clarens on Lake Geneva to see how *"Le Sacre du Printemps"* was progressing. Instead, he found Stravinsky deep in a new idea, a *Konzertstück* for Piano and Orchestra, in which the solo part would suggest "a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." The orchestra would retaliate with "menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

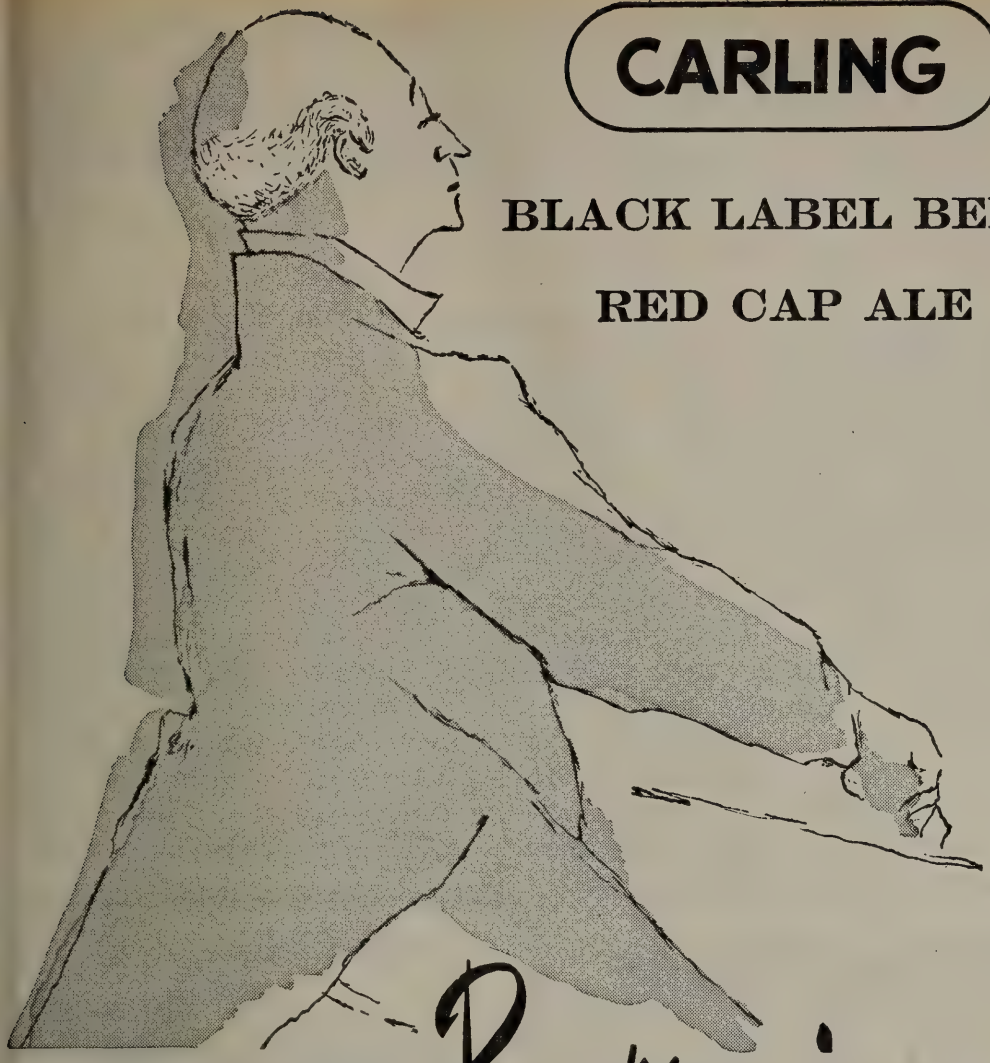
In these words, Stravinsky describes in his autobiography the inception of what was to be his second ballet, pushing all thoughts of *"Le Sacre du Printemps"* for the time being into the background. "Having finished this bizarre piece, I struggled for hours while walking beside Lake Geneva to find a title which would express in a word the character of my music and, consequently, the personality of this creature." These were the musical plans which Diaghilev found Stravinsky working upon. "He was much astonished when, instead of sketches of the *'Sacre,'* I played him the piece I had just composed and which later became the second scene of *'Petrouchka.'* He was so much pleased with it that he would not leave it alone and began



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persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and the plot in accordance with ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls — Petrouchka, his rival, and the dancer — and their love tragedy, which ends with Petrouchka's death."

Mr. Edwin Evans gives the following description of the ballet:

"The action takes place at St. Petersburg in the Admiralty Square during Carnival week, about 1830. Amid the popular merry-making an old Showman of Oriental mien presents before the public of the fair three animated puppets: Petrouchka, the Ballerina, and the Moor, who perform a lively dance. The Showman's magic has imbued them with human feelings and emotions. Of the three, Petrouchka is the most nearly human, and therefore the most sensitive. He is conscious of his grotesque exterior and bitterly resentful of the showman's cruelty. He is romantically enamoured of the Ballerina, but she is only repelled by his uncouth appearance. Compared with Petrouchka the Moor is brutal and stupid, but he is sumptuously attired and therefore more attractive to the Ballerina, who captivates him. Petrouchka intrudes upon their love scene, but is ignominiously thrown out. Meanwhile, the fun of the fair, which has suffered no interruption, has reached its height. A roistering merchant, accom-

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panied by two gipsy girls, throws bank-notes to the crowd. There are dances of Coachmen and of Nursemaids. A performing bear traverses the scene with his trainer in attendance. Suddenly there is a commotion in the Showman's booth, from which Petrouchka emerges, fleeing for his life with the Moor in pursuit. He is overtaken and struck down, and he dies in the snow among the merry-makers who, mystified, call upon the police to fetch the Showman. He comes and easily convinces every one that Petrouchka is but a puppet, a thing of wood and saw-dust. The crowd disperses, but the Showman is terrified to see, above his booth, the ghost of Petrouchka, threatening him and jeering at his dupes.

"It will be observed that the Russian Petrouchka, for all his grotesque trappings, remains, like Pierrot, an essentially tragic figure — the more tragic that he is fated to endure his troubles without the solace of sympathy. The discomfiture of Petrouchka in his courting of the Ballerina does not differ essentially from that of the gentle, romantic-minded Pierrot at the hands of the realistic, worldly minded Columbine, who prefers the cynical Harlequin. In fact Petrouchka adds yet another chapter to the *Commedia dell' Arte,* that fertile and glorious tradition which the majority of Englishmen know only through its dregs, the seaside Pierrot, and the harlequinade that until recently followed the Christmas pantomime, though in recent years the pathos of Pierrot has been recaptured elsewhere by Charlie Chaplin."

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FIVE RUSSIAN FOLK SONGS IN STRAVINSKY'S "PETROUCHKA"

By FREDERICK W. STERNFELD

(In "Notes," for March, 1945, a publication of the Music Library Association, Mr. Sternfeld traces the origin of five themes in "Petrouchka" to folk sources and quotes them as they appear in various collections of popular songs. The results of his investigation are here quoted in part.)

THE frequent festivals at which the Russian moujik finds release from toil have retained to the present day an intimate blending of pagan and Christian rites. The songs that Stravinsky included in the melodic material of *Petrouchka* range from those sung at Eastertide to those that belong to Midsummer Night, while the ballet itself takes place at Carnival time, known in Russia as *Maslenitza* or Butterweek. Indeed, the juxtaposition of Butterweek, Easter and Midsummer Night may have its significance, for it implies a non-Christian glorification of the growth of new life. Though externally directed by the Church and its feast days, Russian peasant celebrations are fundamentally of a pagan nature, with an emphasis on the months of spring and early summer. The devoutly Christian Stravinsky himself

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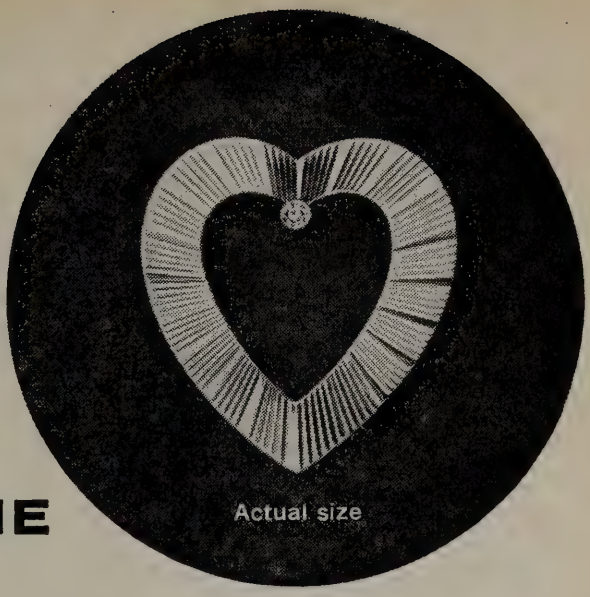
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offered an apotheosis of this in the *Sacre du Printemps,* which represents a pagan rite, sacred to a vernal god of pre-historic Russia. Only at Easter itself is the religious aspect of the festival at the core of the popular celebration.

The Easter song that occurs both in the First and Fourth pictures,* though not very widely known, is published in Rimsky-Korsakov's collection of one hundred Russian folk songs. It is called the *Song of the Volochebniki* (from the province of Smolensk) after the singing beggars who wander from village to village at Easter time, felicitating the householders and intoning again and again "For Jesus Christ is arisen." This traditional greeting on Easter Day given out whenever friends or neighbors meet, brings the response, "He is, indeed, risen," whereupon they embrace, kissing each other on both cheeks.

As the celebration of Butterweek reaches a climax in the First Picture, the lively Russian dance of the three puppets takes place. Throughout the first section of the dance can be heard anticipations of the St. John's Eve song† until at measure 359 the piano plays a complete version. St. John's Day, the 24th of June, celebrated through-

* Measures 14 and 23, pages 8 and 10 respectively; measure 367, page 49.
† Measures 311 to 358, pages 45–53.

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(Continued from page 4)

CHARLES MUNCH TO CONDUCT IN ISRAEL

Charles Munch left for Paris immediately following the tenth pair of Friday afternoon and Saturday evening concerts last week. He will spend the New Year's holiday with his family in Paris and, later in January, will accept an invitation of long standing to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa. Included on Dr. Munch's Israel programs will be "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.



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out Europe in all ages, is one of the most popular of the religious festivals and makes good the scriptural prophecy regarding John the Baptist, that "many shall rejoice at his birth." Its importance as a holiday is enhanced because it coincides with Midsummer Day and it has therefore inherited its customs and traditions from heathen times. Festivities begin on St. John's Eve with the lighting of bonfires around which the people dance with almost frantic merriment. This custom has its counterpart in the Johannisfeuer set ablaze in Germany at the time of the June solstice. The magic potions and superstitions of Shakespeare's gossamer tale, the mischievous doings and disturbances of *Johannisnacht* in *Die Meistersinger,* not to speak of Gogol's *Eve of St. John* and Mussorgsky's *Night on the Bare Mountain (St. John's Eve),* all acknowledge the generally licentious character of the holiday. Mothers are not expected to exert any control over their daughters, knowing it to be quite useless; indeed, it is the confessions of a maiden's joyous abandon that form the text of our tune.

The editors state that the song was taken down in 1886 in the village of Bashevskaia in the County of Totemsk. It has been found in no other collection, and thus there is reason to suppose that Istomin

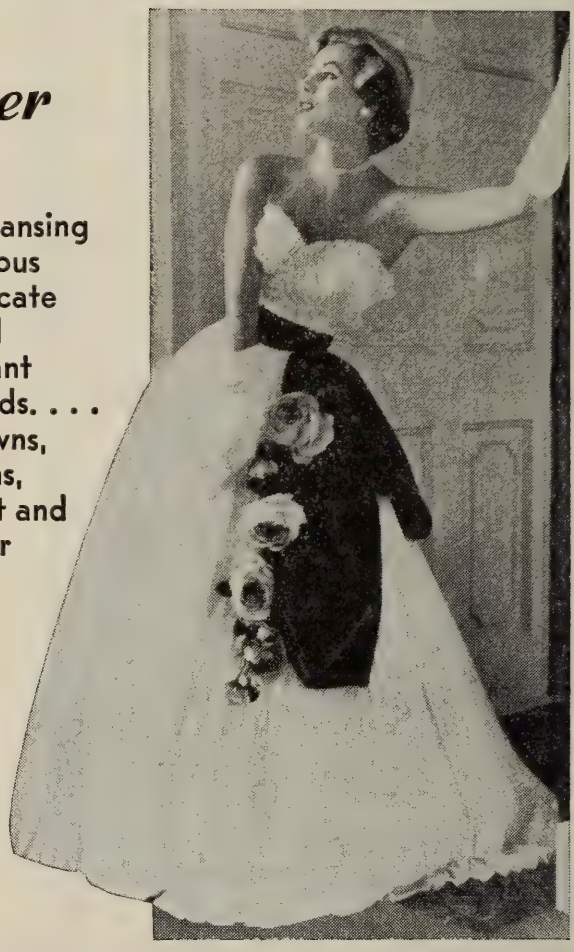
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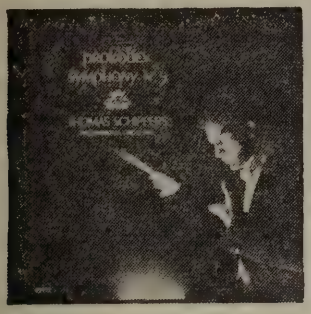
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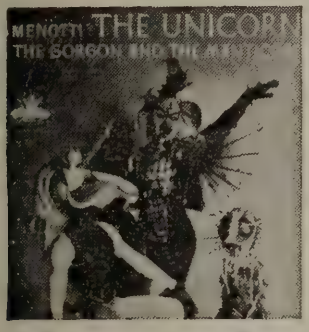
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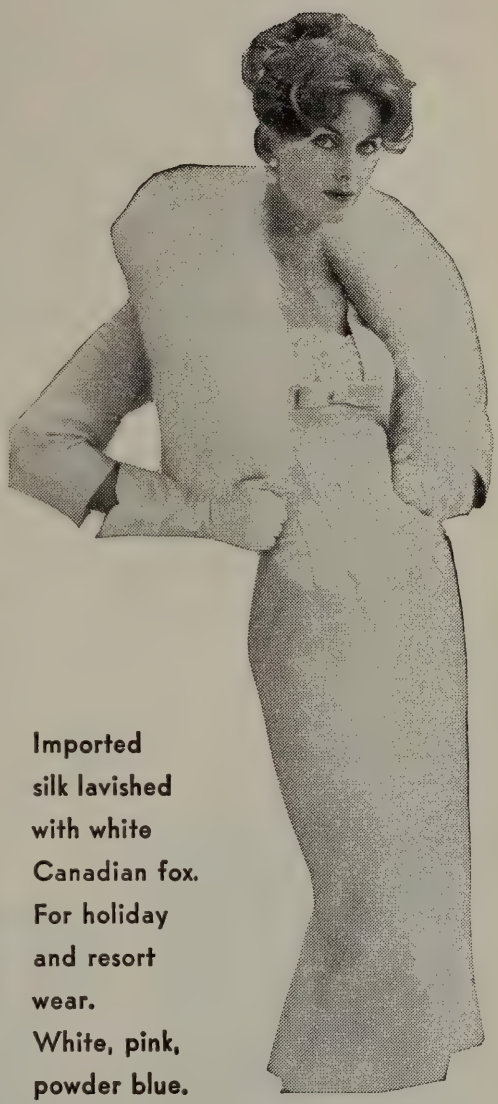
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and Diutsch were the first to publish it when their collection appeared in 1894. Its rarity is such that no Russian to whom it has been shown has recognized it, and in fact, previous commentators on the folk songs in *Petrouchka* seem not to have realized that this theme, seemingly so typical of Stravinsky, was actually a folk song. Perfect as the tune is for Stravinsky's purpose, its metrical difficulties and crudities possibly limited its diffusion.

Unlike this rare country song for St. John's Eve, the tune of the third is sung widely in Russia to two totally different sets of words. One of these, *Down the Petersky* or *Petersburg Road,* has even been made familiar to Western listeners through the singing and the early Victor recording by the great Russian baritone, Chaliapin. Melgunov prints this version of the song, together with five variant forms of the melody. Rimsky-Korsakov decried the Melgunov settings as barbarous, but modern folk song collectors would be more likely to praise them for their scientific approach.

Known to Russians as "Ia vechor moloda" and possibly more widely spread than the first, it is given in a standardized homophonic setting by both Rimsky-Korsakov and Tchaikovsky. Balakirev used the tune

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as early as 1858 in his orchestral piece, *Overture on Three Russian Themes.* The form of the melody used by Stravinsky to accompany the Dance of the Nursemaids in the Fourth Picture* comes closest to the version given by Rimsky-Korsakov.

The simple love song of a happy bride with which Stravinsky continues the music for the Nursemaids' Dance,* is referred to with fine dramatic effect by Tolstoy in *War and Peace.*†

The tune that accompanies the Dance of the Coachmen and Grooms in the Fourth Picture‡ *"O, snow now thaws,"* (Ulichnaia) is given the heading "Street Song (County of Tombosk)" by its editors. It is a twelve-bar theme which Stravinsky uses in its entirety, breaking it up between different parts of the score. This song is a variant of a more popular tune known as "Umorilas" or by its first line "Ia na gorkku shla." Melodically the song swings along in a stamping rhythm suited to a dance of stable hands. The text offers a lusty picture of lives compounded of fish chowder, noodle soup, and love — an atmosphere, moreover, quite characteristic of the whole group of folk songs on which Stravinsky drew so appositely for the vividest themes of *Petrouchka.*

---

* Measure 57, page 105.

* Measure 75, page 109.

† Tolstoy describes how a troop of soldiers on the march take up the song, and how it lifts the spirits of all.

‡ Measure 212, page 127.



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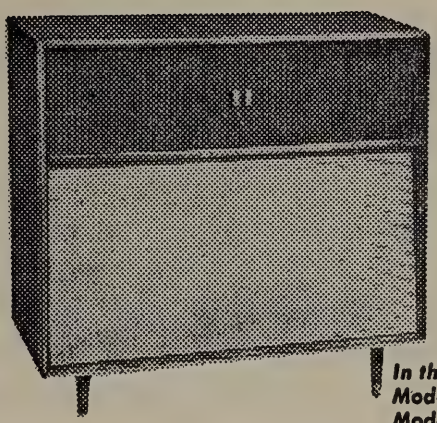
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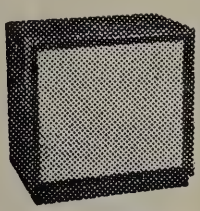


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The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the three, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out,

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the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel ot the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy – there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love

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(the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

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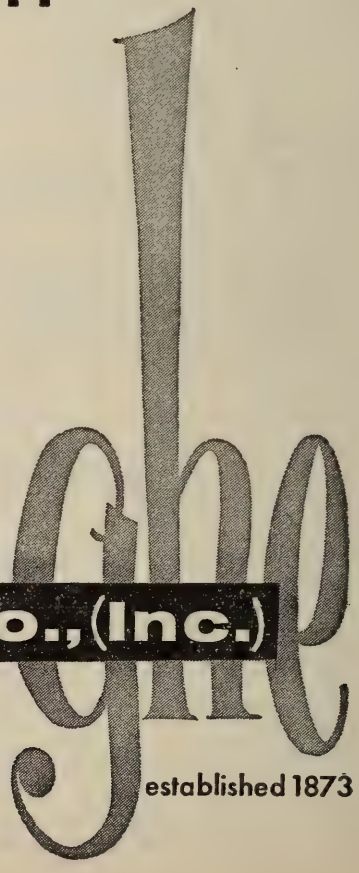
saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest

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moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

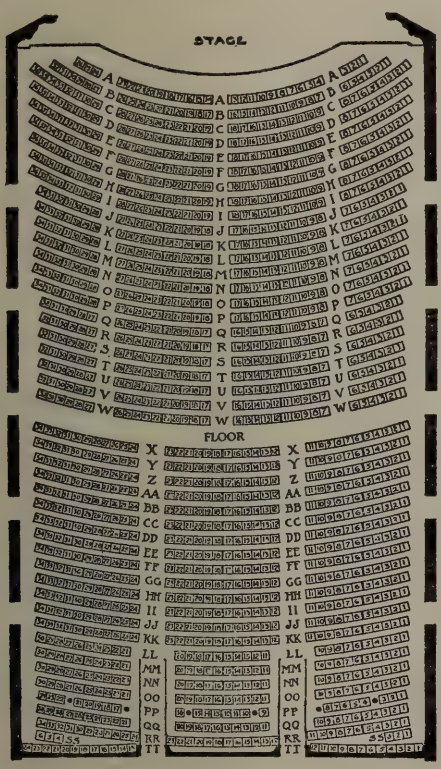
On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life

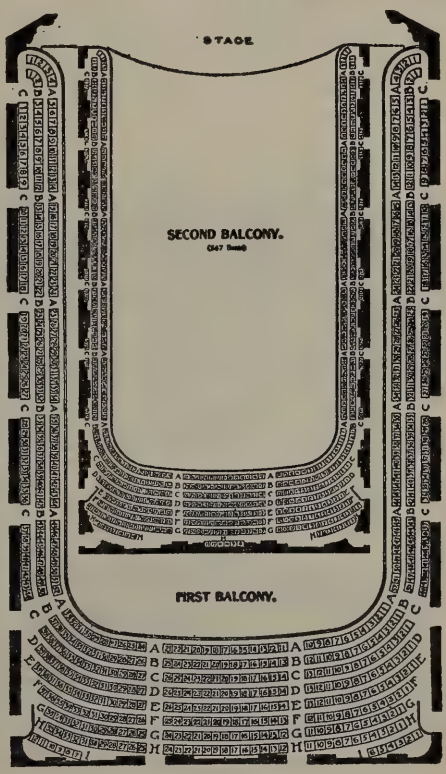
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when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, leads only to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores—and do these things at a distance, where personal complications could not enter. Madame Nadejda Filaretovna von Meck could do still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his symphony — "our symphony," he called it — without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I



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may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

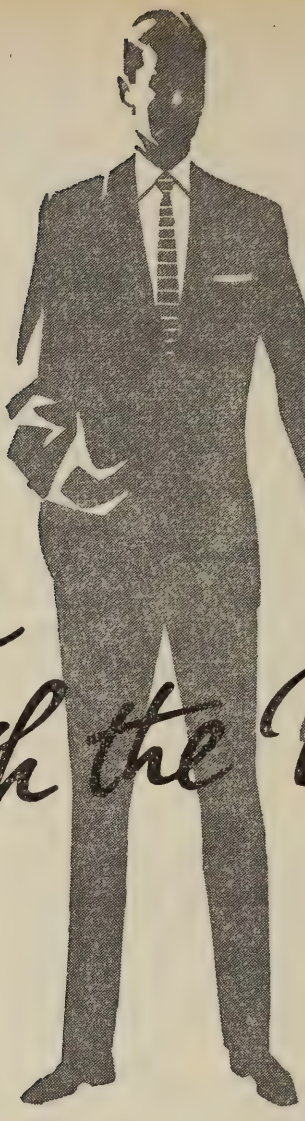
The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life and to be conscious that I may eventually perfect my art."

The question of the "programme" for this symphony is openly discussed by its composer in letters at this time. To Taneiëv, who had

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protested against the programme implications in the work, Tchaikovsky answered (March 27, 1878), defending it:

"With all that you say as to my Symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course, my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony, which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides, I must tell you that in my simplicity I imagined the plan of my Symphony to be so obvious that everyone would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work, I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony; I have not copied his musical con-

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tents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my Symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven — on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life."

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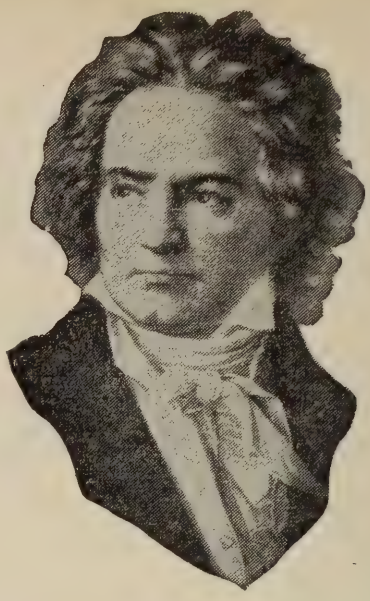
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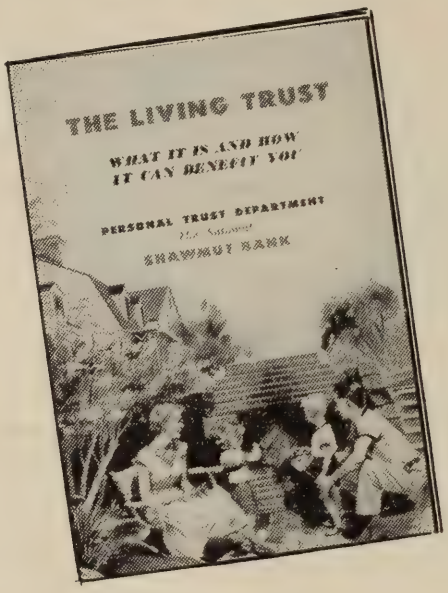
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MARCEL MULE

Marcel Mule was born in Aube (Orne) in 1901, studied both piano and violin, but in addition he learned to play the saxophone under the instruction of his father, himself a virtuoso. In 1923 he was admitted to the Band of the *Garde Républicaine* as saxophonist. In 1929 he founded, together with colleagues of that organization, the *Quatuor de Saxophones de la Garde* which later became the Saxophone Quartet of Paris. In 1936 he left the Band to devote himself entirely to concerts. He has appeared as soloist and toured with this group in various countries in Europe. In 1942 a class in saxophone was established at the Conservatoire under his direction. His present visit to this country is his first.

• •

REPORTS FROM ISRAEL

Charles Munch conducted the Israel Philharmonic Orchestra as guest on January 15th. Reviews from *Haaretz* (in translation) and from the *Jerusalem Post* are here reprinted.

With the appearance of the music director and conductor of the Boston Symphony Orchestra, Charles Munch, the I.P.O.'s season reached one of its highest peaks. The programme chosen as well as the musical personality of one of the world's outstanding conductors made this concert a musical cultural event of the highest order.

If only for one year we could have the privilege of having such a great musician as M. Munch as the permanent conductor of the Israel Philharmonic! In only three rehearsals he brought about a revolutionary change in the playing of our orchestra and still more could be awaited from him if he could work with the musicians for a continuous period. . . .

My personal preference of the evening were the Three Nocturnes by Debussy

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(With apologies to all poets)

and the work of Samuel Barber. Here M. Munch revealed himself in his full genius in the presentation of shades of colour and of charm. The Debussy breathed the very atmosphere of M. Munch's homeland and there is no wonder that the audience was completely enchanted. To the conductor of the choir, Gari Bertini, we must also give praise for his training of the chorus so that we were able to hear "Sirens" in beautiful sounds that do not too often emanate from the songs heard in Israel.

The work of Barber, a young American composer, is a very strong composition both from the æsthetic and technical point of view. This is modern American music of the best type and the composer succeeds in giving a sound picture of expressive power in a musical language that can be understood by the music lover as well as the music connoisseur while the mythological legend is wonderfully well woven into the musical spirit of modern man.

We acclaim M. Munch for his choice of a serious programme by which he showed that he pays honour to the musical public of Israel and his success was tremendous.—*Haaretz.*

The wonderful thing about Dr. Munch's conducting is that although

(Continued on page 43)



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Petit Poucet (Hop o' My Thumb)
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(Laideronette, Empress of the Pagodas)
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"MA MÈRE L'OYE," 5 PIÈCES ENFANTINES
("Mother Goose," Five Children's Pieces)

By Maurice Ravel

Born at Ciboure, Basses-Pyrênées, March 7, 1875; died in Paris, December 28, 1937

The orchestration follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons and contra-bassoon, 2 horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier),* xylophone, celesta, harp, and strings.

First composed as a suite for piano duet in 1908, *Ma Mère l'Oye* was orchestrated by Ravel as a ballet and so performed. The orchestral suite drawn from this ballet and consisting of five numbers, was performed in Paris, January 21, 1912, and introduced to this country by the New York Symphony Society, Walter Damrosch conductor, in Aeolian Hall, New York, November 8, 1912. The suite was first performed at the Boston Symphony concerts December 26, 1913 (Dr. Karl Muck conductor).

The French conception of "Mother Goose," as this Suite attests, has nothing in common with Anglo-Saxon associations with childhood jingles. Ravel's direct and acknowledged source is Charles Perrault, who published his *Contes de Ma Mère l'Oye* in 1697 under



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the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother the Goose" are eighteen in number, most of them of still earlier origin, found in many lands, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss-in-Boots," etc.

The English (or American) Mother Goose, associated not with prose fairy tales but with rhymes only, has been identified by various dictionaries and other authorities as Elizabeth Goose of Boston, Massachusetts. Mrs. Goose (née Foster) was born in 1665, and at 27 married Isaac Goose (Vergoose or Vertigoose). Since she married into a family of ten children and subsequently added six of her own, it can be imagined that traditional jingles were constantly heard as children and grandchildren were dandled, pacified, or taught their alphabet in rhyme in the Goose household. Mrs. Goose's daughter Elizabeth married Thomas Fleet, who had a printing house on Pudding Lane, and, it is claimed, published a collection in 1719 entitled "Songs for the Nursery, or Mother Goose's Melodies for Children." If this is true, the name of Mother Goose as attached to the traditional jingles is of American origin. (Pudding Lane is to be found in the records of colonial Boston where, in 1766, it was broadened and renamed Devonshire Street.) The Oxford Dictionary of Nursery Rhymes, edited by Iona and Peter Opie (Oxford University Press, London, 1951),



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challenges this claim on the grounds that no copy of the book is to be found. "The earliest notice of an English edition," according to this dictionary, "despite a much credited claim to the contrary, is of that issued by J. Pote of Charing Cross, 31 March, 1729, 'translated by Mr. Samber.' It is very possible that this is the earliest known use in the English language of the term 'Mother Goose.'" From the second half of the eighteenth century, "Mother Goose" collections have appeared in great numbers, repeating with many variants game and counting-out songs, lullabies, ballads and various bits of doggerel, mostly of English origin, some of which can be traced as far back as Elizabethan days.

• •

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimi and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Independante*, at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Durany, aged ten — one may assume, in proper pigtails and pinafores.

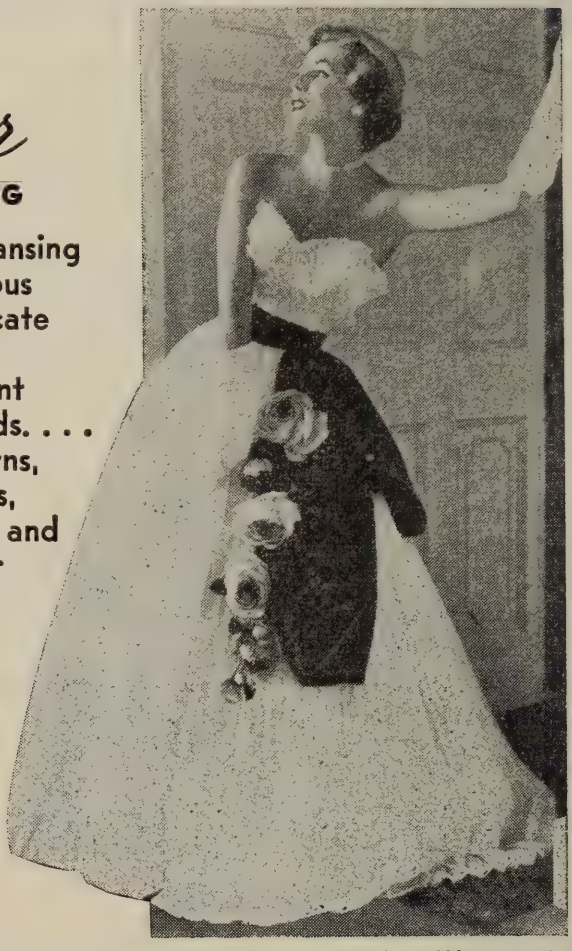
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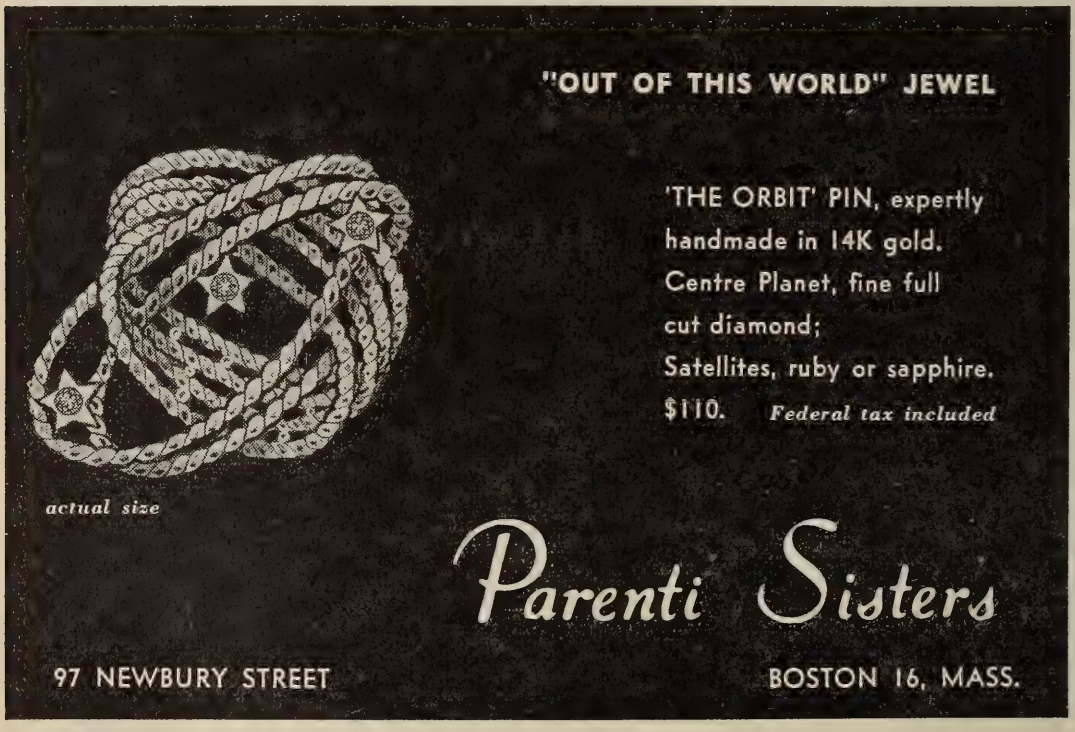
The following description of the Suite was written by Philip Hale:

Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

"Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb; the birds had come and eaten everything up."

"Laideronnette, Empress of the Pagodas." The French give the name *"pagode"* to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A *"laideron"* is an ugly young girl or young woman. There is this quotation from *"Serpentin Vert"* by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also

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fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The *pagodes* and *pagodines* began to sing and play on instruments; some had the oboes made of walnut shells; some had violas made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, — the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

"The Conversations of Beauty and the Beast." [The beast's part in the dialogue is given to the contra-bassoon.] Quotations from Mme. Leprince de Beaumont are given:

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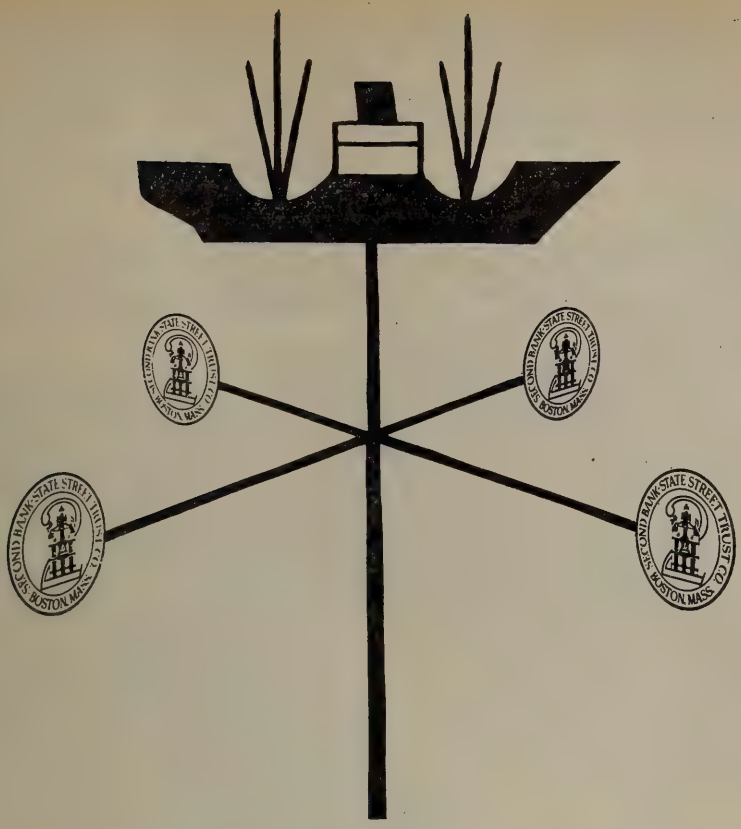
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"Yes, I have, indeed, a kind heart; but I am a monster."

"There are many men more monstrous than you."

"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

"Beauty, will you be my wife?"

"No, Beast!"

"I die content since I have the pleasure of seeing you again."

"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

"The Fairy Garden," Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

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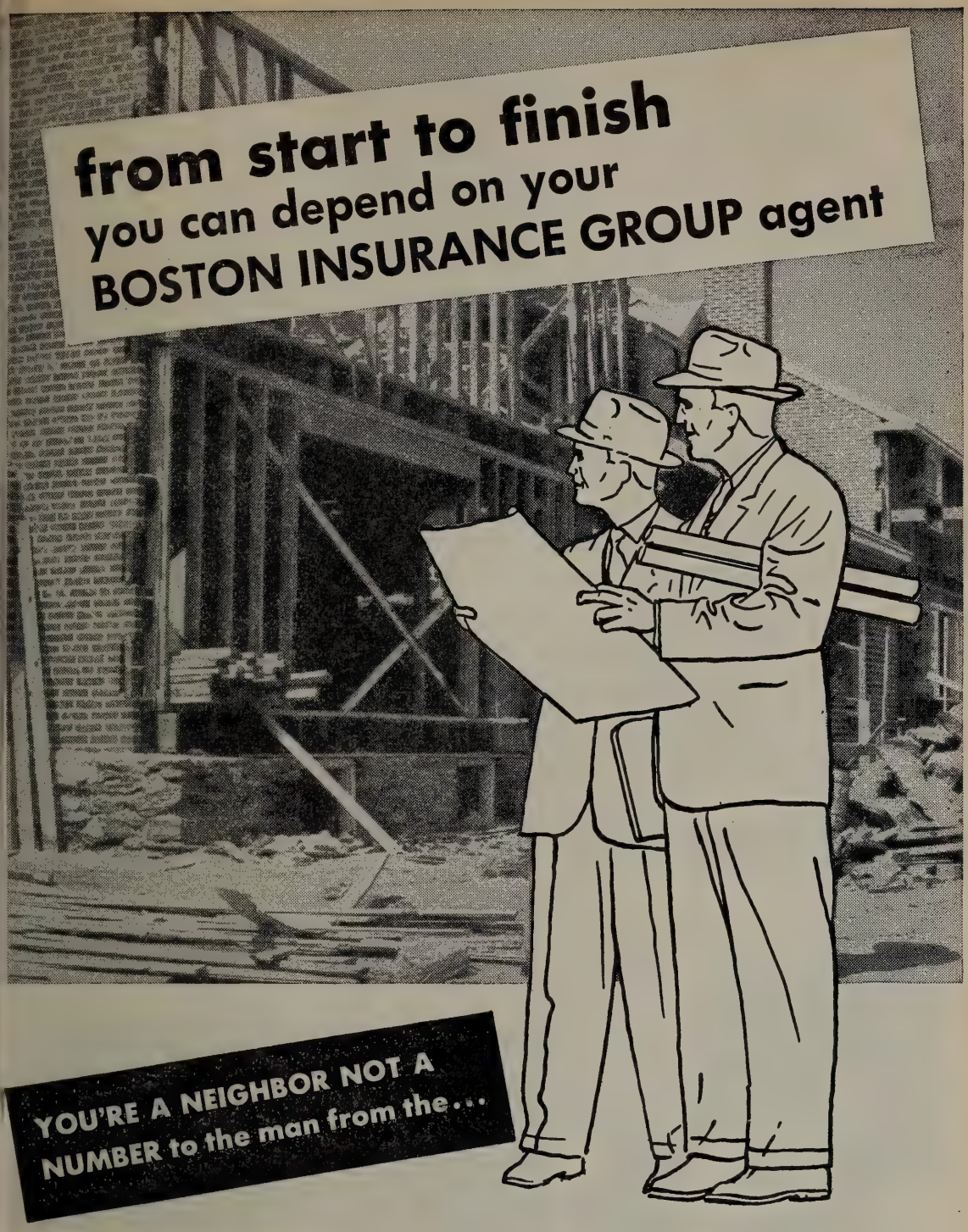
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THE SAXOPHONE

By MARCEL MULE

(From "Symphony," 1950. Translated from the French by Leona Flood)

CERTAINLY no instrument today knows such a vogue as the saxophone. In the smallest village on the festival day of the local patron saint they dance to the sound of this instrument which they completely ignored thirty years ago. In effect, the saxophone, which has existed for more than one hundred years, has had to wait for the advent of jazz to reach its full blooming.

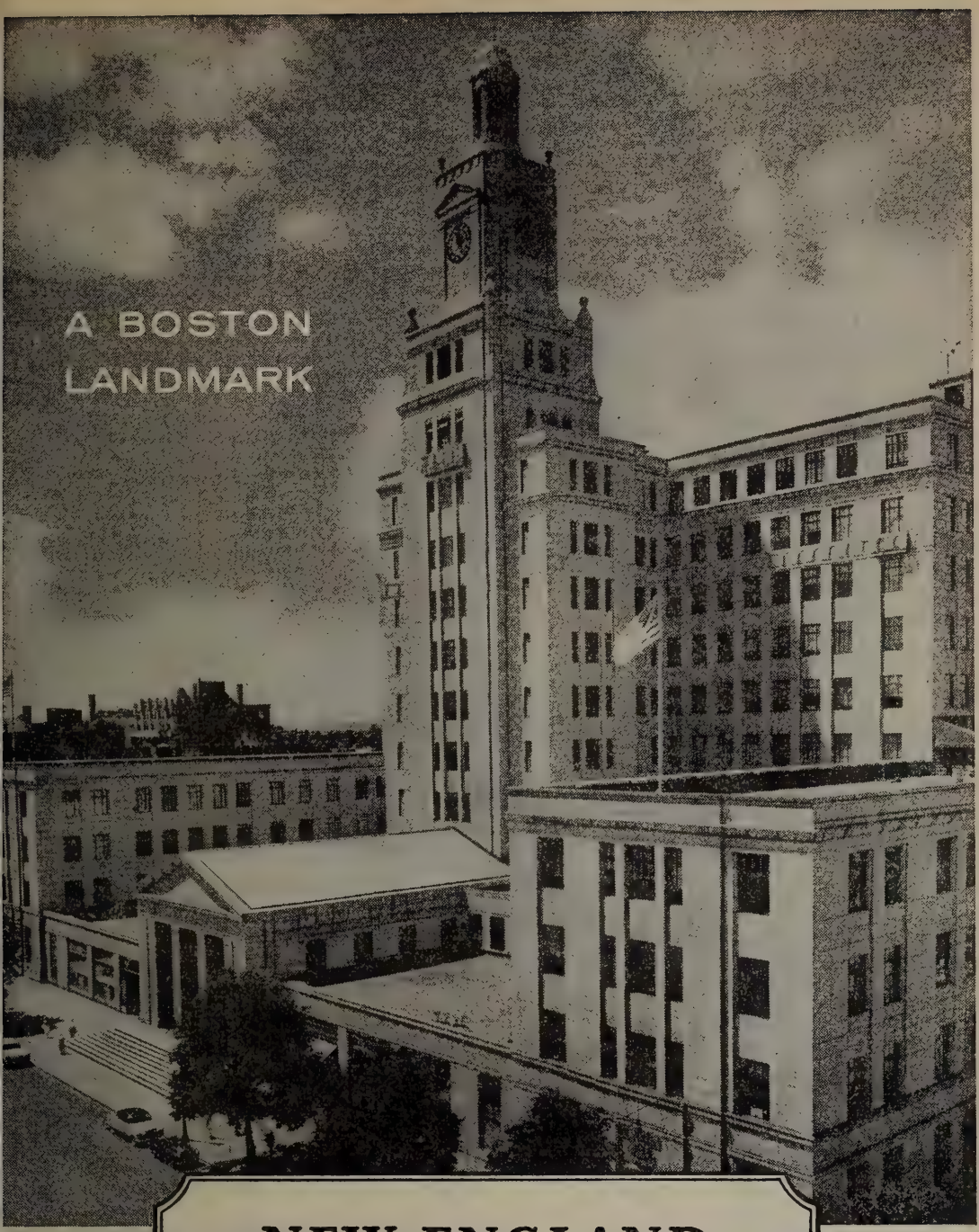
And meantime the genial Adolphe Sax had not foreseen that his invention would have to wait for success, and that dance music would take hold of it. He had conceived the saxophone as a bond between the woods and the brass of the orchestra. He envisioned for it clearly symphonic functions, and some composers of the last century utilized it thus with happy results. Bizet gave a role of first importance to it in *L'Arlésienne,* Massenet in *Werther* and *Hérodiade,* Ambroise Thomas in *Hamlet.* Later Claude Debussy wrote a *Rapsodie* and Florent Schmitt a *Légende for it.*

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Nevertheless the majority of composers ignored it, and one must admit that the saxophone has never been definitely incorporated in a large symphonic orchestra. A saxophone class had been created at the Conservatoire National de Musique de Paris and entrusted to Adolphe Sax himself, but it had to be suspended shortly after its creation. The instrument did not vanish completely, however, since military bands and choral societies hastened to adopt it.

The apparition of jazz was necessary for it to attain stardom, but this is certainly not, we repeat, what Adolphe Sax would have wished. Unfortunately, many people know the saxophone only under this aspect, and to my mind, it is infinitely regrettable. Suppose for a moment that you had heard the clarinet, the trumpet, the trombone, indeed even the violin, only in jazz. There we have the drama of the saxophone: an instrument conceived in order to bring its contribution to the symphonic orchestra, it has been disdained by the symphonists and been found useful only in jazz.

There are some reactions to be sure. In France eminent composers currently employ it very much, and to cite only a few, Arthur Honegger, Jacques Ibert, and Darius Milhaud never forget it in their scores. Personally, appreciating in the saxophone all the richness and nobility

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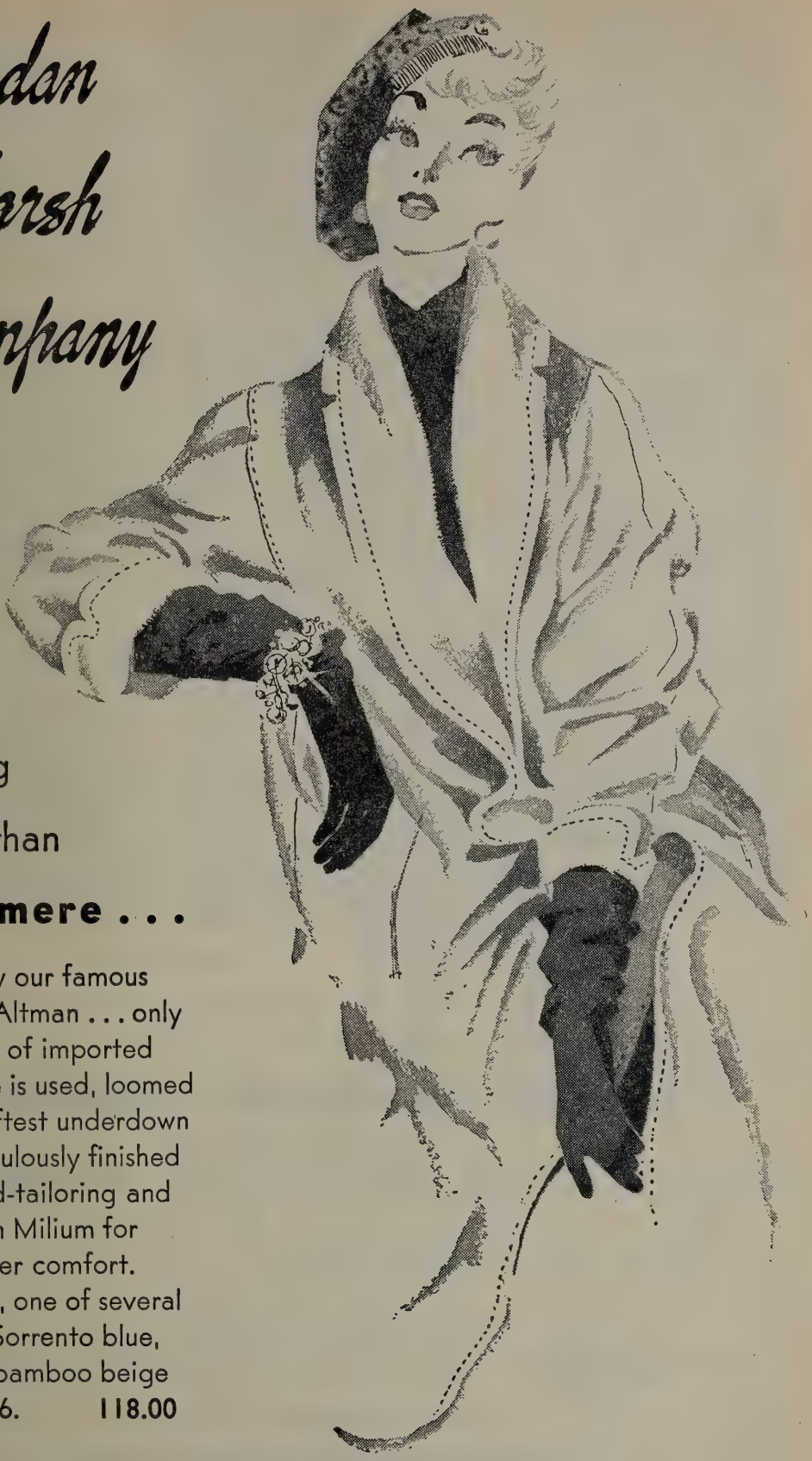
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of tone, the possibilities of expression, the evenness in virtuoso playing, I have tried for a long while to make use of all of its resources. I have founded a quartet which has been heard all over France and in many of the countries of Europe for some twenty years.

I do not pretend to be the sole defender of the "serious" saxophone. A number of artists in Europe and in the U. S. A. are passionately interested in the question. Many quartets exist already, but we are a minority. It will be necessary still to wait for a long time for this movement to attain sufficient breadth, and for the general public to discover finally the nobility of a spoiled instrument.

The saxophone can play a role of the first level in the symphonic orchestra, with the same importance as all the wind instruments habitually employed in the orchestration. In order that it does not jar against its elders, it should obviously be played with as much care as other instruments. That is to say, to cling to the quality of timbre, to the intonation, to the precision of the attacks in all the nuances — in a word, to acquire a very serious general technique. From the point of view of virtuosity, the saxophonist ought to strive as hard as the players of all other instruments, and it is necessary to submit to working with scales, arpeggios and etudes in order to attain ease with certainty.

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As to the quality of the sound, it is of course a question of personal taste, but allow me to give some counsel. In my opinion, in order to have a beautiful sonority, first of all it is indispensable to have perfect freedom of the throat, which means prevention of any contraction. It is necessary to send the air into the instrument while opening the throat as though pronouncing an "o" or an "ah." Thus one obtains at the same time volume of sound and facility in all registers. This condition realized, hold the mouthpiece with enough firmness to avoid vulgarity of sound, yet without exaggerated pressure on the reed.

These two elements, free throat and control of the embouchure, are indispensable to the quality of tone.

There remains the expressive element which is not an attribute of the saxophone, but which one should not pass over: the vibrato. One could not conceive of the violin or cello with a "straight" tone. For some years we have been perfectly accustomed to the expressive sonorities of the flute, oboe, bassoon, or horn. These instruments vie with the strings in expression, and add an element of intense emotion to

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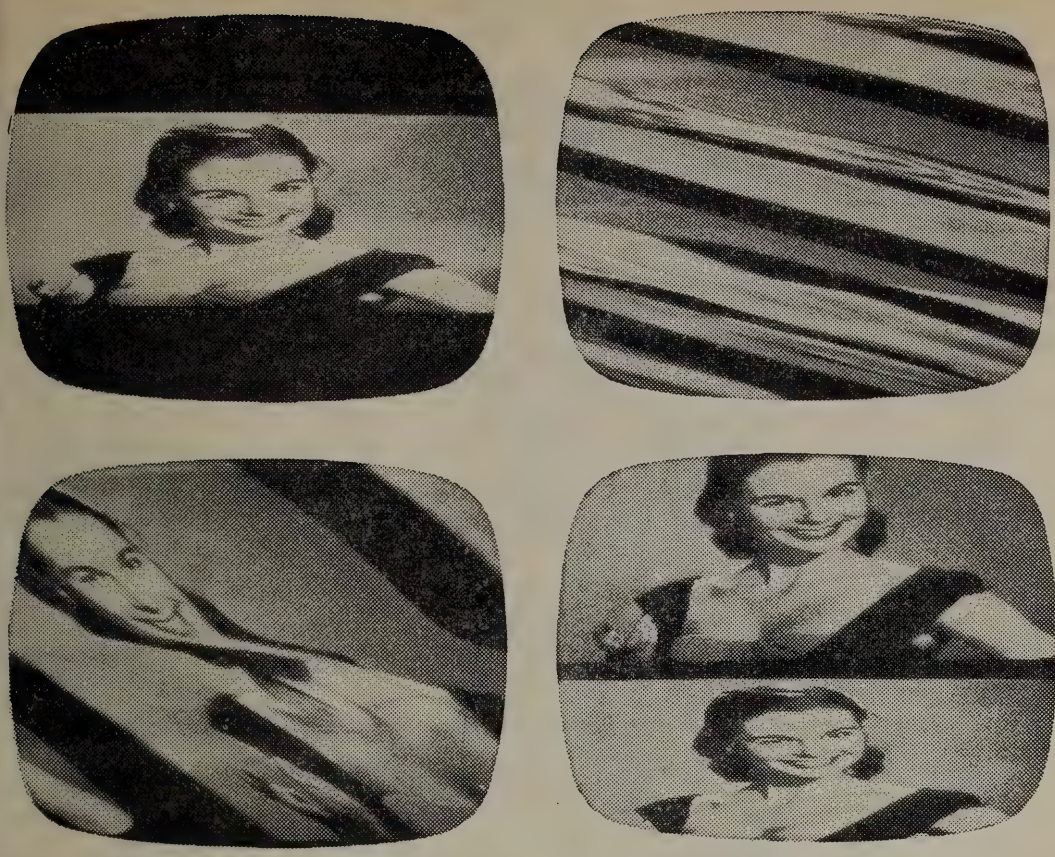
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the orchestra. It should be the same for the saxophone in this connection, provided that a rigorous discipline be observed — a proper "dosage."

The vibrato is composed of two elements: undulations obtained by the variation of the height of the sound, and speed of the undulations. In order to avoid all vulgarity in the tone, the undulation must not be exaggerated, but sufficient so that we perceive it clearly. Concerning the rapidity of the successive undulations, it is an excellent practice to work with a metronome, imposing upon oneself a tempo which avoids at once a quivering and that sort of wah-wah which engenders too slow an undulation.

Through experience and taste, one will arrive at a vibrato which will give the tone an emotion of quality.

Despite the brevity of this article, I think I have revealed clearly enough my conception of the saxophone. In conclusion, I should like to express the wish that many young amateurs will realize all the joys to be expected of this beautiful instrument. I am the first to amuse myself with effects obtained by the jazz saxophonists, but I deplore that the saxophone should be known only under this guise by the majority of the public, when this magnificent instrument should fulfill a more noble mission.

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The "Chamber Concertino" which Ibert wrote for the saxophone was composed in 1935. It had its first performance at a concert of *"Le Triton"* in Paris on May 2 of the year of its composition, when it was referred to in the programme as an "allegro for saxophone and small orchestra." The soloist was Sigurd Rascher, to whom the score is dedicated. It was performed under its present title by Mr. Rascher at the Boston Symphony concerts, on October 20–21, 1939.

The solo instrument is the alto saxophone in E-flat. The score calls for 11 accompanying instruments: flute, oboe, clarinet, bassoon, horn, trumpet, and 5 strings. The parts, of course, can be doubled if required.

MONSIEUR IBERT has treated the saxophone not as an instrument of jazz or lush sentiment, but, in the words of a French critic, "with a typical clarity, delicacy, balance, and a fantasy consistent with an impeccable style." Roger Vinteuil remarked of the first performance in Paris that the piece "went like a dream."

There are three movements, the slow movement and finale being continuous. The Concertino opens with a few measures in which the trumpet and horn predominate before the saxophone makes its entrance with the principal theme. A second and broader melody lightly accompanied is in contrast to the energetic and displayful theme. The *larghetto* begins with a solo for the saxophone unaccompanied until chords from the strings lend their support. The trumpet adds a counter melody which in development leads up to the final *animato molto,* thematically allied with the opening section. The

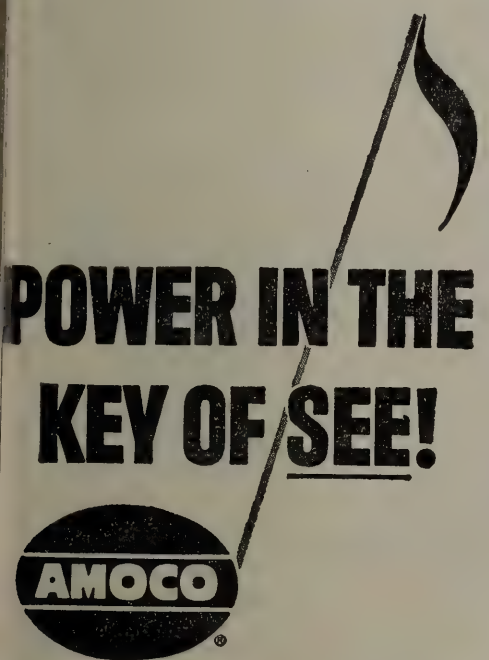


finale, working up to a brilliant close, exploits the fullest possibilities of the instrument, a cadenza taking its traditional position before the end.

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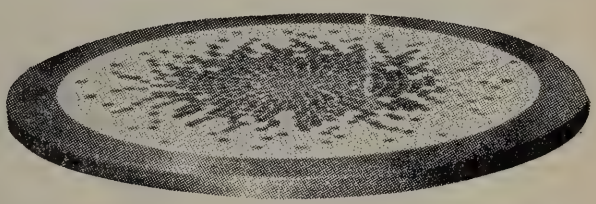
Jacques Ibert was a pupil at the *Conservatoire* in Paris, studying under André Gédalge when, in 1914, the war intervened. He enlisted in the French navy and eventually served as officer in the naval reserve. At the conclusion of the war, he resumed his study of music with Paul Vidal and took, in 1919, the *Prix de Rome,* which had been suspended since 1915. He was then twenty-nine. He lived in Rome until 1922, occupying the same "romantic sunny tower" that had been the studio of Charpentier. His *"Escales,"* composed in 1922 and widely performed, was the music that first made him known abroad. Ibert has written a considerable amount of music in the years succeeding. In 1937 he was appointed Director of the French Academy in Rome, the first musician to hold this post.

"In whatever Jacques Ibert presents to his hearers," André George has written, "there is clarity and good quality, an impression of work well done. . . . There is always about his music, as about his person, an air of good fellowship and delicate amiability that shows the artist of breeding. He pleases without trifling. Generously gifted as he is in many directions, his musical temperament expands with singular



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felicity in the orchestra, where he revels in the subtlest management of exquisite sound values. . . . His music is always found to reflect his apt sense of color and his gifts for contriving those iridescent effects which are so striking a feature of his work."

• •

The following works of Ibert have been performed by this orchestra:

Oct. 9, 1925.	*"Escales."* (First performance in America.)
Mar. 23, 1926.	*"Chant de Folie,"* for Orchestra and Chorus (Cecilia Society). (First performance.)
Oct. 22, 1926.	*"Les Rencontres."* (First performance in America.)
Oct. 26, 1928.	*"Féerique."* (First performance in Boston.)
Oct. 20, 1939.	*"Concertino da Camera,"* for Alto Saxophone and Orchestra (Soloist – Sigurd Rascher).
Jan. 8, 1954.	Concerto for Flute and Orchestra (Soloist – Doriot Anthony Dwyer).
Dec. 7, 1956.	*"Escales."*

M. Ibert visited America in the summer of 1950 to teach in the Composition Department of the Berkshire Music Center. In that

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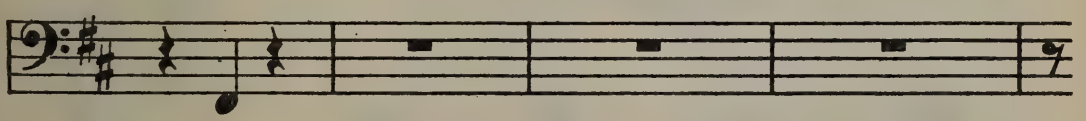
comment: Radio Shack has confirmed reports that the list price of RCA-Victor Red Seal (classical) LP albums will go to $4.98 from the present $3.98 on February 1, 1958. Radio Shack therefore recommends *excessive* purchases of Victor Red Seal disks during the next few weeks and until midnight Jan. 31. Be reckless. Test our capacity to sell you your weight in Victor records. A recent whiskey ad said that if every man in America were rationed to *one* L———— highball a year there still wouldn't be enough to go around; a sound reason for buying L———— whiskey. Likewise if every man or woman in Boston bought a Victor record at the present low price, we'd be hard-pressed (pun!) to satisfy the demand. It *could* happen, so put us on your "must" list.

item: ELVIS CONFOUNDS CRITICS, AGAIN!

comment: Radio Shack has discovered that the worst thing a record merchant can do is *Think*. When the Elvis Presley album of Christmas songs (LOC-1035) was announced by Victor, we did the worst thing . . . *Thought* it would be a slow seller and ordered accordingly. On Dec. 7, historically a catastrophic date, we were sold out and with 17 days yet to go. Frantic calls revealed our friends in outlying principalities had likewise *Thought* themselves out of stock. All but one mad chap who *under-Thought* and was able to trade us a few. Choose this or any Victor holiday season LP at Radio Shack while the choosing is good. And remember this moral: he who thinks before he considers is unconsiderate; he who considers before he thinks is unthinkable.

item: L'ENFANCE DU CHRIST (BERLIOZ)

comment: When we ponder over this magnificent 2-disk boxed album, LM-6053, featuring the Boston Symphony Orchestra, the N. E. Conservatory chorus, soloists Kopleff, Souzay, Tozzi, and Valletti, and the complete French-English text, we're more delighted than ever with our RCA-Victor franchise. For here is a sumptuous, definitive product which surely places Art before profit in every detail from conception to execution. The Burk notes tell us Berlioz reaped 1100 francs from the first performance of L'Enfance du Christ. But 1957 is not 1854, and Victor will wait a while before it does as well financially as Hector. Art and the public have been well served indeed!



item: WHERE TO BUY RCA-VICTOR RECORDS

comment: Radio Shack Corporation
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season his Opera *Le Roi d'Yvetot* was the principal production of the Opera Department. In the summer of 1952, his farcical one-act opera *Angélique* was performed there. Other operas are *Persée et Andromède, Le Jardinier de Samos, L'Aiglon* and *La Famille Cardinal* (the last two in collaboration with Honegger), *Gonzague, L'Uomo, la bestia, e la virtù.* His symphonic works include, besides *Escales, Scherzo féerique, Ballade de la geôle de Reading* (after Oscar Wilde, originally a ballet), *Paris Suite, Ouverture de fête, Suite élisabéthaine.* Ballets are: *Les Rencontres, L'Éventail de Jeanne, Diane de Poitiers, Le Chevalier errant* (ballet opera); choral works: *Chant de folie, Le Poète et la fée, Berceuse du Petit Zébu* (a cappella). There are concertos for cello, for saxophone, and for flute, a *Symphonie concertante* for two oboes and strings; the familiar *Divertissement* and other works for chamber groups; music for piano solo, organ solo, the song suite *La Verdure dorée.*

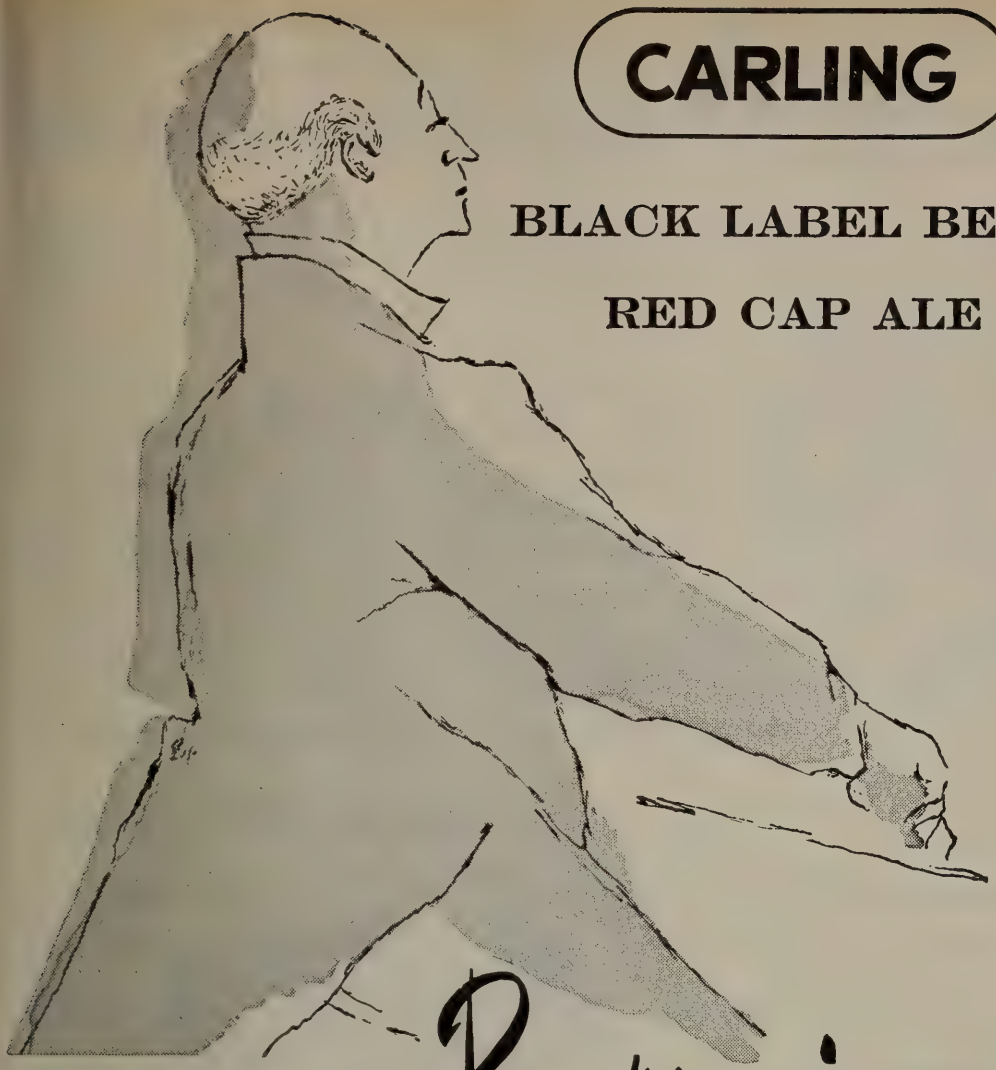
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This *Ballade* was composed in 1939. It is scored for 2 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, triangle, side drum, cymbals, wood block, glockenspiel, harp, and strings, with solo saxophone in E-flat.

THE *Ballade* is openly and lightly scored, rhythmic throughout. It opens andantino with an air derived, according to the score, from a "popular English theme," first heard by the violins and English horn and, together with arpeggios, developed by the soloist. The tempo changes from triple to common time as the soloist plays the tripping measures of a *gigue,* at first over plucked strings. A *"tempo di blues,"* developing a form of the first theme altered into 4-4 rhythm, follows and alternates with the *gigue* section. The saxophone plays a cadenza and the themes are finally developed with increasing orchestral emphasis.

Tomasi has contributed a verse as suggestive of the *Ballade* as follows:



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De mégot, qu'en sa bouche ont pris de vieilles blagues, le rend fou . . .
Fuir son habit trop large et sa chair monotone, en n'étant,
Entre la joie et la douleur, qu'un saxophone hésitant.
Son désespoir, au fond d'une mare sonore, coule à pic . . .
Et le clown se résigne à faire rire encore le public.

"With an ancient English theme, long, lean, contained as himself, a clown tells his gloomy tale to the night. The shadow of his destiny zigzags the length of the quai. The taste of the stub in his mouth, the odor of old jokes, drive him mad. He escapes from his flapping coat and his whitened skin, torn between joy and pain like the hesitant notes of a saxophone. His despair sinks to the bottom of a pool of sound and the clown resigns himself to make the public laugh once more."

Henri Tomasi's parents were Corsican. At the Conservatoire he studied with Caussade, Paul Vidal, Vincent d'Indy and Philippe Gaubert. He took the Grand Prix de Rome in composition and the first prize in conducting in 1927. He conducts the *État Radio*. His list of works is numerous and includes symphonic poems, orchestral suites, ballets, "lyric dramas" and chamber music.

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ADOLPHE SAX AND HIS INVENTION

THE saxophone was patented by its inventor as long ago as 1846. Oscar Commettant opened his biography of Adolphe Sax *("L'histoire d'un inventeur au dix-neuvième siècle")* with these words: "The life of Adolphe Sax by force of his services rendered to musical art, by the struggles he endured to place his discovery at the use of the world, and to defend them against infringements; and by the recognition which he has received from all nations, rises, we have no fear to state, to the height of a notable event in the history of man."

This opening may have seemed a bit sanguine to a reader of 1860 when the book appeared, and when the saxophone was still a rare and curious hybrid in the family of instruments. Its distinctive use in recent years has vindicated the inventor and his biographer.

Adolphe Sax (1814–94) was a musician and instrument maker of Dinant, Belgium. He grew up in the workshop of his father, Charles Sax, a famous maker of instruments, working beside his brother Alphonse, who likewise was to devote himself to the improvement of musical mechanisms. Adolphe, having studied the flute and clarinet at the Brussels Conservatoire, used his knowledge toward the better-

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ment of their fingering and tonal response. Clarinets particularly occupied him. He improved the bass clarinet and invented the double-bass clarinet.

Deep in his clarinet problems, he made the singular experiment of fitting a clarinet mouthpiece, with its single reed, upon a brass instrument. A clarinet of brass would have differed little from a wooden one. But Sax contrived a horn of conical bore, that property which gives all of the brass family their distinguishing timbre. The resulting blend of dulcet sweetness and penetrating power was arresting. The clever craftsman contrived his stops and keys for fluent manipulation.

In 1842, he went to Paris armed with a rather formidable outfit of wind instruments — notably his reed-brass invention, which he called the "saxophone." Sax was hampered by an entire lack of funds to promote his cause. It was not long before such musicians as Berlioz, Kastner, and Halévy had raised funds to establish him.

He exhibited his various instruments at the French Exposition of 1844, when, on account of the inability of any other musician to handle a totally new instrument, he was forced to play the saxophone himself. Various musical notables of Paris became actively interested in the possibilities of the saxophone. Habeneck commended it, Fétis wrote about it, Meyerbeer and Auber used it in certain scores. Rossini

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(Continued from page 4)

he seems to dedicate himself exclusively to the over-all structure of a work, its details always appear in well-defined relief. Thus he gave to the Schumann a rendition in which all the tonal and dynamic nuances were excellently shaded, in spite of the romanticism that is inherent in this work.

The two parts of the work by Samuel Barber differ not only in contents but also in style; the latter so much so that it nearly produces a kind of shock. While "Medea's Meditation" is treated in an impressionistic manner, full of fantasy and spontaneous invention, the "Dance of Vengeance" is so loaded with African rhythms that it could find its frame in Harlem rather than in the mythology of ancient Greece. In all, the work is conceived with great talent, is extremely well orchestrated and the conductor's interpretation certainly added a great deal to its immediate success with the audience.

With Gary Bertini's excellently prepared female ensemble (the "Rinat" choir, which sang the "Sirènes," with nobility and pure intonation) the first integral performance in Israel of Debussy's "Nocturnes" was made possible. Till now our programmes featured only the first two parts: "Nuages" and "Fêtes." Although this work and the closing one, Roussel's "Bacchus and Ariane," are well-known as *chevaux de bataille* in Dr. Munch's vast repertory, they were played with a great sense of spontaneity. In the latter work especially, the impetuous climaxes were brought to a really vehement zenith.—*Jerusalem Post.*

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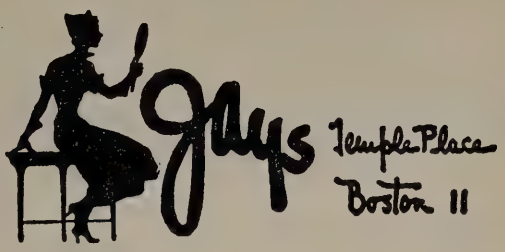
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bestowed upon its special quality one of his *bon mots:* "The most beautiful tone paste that I know" (*"la plus belle pâte de son que je connais"*). Berlioz described the instrument with enthusiasm in his treatise on instrumentation, an enthusiasm, however, which did not lead him to actual use of the instrument:

"These instruments, newly added to the orchestra, have rare and excellent qualities. They are gentle and yet penetrating in their high notes, full and solid in their depth and most expressive in their middle register; altogether a most uncommon sound, in a certain measure like the sound of the violoncello, the clarinet and the English horn, with a certain half-metallic mixture which somehow lends it an unusual charm. Lively and just as suitable for quick passages as for lovely melodious ones and for religious and dreamlike harmony effects, the saxophone is of great value to every kind of music, but especially in slow, dreamy pieces. Clever composers will in time produce marvelous effects by uniting it with the family of clarinets or by different combinations."

Sax took out a patent for a new bugle which he called the "saxhorn," and a "saxo-tromba" which more nearly approached the trumpet family. In 1846 he registered for patent the saxophone, but rival instrument makers of Paris opposed the patent on the technical grounds that it had already been demonstrated in public. Sax retorted by

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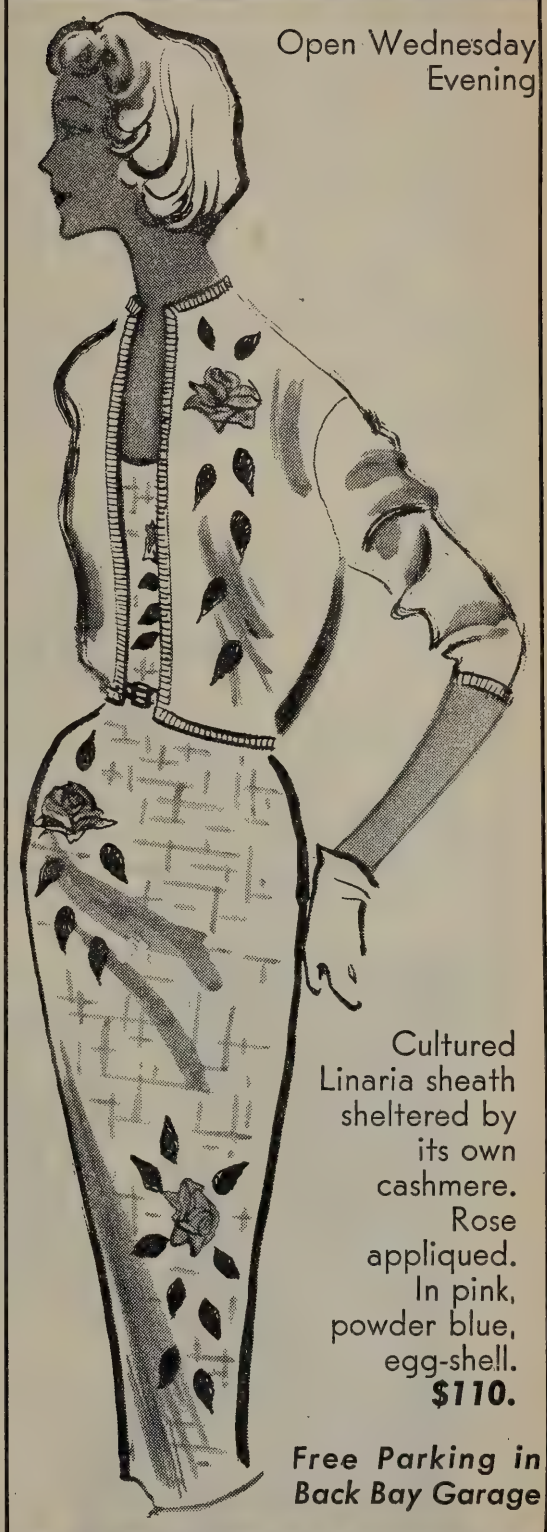
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withholding his invention for a year, and by challenging them to produce something comparable. This they could not do. Eventually he obtained not only his patent but a government monopoly for the French military bands. Saxophones accordingly were firmly planted in the official band music, displacing horns, oboes and bassoons.* Sax enjoyed many honors in his day, took medals at later exhibitions, and had illustrious support. Nevertheless his lack of business acumen resulted in his bankruptcy in 1852. In 1877, having again fallen into adversity, he was forced to sell his entire collection of instruments.

The saxophone, persisting in brass bands, met with only occasional use in orchestral music, mostly in France from such composers as Meyerbeer, Saint-Saëns, Thomas, Bizet and d'Indy. Outstanding modern instances of the employment of the saxophone are generally familiar. Strauss' use of a quartet of saxophones in his "Symphonica Domestica" is often quoted. From the time of the emergence of the jazz band, about 1915 or 1916, the saxophone, becoming a household object, has inevitably insinuated itself, together with jazz rhythms, into symphonic music. Those who attend concerts need only be reminded of what Ravel has done in "Bolero" and in his orchestration of Moussorgsky's "Pictures at an Exhibition."

J. N. B.

* The doublebass clarinet is still used in the band of the *"Garde Républicaine."*

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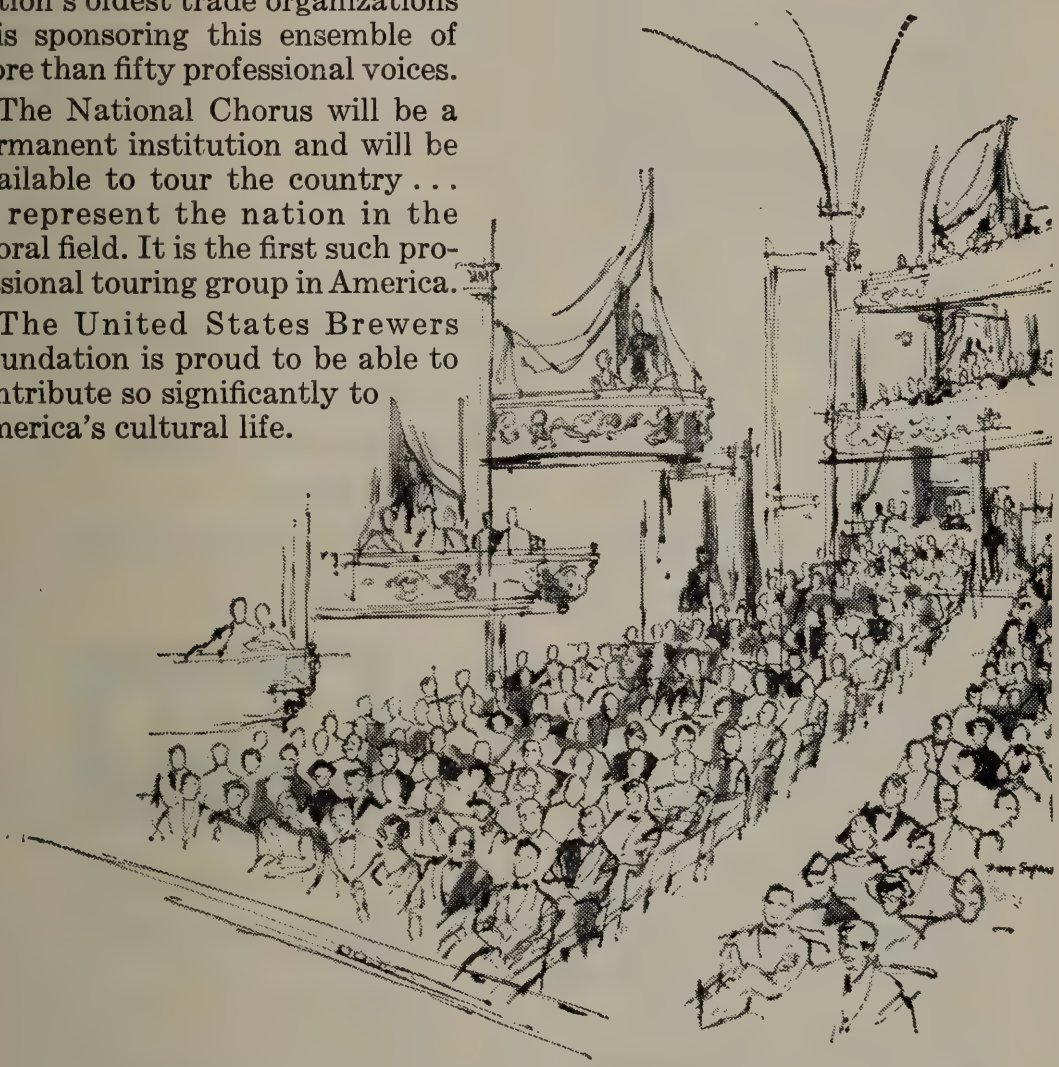
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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death — November 1, 1849 — when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

MENDELSSOHN visited Italy in 1831 (where, incidentally, he met Berlioz) and filled his letters to his family with delighted descriptions of the countryside and particularly the ancient city of Rome.

It would be hard to come across the opinion that the "Italian" Symphony is in any way a national document, or a piece of descriptive music. There are those who have discerned Naples in the slow



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movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. It is true that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter at Rome (1830–1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his bosom friend of the moment, Theodor Hildebrandt, took part. Elise Polko, writing her romantic reminiscences of Mendelssohn, had from Hildebrandt intimations of a direct connection between Amalfi and the "Italian" Symphony. "In the midst of the dancing," writes Miss Polko, in what might be taken as a bit of not unplausible biographical reconstruction, "Mendelssohn called out to his friend, 'Oh! that melody! mark it well, you shall find it again, in some shape or other, in a work of mine; that I am resolved upon.' And Hildebrandt did find it again in a movement of the Fourth

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Symphony. 'Now listen, that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?' said Mendelssohn, when subsequently playing portions of this great work to his former travelling companion."

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered him, in recording these important matters in his discursive letters to his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with

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one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's *"Walpurgisnacht,"* which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the adagio, and think I shall reserve it for Naples." The "Reformation"

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Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in his window: "Who can wonder that I find it impossible to return to my misty Scotch mood?"

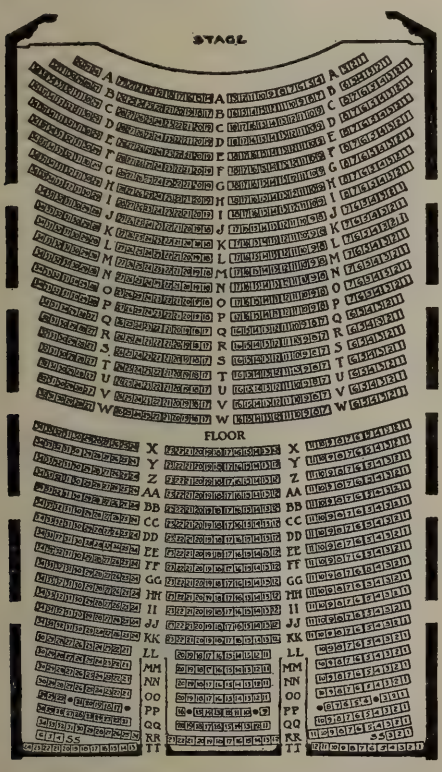
It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his voluminous notebooks — efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to

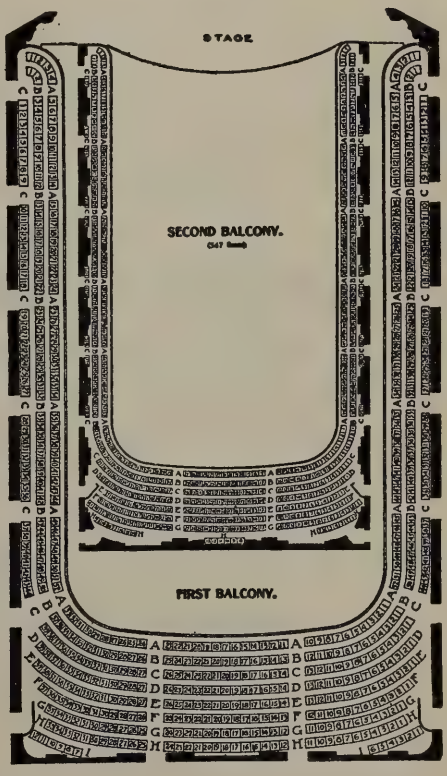
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the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig — and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie,* Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the *"Walpurgisnacht"* music, which then took a prolonged share of his time and pains. The score of the Symphony was completed in Berlin, March, 1833, and brought out in London in the following May.

But Mendelssohn, always the rigorous self-critic, felt the need for recasting this symphony, even as he ceaselessly looked for points of improvement in the two oratorios, or the *"Walpurgisnacht."* His letters reveal that he was in travail over the first movement which, he conjectured, might turn out to be something quite different. The



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revision was completed in 1837, but not performed on the European continent until two years after his death. He wrote to his friends Ignaz and Charlotte Moscheles, the "amiable couple in Chester Place," from Düsseldorf, June 26, 1834: "The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A major Symphony. Not having it here, I began writing out the Andante again, and in so doing I came across so many errata that I got interested and wrote out the Minuet and Finale too, but with many necessary alterations; and whenever such occurred I thought of you, and of how you never said a word of blame, although you must have seen it all much better and plainer than I do now. The first movement I have not written down, because if once I begin with that, I am afraid I shall have to alter the entire subject, beginning with the fourth bar — and that means pretty nearly the whole first part — and I have no time for that just now. The dominant in the fourth bar strikes me as quite disagreeable; I think it should be the seventh (A–G)."

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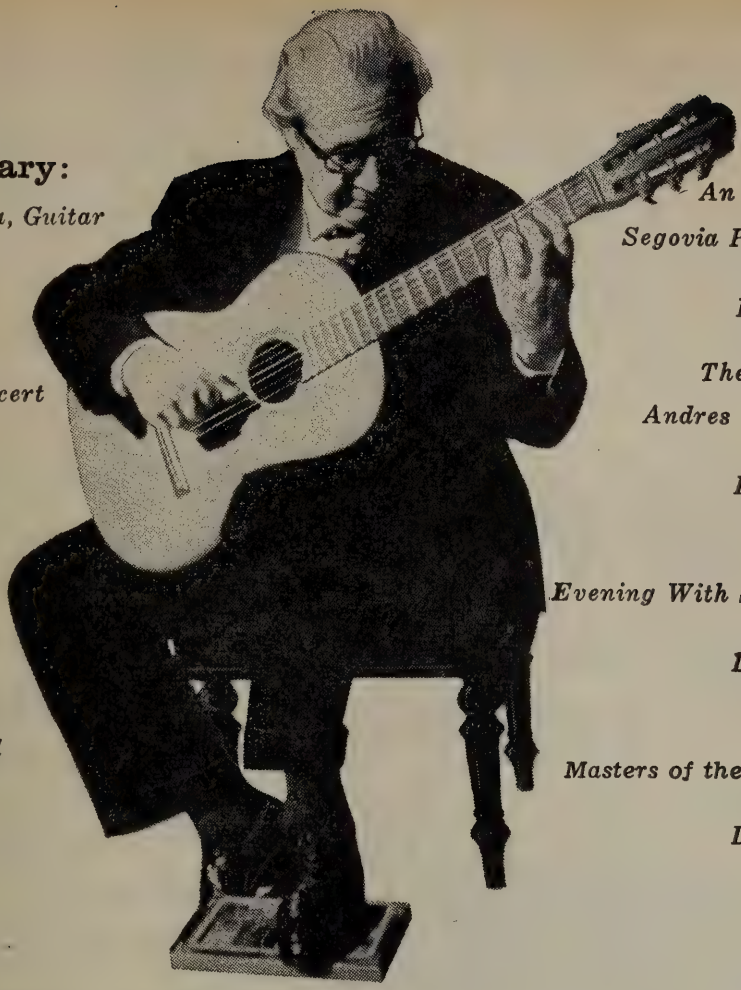
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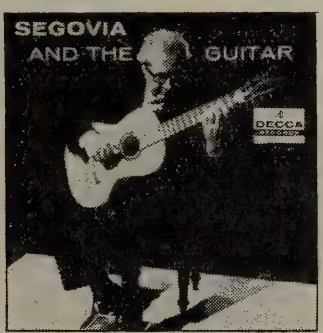
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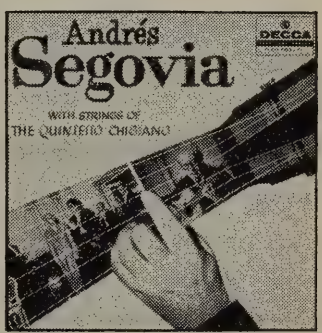
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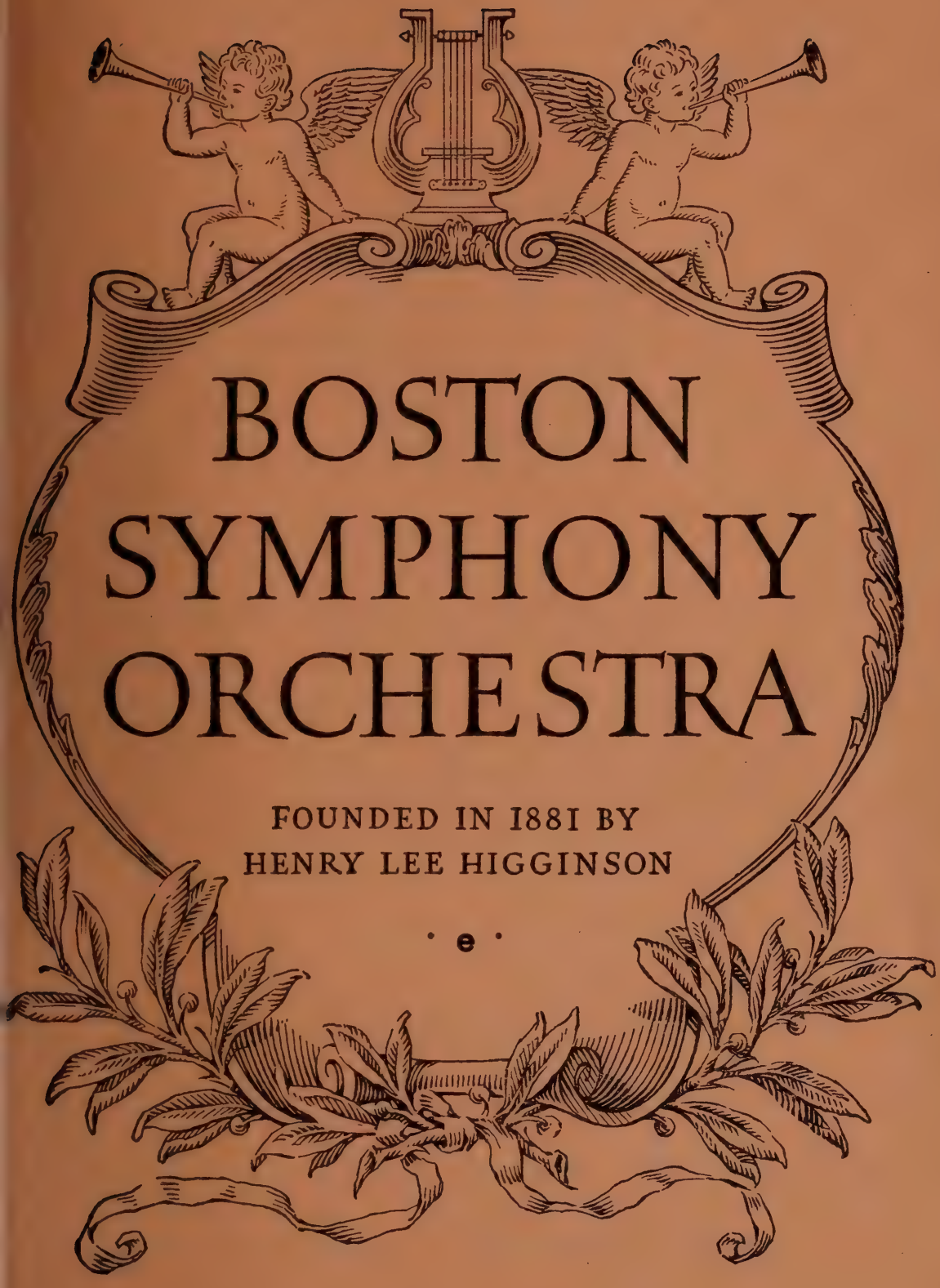
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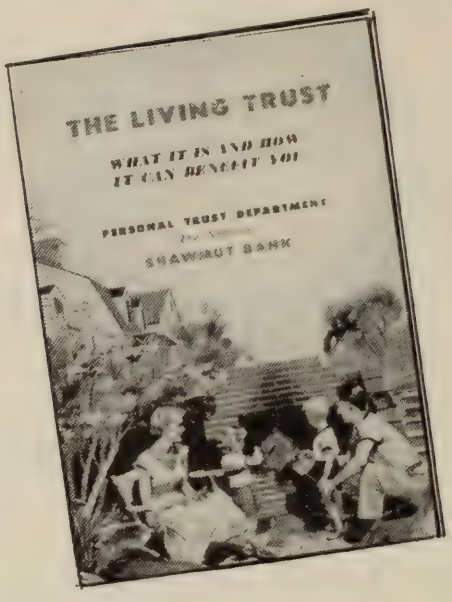
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THOMAS SCHIPPERS

Thomas Schippers who is conducting the Orchestra for the first time in Boston, is now twenty-eight and is a native of Michigan. He has conducted many opera performances in New York City with the Lemonade Opera Company and later with the New York City Opera. He has conducted the principal operas by Menotti—most recently the production of the *Saint of Bleecker Street*. He conducted the performance of *The Tales of Hoffmann* by the Metropolitan Opera Company in Boston last spring.

• •

DR. MUNCH'S IMPRESSIONS OF ISRAEL

Charles Munch addressed a special gathering in Symphony Hall, Thursday, February 6, as follows:

One afternoon two or three weeks ago I was sitting in a beautiful garden just outside Tel Aviv enjoying the warm sun of the Mediterranean winter when I received a message from Mr. Cabot asking if I would say a few words to you here this afternoon. I accepted immediately, because I know the great curiosity that Americans and Israelis have about each other—about the life, the society, and the art of the two countries—and because I found there again the same deep emotions and impressions that I had there ten years before.

I first visited Israel in 1946, when Bronislaw Huberman invited me to conduct the Orchestra soon after Toscanini's inaugural concerts, and I returned there in 1947. In 1948 I was

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invited again and of course accepted. But this was a time of war in Israel. The country was surrounded by enemies. The only ships and planes approaching Israel brought clandestine immigrants escaping from unfriendly lands.

I had a Paris-Athens ticket and further instructions would be waiting for me in Athens, I was told. My bags were packed and I was ready to go, but I was persuaded not to leave on so uncertain a voyage.

The next year, as you know, I came to Boston, and although I was often invited to return there, it was only ten years later, in 1958, that I was able to do so. What remarkable things had happened in Tel Aviv since I was last there!

My small hotel by the sea has almost disappeared into the shade of a magnificent new one. The desert that was a few hundred yards away is now streets of beautiful apartments, or newly covered with green. Outside the city there is a forest of orange trees, grapefruit, olives! The Israel Philharmonic Orchestra no longer repeats each concert seven times in a movie theater but has a beautiful new hall.

I conducted seven concerts during my stay in Israel, with two programs—five in the new "Mann Auditorium" in Tel Aviv, one in Haifa, and one in Jerusalem. I was asked to play something by an American composer and offered *Medea's Meditation and Dance of Vengeance* by Samuel Barber, which you heard here in Symphony Hall last year.

I was also asked to do the Three Nocturnes of Debussy and this was a beautiful experience. As you know, one movement, "Sirens," requires a chorus of women's voices and is extremely difficult. But the chorus was one of the best that I have ever had. They were an amateur group of twenty-four young women who worked in town or in Kibbutzim. They made the long trips by bus to Haifa and to Jerusalem for the concerts there, and returned late at night to their homes, worked again all the next day, and came back to sing the following evening. They were blonde, or red-haired or brunette. Their eyes were blue or brown. They spoke English or French or German or nothing but Hebrew. What sirens they were! How beautiful they looked and how beautifully they sang! And, most touching of all, the night of our farewell concert in Tel Aviv, they brought me a basket of twenty-four perfect yellow roses, each

(Continued on page 43)



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THOMAS SCHIPPERS, *Guest Conductor*

CHERUBINI . . . . . Symphony in D major

I. Largo; Allegro
II. Larghetto cantabile
III. Minuetto: Allegro non tanto
IV. Finale: Allegro

STRAVINSKY . . . . . Suite from the Ballet, "L'Oiseau de Feu"

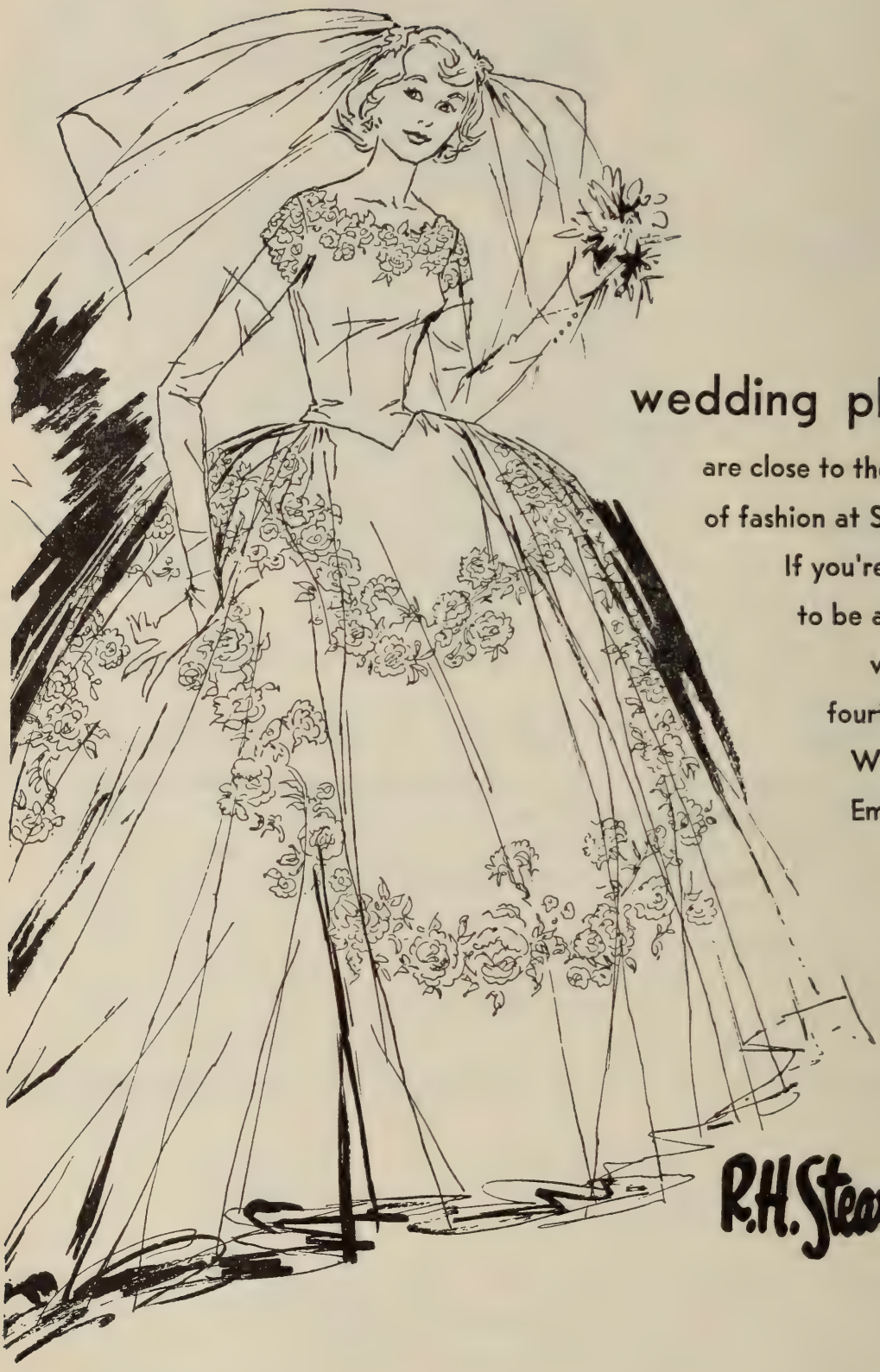
Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird
The Princesses play with Golden Apples
Dance of the Princesses
Infernal Dance of all the Subjects of Kastchei
Berceuse
Finale

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SIBELIUS . . . . . Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

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By LUIGI CHERUBINI

Born in Florence, September 14, 1760; died in Paris, March 15, 1842

Cherubini composed this Symphony in 1815 for the London Philharmonic Society, by which it was performed under his direction on May 1 of that year. Long disregarded, it was revived by Arturo Toscanini in Paris in November, 1935, and introduced to this country by Toscanini at a concert of the New York Philharmonic-Symphony Society January 23, 1936.

The Symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets, in pairs, timpani and strings.

CHERUBINI, who felt called upon to write a symphony only once in his life, obliged the London Philharmonic Society in his fifty-fifth year. He had visited London as a young man of twenty-four in 1784, when he provided four operas in the Italian style for the King's Theatre, lingering until 1786 and serving for one year as "Composer to Majesty." From there he had gone to Paris, where he was to live for his remaining fifty-six years, becoming as French as the numerous operas which he wrote and which made him famous. Since



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he was only four years younger than Mozart and since he lived to witness, although not to partake in, the full blossoming of the Romantics, his life could be said to have spanned the musical ways of two centuries. When Cherubini returned to England in 1815, he had become a celebrated composer whose overtures often graced the concerts of the Philharmonic Society. Ludwig van Beethoven was asked in that season for three overtures (*King Stephen, The Ruins of Athens,* and the Overture in C (*Op.* 115)) for which he was paid 200 pounds. Cherubini was paid a like sum for an Overture, a Trio, *Et incarnatus est,* and a Symphony. The first two were performed in the concerts of April 3rd and the Symphony opened the second part of the program on May 1st.

• •

His Symphony opens with an introduction of twenty-two bars. The allegro proper brings in with a flourish a brightly melodious theme. The second theme with elegant trills furnishes a germ for much rhythmic play in the full development. The slow movement is extensive and placid, save for a quasi-stormy middle section and close. The delicate alternation of woodwind passages graces the later development and the woodwinds add further charm to the minuet. Its trio prompts



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THAT ALTHOUGH CONDUCTORS of the Boston Symphony are now greatly honored figures . . . such was not always the case. In fact, George Henschel, the Symphony's first conductor, was roundly heaped with mockery, abuse, even vilification. His liking for cacophonous dissonances of Brahms, Berlioz and Wagner, his versatility, his disciplinary rules . . . almost everything about him called forth attack. The climax was reached when the members' contracts for the second season prohibited their playing for any other orchestra (except the Handel and Haydn Society). It was said that this monopolistic idea "could scarcely have emanated from any association except that of deluded wealth with arrant charlatanism."

DID YOU KNOW that Dr. Koussevitzky could doff his dignity with grace? For an Emergency Relief Campaign concert in 1934, he appeared as "Papa" Haydn, decked out in wig, brocade and lace, to conduct the "Farewell" Symphony. The players, also in 18th century garb, one by one snuffed out the candles at their desks and departed, leaving the conductor alone at the spinet. He apparently enjoyed the role so much that it was repeated for a Pension Fund concert in 1939.

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the query as to whether Cherubini could have heard Beethoven's Eighth Symphony with its metronomic allegretto scherzando, which had been first performed in 1812.* In the finale the expert contrapuntist shows his skill in a smooth fugato. This movement, and indeed the whole Symphony, is cleanly and delicately scored and here attains the expected culminating brilliance.

When Toscanini revived this Symphony, which he first conducted in Paris in 1935, he compared the score with the composer's later version as a string quartet in C, and accordingly changed the third movement from a minuet in moderate tempo to a "scherzo – allegro molto." In the present performances, Mr. Schippers is maintaining the tempo originally indicated and published in the edition of Ricordi.

• •

Cherubini's full name was far more Italian than his music – Maria Luigi Carlo Salvatore Cherubini. He grew up in Florence, composed

* It is hard to believe on listening to this Symphony that the composer could not have known the music of Schubert, who was an obscure young man of eighteen in Vienna at the time.

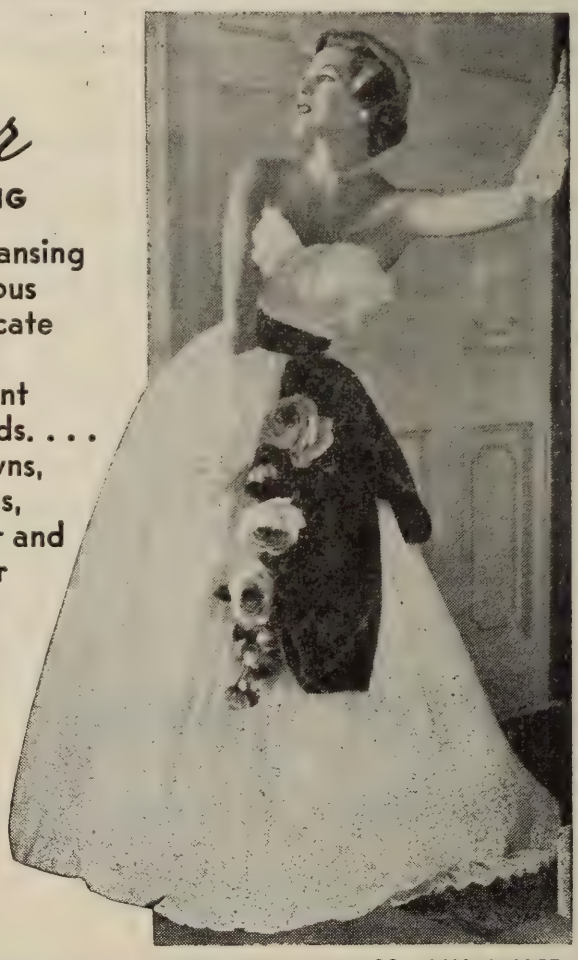
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a considerable amount of church music before he was seventeen, and then spent four years in Venice with Giuseppe Sarti, laying the foundation of his counterpoint. In 1780 there began his succession of operas which through his life would reach the number of thirty. After four years in London, he made Paris in 1788 what was to be his permanent home. Under the protection of Queen Marie Antoinette, he became the Director of the *"Bouffons,"* the *Théâtre de Monsieur* in the Tuileries, producing operas by Paisiello, Cimarosa, and Anfossi, besides his own. After the Revolution, when the *Conservatoire* was founded, he was appointed one of three *Inspecteurs des Études,* a subordinate post which was looked upon as a demotion on the part of Napoleon and an evidence of his dislike. Napoleon preferred the music of Paisiello, which he is said to have found more "soothing." A coolness persisted between the composer and the monarch.

Cherubini visited Vienna in 1805, became acquainted with Beethoven and Haydn, heard the first performance of *Fidelio* and

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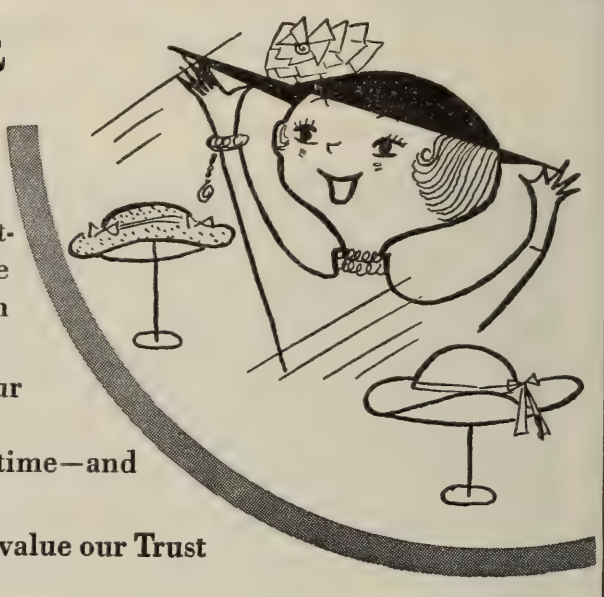
a second, and supervised the production of his own *Wasserträger* and *Faniska.* He won the admiration of Vienna and its composers – both the greater and the lesser ones. On his return to France he composed operas less frequently (the last was *Ali Baba* in 1823), but a large number of Masses.

Under Louis XVIII he received at last honors and rewards long withheld. He was appointed in 1816 Composer and Superintendent of the King's Chapel with a salary of 3,000 francs, a position resulting in the church music of his last years. In 1822 he became the Director of the *Conservatoire,* re-establishing that institution which had fallen into decay, and settled into a respected but conservative and rigidly punctilious educator.

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SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, on June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine.

The first performance of *L'Oiseau de Feu,* a *"Conte dansé"* in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird was Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

In the present performance Mr. Schippers will use the revision made by the composer in 1919, which has a more modest orchestration. It was this form of the suite which Stravinsky, as guest conductor, included upon his program here, March 15, 1935. This orchestration was used by André Kostelanetz as guest conductor, March 24, 1944. The orchestration of the version here performed calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, xylophone, pianoforte, harp, and strings.

FOKINE'S scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming

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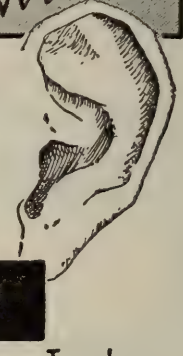
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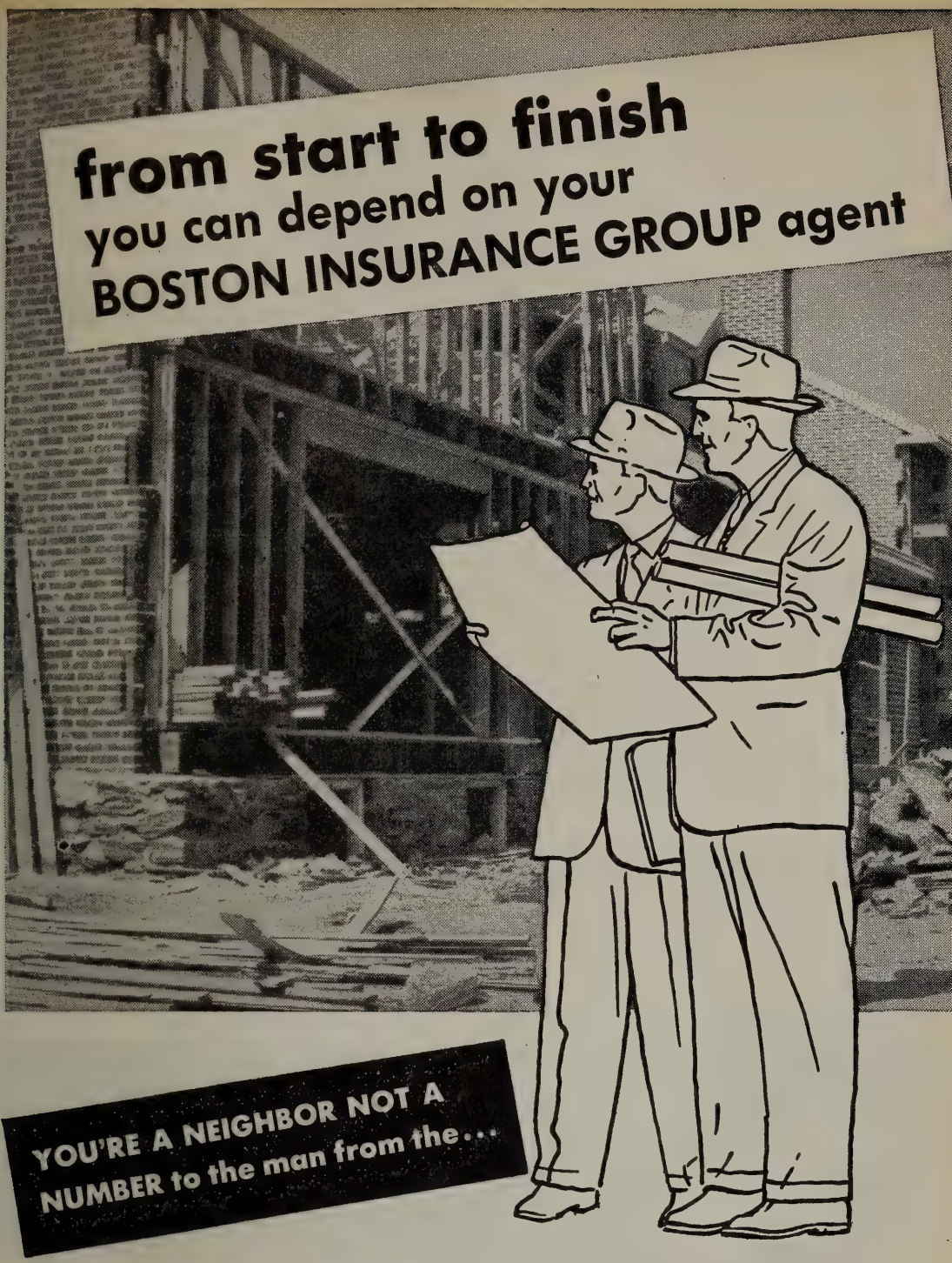
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golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

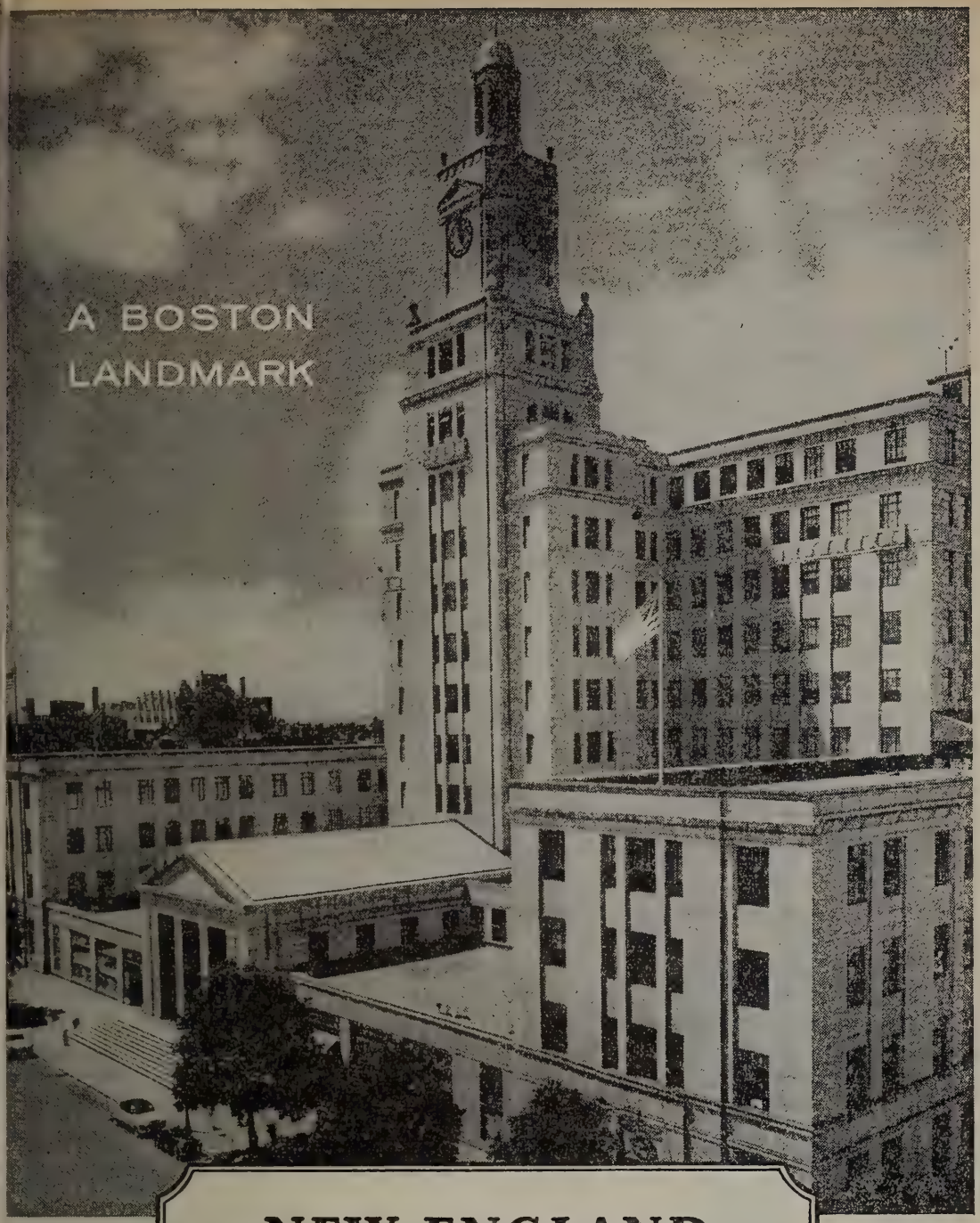
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How two Russian geniuses met and collaborated to their mutual glory in *The Fire-Bird* is interestingly told by Romola Nijinsky, in her life of her husband,* a book which is much concerned, naturally, with the amazing career of Diaghilev, and the Ballet Russe.

Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the composition class at the Conservatory of Music. On the program was the first hearing of a short symphonic poem called *'Feu d'artifice.'* Its author was a young man of twenty-six, the son of a celebrated singer at the Imperial Theatre – Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

"For a long time Fokine had had the idea of a distinctly Russian story for dancing, founded on native legends. Fokine told the story of the Fire-Bird to Benois, over innumerable glasses of tea, and with every glass he added another embellishment, and every time he repeated the

* "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).

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tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to compose the music. Liadov's name was mentioned. 'What,' cried Fokine, 'and wait ten years!' Nevertheless, the commission was awarded to Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. 'Marvellously,' said Liadov. 'I've already bought my ruled paper.' Benois' face fell, and the musician, like a character out of Dostoievsky, added: 'You know I want to do it. But I'm so lazy, I can't promise.'

"Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

"Fokine heard Stravinsky's *Feu d'artifice* and saw flames in the music. The musicians made all manner of fun of what they considered his 'unnecessary' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky brought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden apples. But Fokine disapproved. 'No, no,' he said. 'You bring him in like a tenor. Break the phrase where he merely shows his head on his



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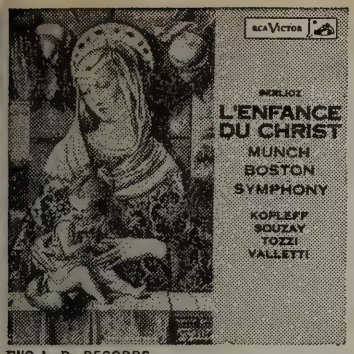
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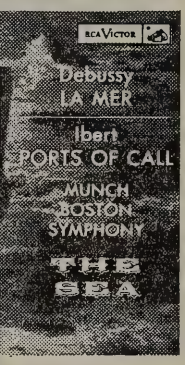




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first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all as his equals. He was already very decided and wilful in his opinions, and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

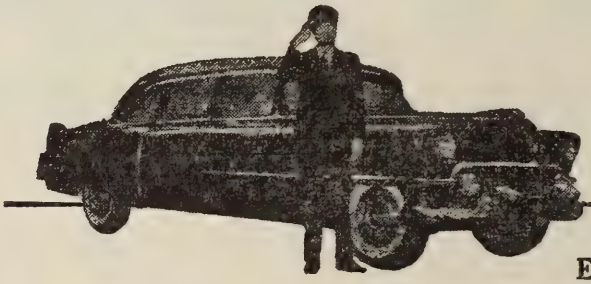
"Vaslav and Igor soon became friends. He had a limitless admira-

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tion for Stravinsky's gifts, and his boldness, his direct innovation of new harmonies, his courageous use of dissonance, found an echo in Vaslav's mind."

• •

Stravinsky tells in his memoirs how he was drawn into the circle of which Diaghilev was the center and dynamo. Diaghilev had sensed at once the promise of the composer of the *Scherzo fantastique* and the *Feu d'artifice* which he had heard at a Siloti concert in the winter of 1909.

In the process of forming a ballet company he ordered from the young man orchestrations of piano music by Chopin and Grieg. Stravinsky duly provided these and continued to work upon his opera *Le Rossignol,* which he had begun under the eye of his master, Rimsky-Korsakoff, who had died in June, 1908. It was at this point that Diaghilev handed to him the commission for *L'Oiseau de feu,* which Liadov had forfeited by inaction. Benois in his memoirs relates that Stravinsky surprised them in their discussions by his interest in the

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theatre, painting, architecture, sculpture. "Although he had had no grounding on these subjects, discussion with him was very valuable to us, for he 'reacted' to everything for which we lived. In those days he was a very willing and charming 'pupil.' He thirsted for enlightenment and longed to widen his knowledge."

Stravinsky went to Paris for the first performance, where, he tells us in his memoirs, he made his first acquaintance with that city. His ballet which, needless to say, excited Paris as resplendently new music superbly produced, was an ideal introduction.

"My stay in Paris enabled me to become acquainted with several personalities of the musical world, such as Debussy, Ravel, Florent Schmitt, and Manuel de Falla, who were in Paris at the time. I remember that on the evening of the première, Debussy came to find me and complimented me on my score. It was the beginning of our friendship, which remained cordial for the remainder of his days." This recognition, he admits, greatly encouraged him in future projects then in his mind, which turned out to be *Petrouchka* and *Le Sacre du printemps.*

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ENTR'ACTE

MUSIC'S CHANGE OF FACE

By Ernest Newman

(London Sunday Times, July 7, 1957)

In a previous article on "Twentieth Century Music" I expressed the opinion that there is really nothing to be astonished about in the present division of the musical world into two opposing camps, and still less reason to attribute the upsurge of a new spirit within the art to the operation of forces in the outer world. When the domestic kettle boils over, the housewife does not try to account for this phenomenon by reference to internal or external politics or even to changing relative attitudes of capital and labour in the coalfields: she knows full well that the root of the trouble in the kitchen has been purely and simply that the gas jet has been kept going too long and too high.

Even so it is with such trifling matters as the languages and mechanisms of the arts: something or other boils over there for no other reason than that it has been allowed to accumulate too much energy

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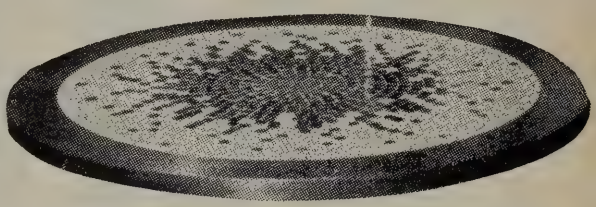
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too long. The present situation in music has not been brought about in any way by such things as war, changed political and social structures, scientific discoveries and so on, but simply by the operation of internal forces: a change *had* to take place in the language of music, and that's just when and where and how it did.

• •

The situation about the beginning of the present century seems to me to have been very much like that of English poetry after the Elizabethan age. Shakespeare and his riotously energetic contemporaries had realised for the first time the copious resources of our English language, and during something like a whole generation had, to some degree, abused them; and against their occasional tumescences and extravagances first of all the seventeenth century "metaphysical" poets, then the cool precisians of the eighteenth century, had reacted strongly.

In music, by about 1900, three centuries of vigorous evolution had placed the art in possession of a language to the spatial range and

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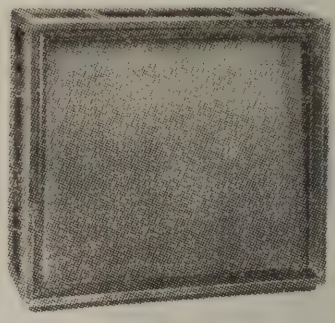
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inner power of which there seemed no possible limit. But its very opulence was working now for its downfall. The great German masters in particular had to all appearance covered once and for all the whole field of expression in music, and smaller yet still gifted men began to feel a certain resentment against them for standing so continually in their way. Furthermore, no valid reasons could be given for supposing that music had actually reached the end of its development either linguistically or imaginatively: there still remained, it was felt, many new things calling for expression in music, and presumably many new ways of expressing them.

• •

At no previous period in history could the "experimental" devices that these new aspirations called into being have "got away with it": but the whole civilised world had now become one gigantic music-printing and music-performing factory, with powerful organisations interested financially in the pushing of this "new" music, and the radio placing its vast financial and organisational resources at the service of it.

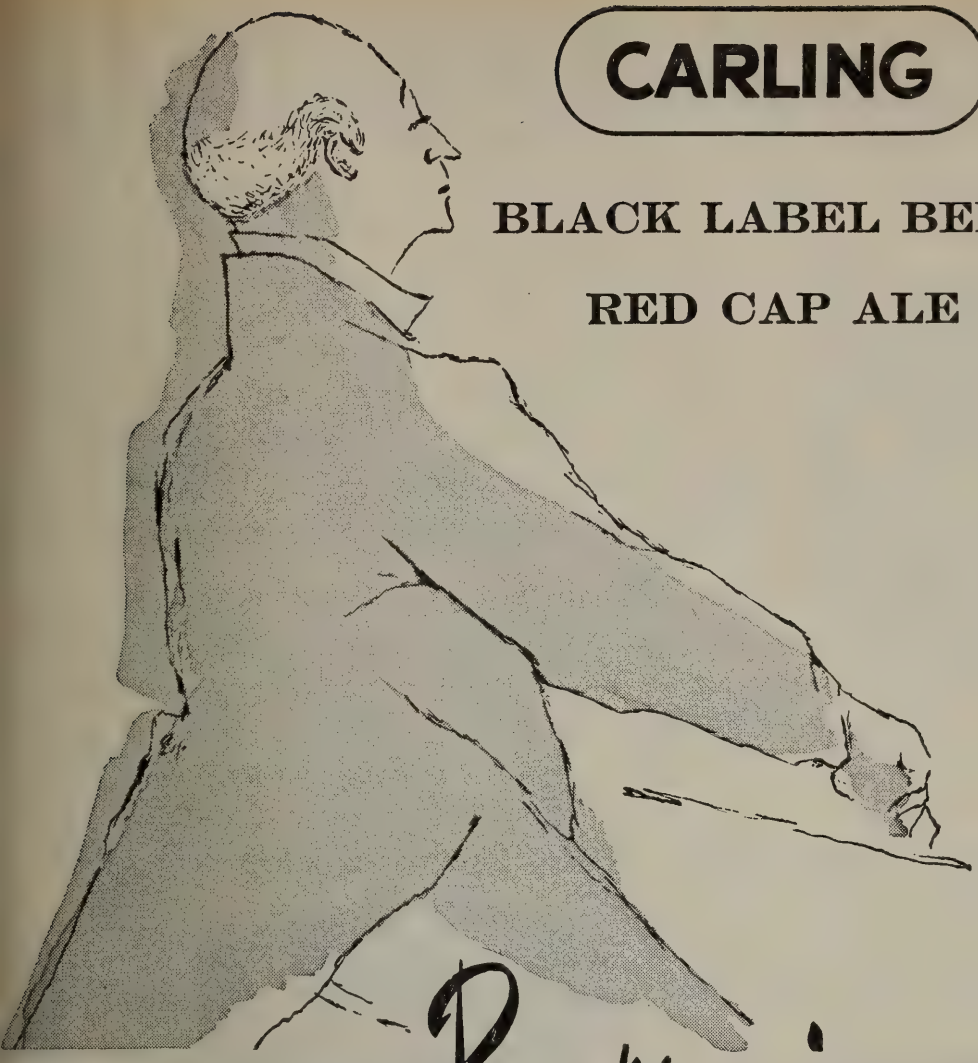
It further happened that in central Europe there existed just then



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a group of musical practitioners and theorists of a very high intellectual order, with Schönberg and Webern at their head. For a dozen reasons, these people had either to find a new outlet for their musical mentality or perish in the attempt.

Naturally they concentrated primarily on the making of a new musical language; and here the Time Spirit obligingly played into their hands. Melodically, harmonically, rhythmically and formally, traditional music about 1900 was already, without most of its votaries being conscious of the fact, heading for a break-up and a showdown. The fundamental principles of its sovereignty – the major-minor anthesis and all that flowed from this, certain principles of structure and form, sequences, imitations, cadences, neat symmetrical parallelisms – and so on – each seemed positively to invite scepticism and attack; and attacked it all was.

What happened could easily have been foreseen. It is a law of nature that the more complex a big organic structure is the more impossible it becomes to alter it, even for the better, at one point without setting up changes at a dozen other points that for a long time at least may be almost fatally bad. Suppose, for example, that



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by some well-meant but mistaken intervention of the cosmic powers in human affairs the race were in the twinkling of an eye made completely virtuous; the imagination boggles at the economic results of such a transformation, the sudden disaster that would overtake millions of policemen, lawyers, judges, prison officials, the makers of all kinds of weapons of attack and defence, the designers and constructors of safes – to name only a few of the inevitable victims.

• •

If we doubt that a similar law is operative in the arts we have only to turn a critical eye on what happened in the field of musical linguistics during the last forty or fifty years. Each change, however slight, in the musical language brought with it as an inevitable corollary a number of others: alterations in the conventional tonal relations, in phrase-building, key symmetries and one or two other seemingly quite simple things of that sort have led of necessity to the conscious elaboration of new principles of large-scale composition.

Schönberg and his associates faced courageously every one of the new difficulties; it took them pretty nearly a whole generation of time

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to take stock of these changes and accommodate them all to one another, in theory if not invariably in practice. The new praxis of composition is logically now foolproof; and, let it be added, any system or ideal of composition that commands the allegiance of some of the acutest musical intelligences of our day is not to be dismissed with a shrug of the shoulders. But how has the system fared with the great mass of the plain music-loving public?

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APPLAUSE

By DESMOND SHAWE-TAYLOR

(From the "New Statesman," January 18, 1958)

IT WOULD be worth somebody's while to write a history of concert hall and opera house behaviour, which has changed immeasurably during the last two centuries and a good deal within living memory. We naturally assume that such changes are all for the better; and no doubt most of them are. The musical time-traveller who should drop into an early nineteenth-century opera house would be horrified, for instance, at the unabashed disturbances in the boxes. During the great moments a hush would descend on an otherwise noisy theatre; but it is significant that arias allotted to lesser characters (such as that of Berta in *The Barber of Seville*) should have been known in those days as *"arie di sorbetto"* because it was customary to sit back and eat an ice while they were going on.

Yet, if we are now more decorous, we are also less spontaneous. Applause is becoming less and less a natural expression of pleasure and excitement, more and more the equivalent of a vote of thanks after a

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(Continued from page 4)

rose bearing a card signed in Hebrew and in the Roman alphabet with the name of one of the girls.

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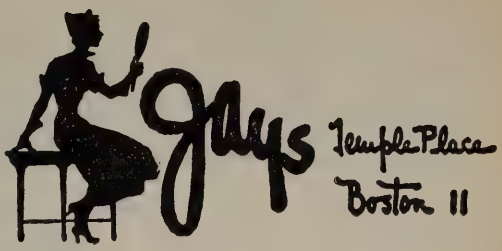
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public meeting. Of course exceptional achievements, like Klemperer's Beethoven or the Elektra of Mme. Lammers, still provoke outbursts of unmistakable enthusiasm; but the great majority of performances, whether in opera or concert, are greeted with a decent routine helping of applause which hardly distinguishes between good, indifferent and downright bad. Let the greatest pianist in the world bring the first movement of Beethoven's Emperor Concerto to a triumphant and glittering conclusion, and he will be met by stony silence, because it is now well known to all but a few country cousins that applause between movements is "not done." Yet a brief round of applause at such a moment is surely not only polite and natural but positively desirable – as a release of pent-up emotion and as an instantaneous tribute to something superlatively done, like the sudden laughter of a dinner table at a good joke.

One thing is certain: if Beethoven could be present on such an occasion, he would assume from the silence of the audience that his music had been a flop. Few people realise quite how uninhibited applause used once to be – and how welcome. Haydn and Mozart were delighted when their slow movements were encored, and inclined to complain when they were not; by the end of Beethoven's life the

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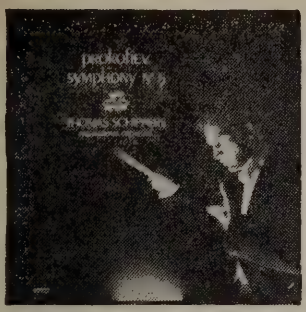


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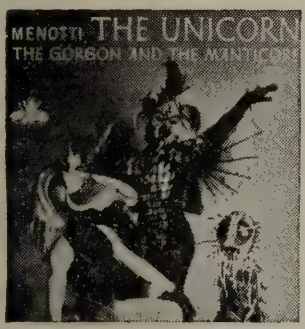
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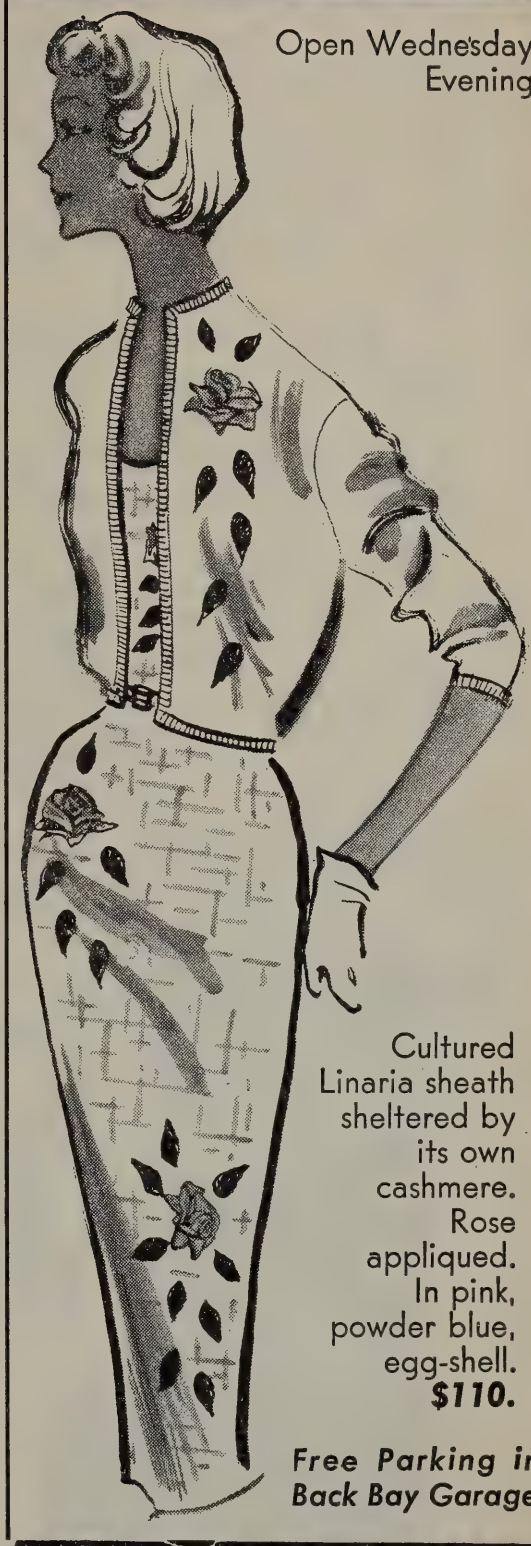
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situation had hardly changed. Two movements of his long and difficult String Quartet in B flat, Opus 130, were encored at its first performance. When Weingartner was a young man, he met a very old lady in Brussels who had sung in the chorus at the first performance of the Ninth Symphony. Among other interesting recollections, she told him that applause had sometimes broken out even during the movements; strangest of all, this happened in the Scherzo at the surprise entry of the unaccompanied drums with their octave leap, which "produced the effect of a flash of lightning and released a spontaneous manifestation of enthusiasm." While no one would like such interruptions now, they testify to an alert and highly impressionable state of mind far removed from the sober drowsiness of Sunday afternoon in the Festival Hall.

In the opera house we have not yet been drilled into total silence, though there are plenty of sergeant-majors about who would relish the task. In Italian theatres sudden cries of delight and admiration are still frequently to be heard; when these seem spontaneous, and not the work of an organised claque, they are endearing and heighten

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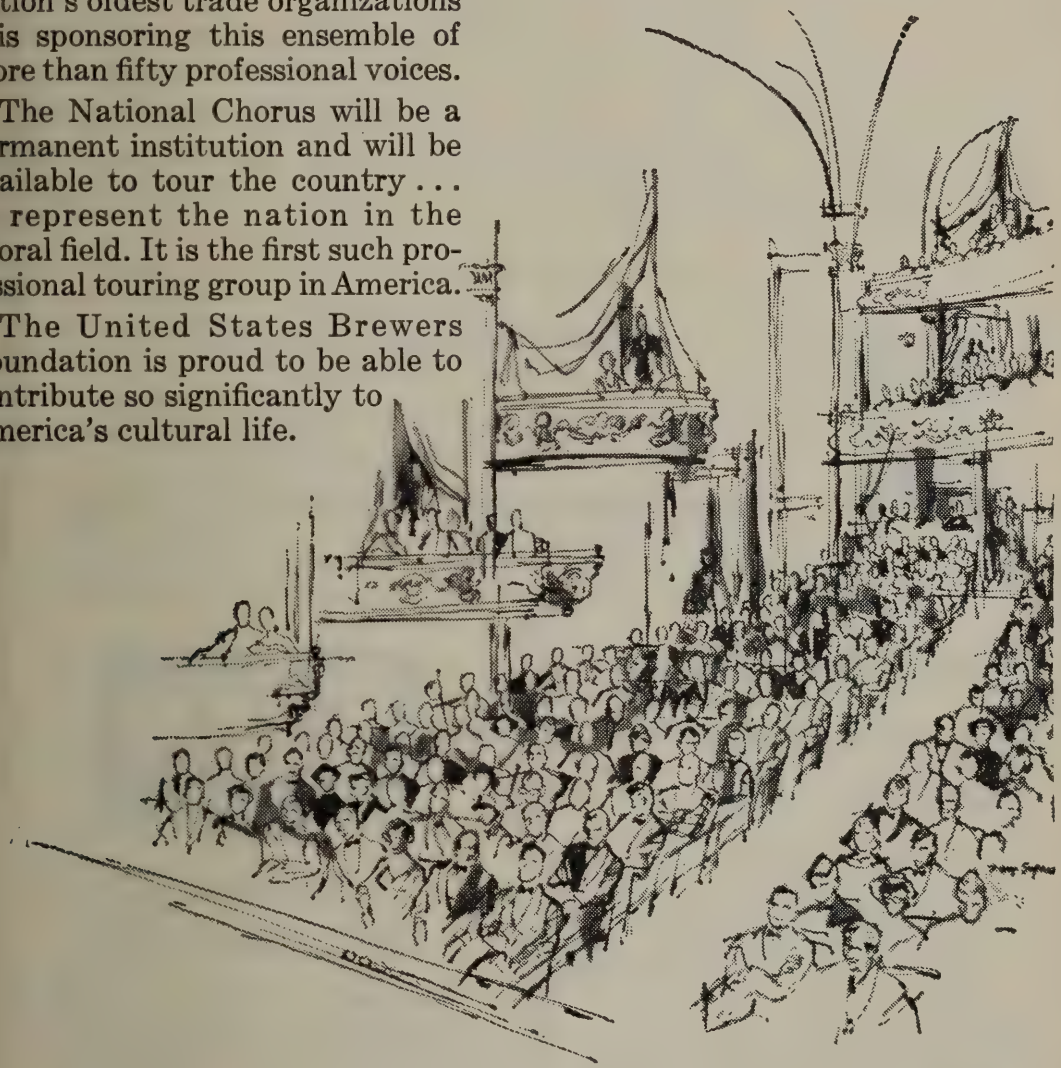
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the general atmosphere of enjoyment. A severe view of the invariable wrongness of applause during performance, and the total iniquity of all encores, such as is often expressed in England, ignores the curiously dual nature of our consciousness in the theatre; there was an admirable discussion of this very point in a recent broadcast by Mr. J. B. Priestley (*Listener,* 5 December). But it needs some experience of opera to tell us just when applause is permissible, and when not. In *Tristan* or *Der Rosenkavalier,* as in most serious modern operas, applause before the ends of the acts would be horrible, whereas in the older Italian operas its absence can be equally embarrassing.

Nineteenth-century audiences, who were passionately interested in the prowess of individual singers, would cheer the splendid delivery of a single phrase, even of a single note; and there was a distinct and subtle art in the way in which a clever singer could gracefully indicate awareness of such a tribute without wholly emerging from character. Except perhaps in the person of Maria Callas, such refinements have vanished. Conversely, when applause is unsuitably bestowed or awkwardly received, the consequences can be comical. For instance, the great scene for soprano and baritone in the second act of *La Traviata*



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The twenty-fourth annual meeting of the Friends will be held in Symphony Hall on Thursday, March 13, 1958 at four o'clock. Dr. Munch and the Orchestra will give a private rehearsal. This will be followed by the transaction of appropriate business. After the business meeting tea will be served. All Friends enrolled by March 10 are cordially invited to attend this meeting.

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is nearly always applauded, even in England; but the dramatic situation makes it awkward for the elder Germont to return to the drawing-room which he has just vacated, merely in order to take a bow; consequently, a tactful audience applauds warmly but not too long. One night last year at the Stoll, the baritone came back and stood gravely bowing, while to his embarrassment and our amusement the Violetta took no notice of his presence and remained with her head obstinately buried in the cushions.

Encores are, on the whole, a good riddance; though there are occasions, especially in comedy, when it is natural for the audience to wish to hear again some piece which has given them unexpected pleasure. The formerly invariable repetition of "hit numbers" like the *Rigoletto* Quartet or the Miserere from *Il Trovatore* had some justification in the past, when a second chance of hearing the music adequately performed might not recur for years; but the existence of radio and gramophone has made such automatic encores unnecessary. In most of the larger houses of Italy encores are now forbidden; but when we get as far south as an open-air performance in Naples anything can happen. A few years ago I heard an *Aïda* in the Arena Flegrea, during

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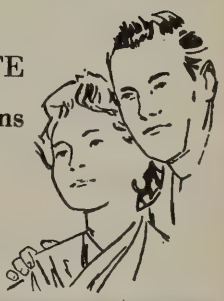
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which the Amonasro (Gian-Giacomo Guelfi) sang the final phrase in his denunciation of Aïda ("Dei Faraoni tu sei la schiava!") with such overwhelming energy and volume that the audience broke into a torrent of applause and held up the performance. The conductor tried to go on, but he had to give in, and poor grounded Aïda had to stagger to her feet, so that we might return to "Su dunque." When the same phrase returned, Guelfi flung her once more to the ground, while declaiming with even greater passion and fury than before; whereupon pandemonium broke out afresh, and for some minutes it seemed as though we should never get past that point in the score. It was all highly improper and inartistic, of course; but it was an incident that shed some light on the nature of Italian opera and on the difficulty of transplanting it to our more rational and temperate lands.

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By JEAN SIBELIUS

Born December 8, 1865, in Tavastehus, Finland;
died September 20, 1957, in Jarvenpaa

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. It was conducted many times by Serge Koussevitzky.

The Second Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

SIBELIUS begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the woodwinds, a theme given out by the bassoons, another of marked and significant accent for the violins,

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and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained

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C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

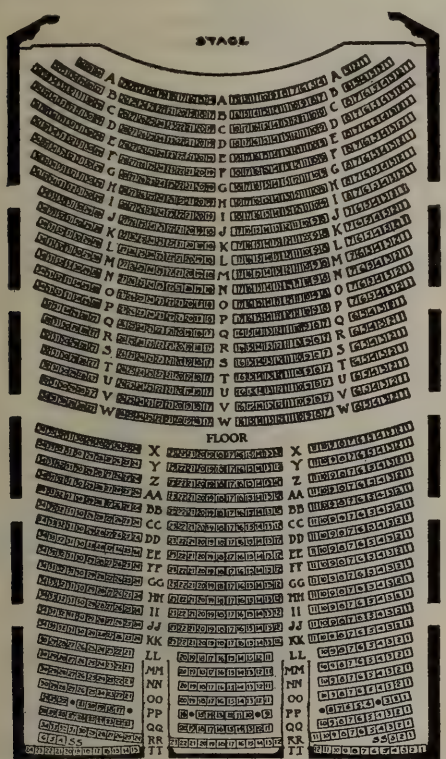
The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various woodwinds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the

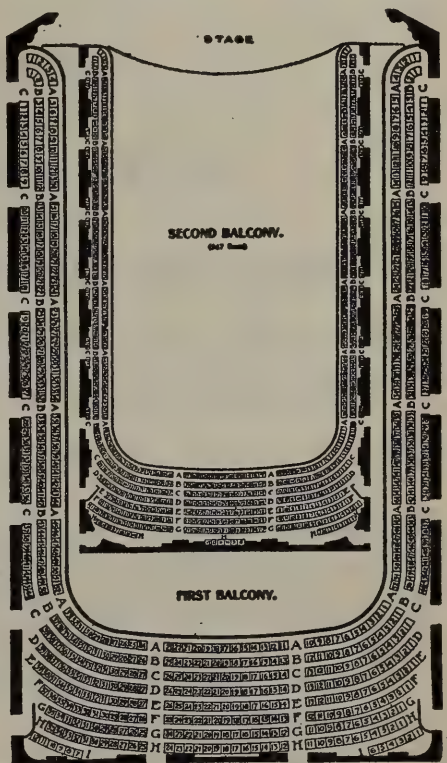
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lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay.

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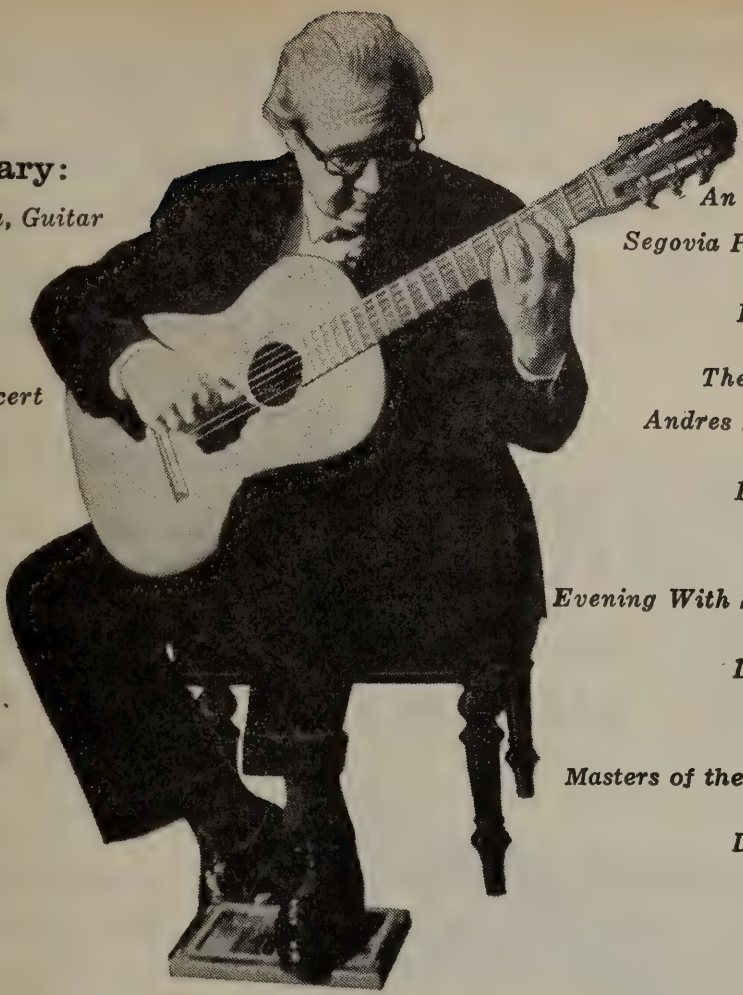
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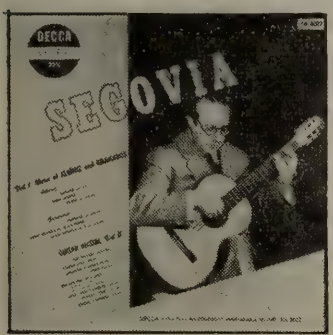
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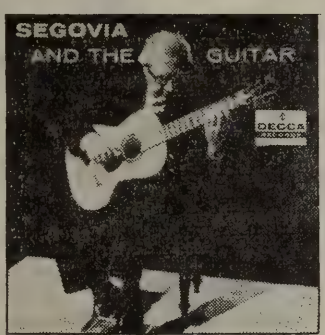
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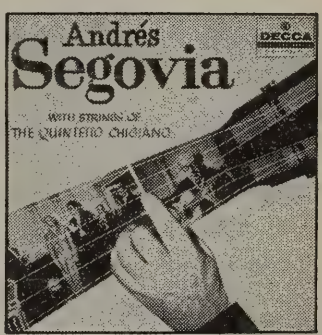
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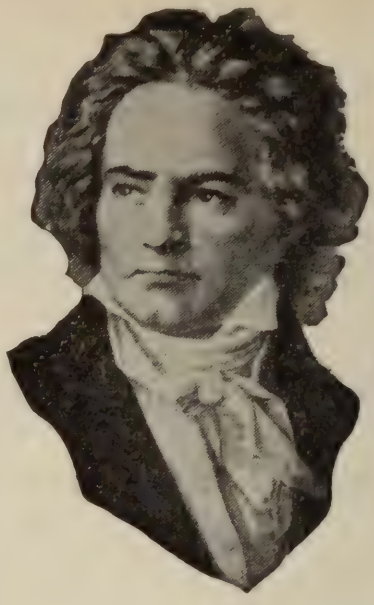


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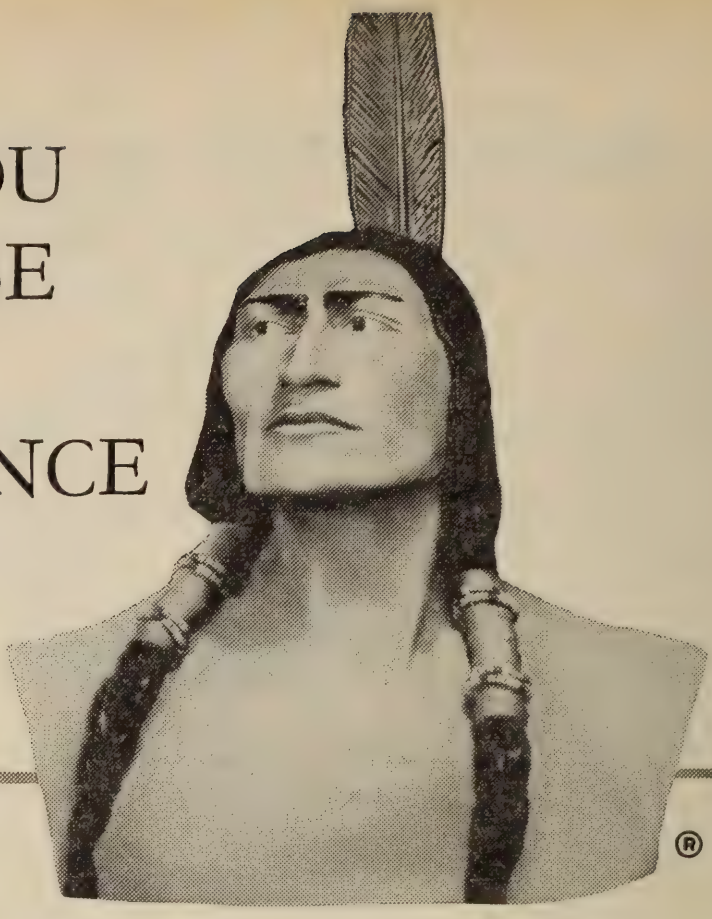
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Exhibition
William Primrose
Remaining Symphony Programs

EXHIBITION

The paintings now on view in the gallery have been loaned by the Institute of Contemporary Art, Boston.

Jean Stanley Jones of the Institute has provided the following comments:

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• •

WILLIAM PRIMROSE

William Primrose was born in Glasgow, Scotland, August 23, 1904. The son of a professional viola player, he nevertheless studied the violin, and first toured as a violin virtuoso. After studying with Eugène Ysaye, he followed that master's advice, and made the viola his instrument. He first came to the United States in 1930 as violist in the London String Quartet, with which group he also toured this country when it was reorganized. In 1938, he became first viola with the NBC Orchestra in New York. He has devoted a large part

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of his time in recent seasons to appearances as solo viola and in chamber music, assisting in the Chamber Music Department of the Berkshire Music Center in 1947. In 1952 he was made Commander of the Order of the British Empire.

He has appeared with the Boston Symphony Orchestra in Berlioz' "Harold in Italy" in 1944 and 1952, and also in Bloch's Viola Suite (1944), and Bartók's Viola Concerto (1952).

• •

REMAINING SYMPHONY PROGRAMS

Charles Munch announces the remaining programs of the Orchestra's 77th season.

During Holy Week at the concerts of Thursday afternoon and Saturday evening, *April 3* and *5,* Dr. Munch will present Bach's Passion According to Saint John, with these soloists: Mattiawilda Dobbs, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm and James Joyce, basses. The Chorus Pro Musica, Alfred Nash Patterson, conductor, will assist. An Extra Open Rehearsal for this concert will take place on Wednesday evening, *April 2,* at 7:30 for those who are not able to obtain tickets for either of the concerts. The Orchestra's season will close on Friday afternoon and Saturday evening, *April 25* and *26* with Berlioz' Requiem *(Messe des Morts)* which requires four supplementary brass choirs. The chorus will be that of the New England Conservatory, Lorna Cooke DeVaron, conductor, and the tenor solo will be performed by Leopold Simoneau.

Complete programs for the Friday–Saturday series are as follows:

April 3–5. Bach—Saint John Passion.

April 11–12. Bach—Suite No. 1 in C major; Haieff—Symphony No. 2 (first performance); Debussy—"Jeux"; Wagner—Prelude to "Die Meistersinger von Nürnberg."

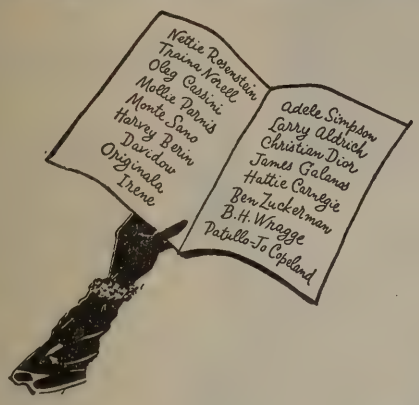
April 18–19. Gluck—Overture to "Iphigenia in Aulis"; Blackwood—Symphony No. 1 (first performance); Brahms—Symphony No. 2.

April 25–26. Berlioz—"Requiem."

(Continued on page 43)

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HANDEL.....Suite for Orchestra (From the "Water Music")
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I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

MOZART.....Symphony in C major, "Linz," (K. 425)

I. Adagio; allegro spiritoso
II. Poco adagio
III. Menuetto
IV. Presto

INTERMISSION

BERLIOZ.....*"Harold in Italy": Symphony with Viola Solo, Op. 16*

I. Harold in the Mountains, Scenes of Melancholy, Happiness and Joy (Adagio; Allegro)
II. March of Pilgrims singing their Evening Hymn (Allegretto)
III. Serenade of a Mountaineer of the Abruzzi to his Mistress (Allegro assai; Allegretto)
IV. Orgy of Brigands; Recollections of the Preceding Scenes (Allegro frenetico)

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Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785–1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922). The Suite was introduced at these concerts December 22, 1949, and repeated April 17, 1953. Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his Life of Handel (1909): "The River Thames was

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.



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then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne,* and his *Te Deum* and *Jubilate* for the hated



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DO YOU KNOW that this season the Institute has been invited by Stop and Shop, Remicks of Quincy and Symphony Hall to select major exhibitions of important regional and national contemporary art. That one selection was shown in such an unlikely place as a supermarket with its thousands of shoppers who looked in astonishment to see works of art soaring above a bank of green vegetables, and were delighted with what they saw! . . and that another commandeered an entire floor in Quincy's foremost retail store with equal success? Now the Institute is in Symphony Hall with a selection of international artists of great promise: an exhibition which complements the Institute's current second annual survey of promising New England artists—*Selection 1958.*

DO YOU KNOW that you can help in the Institute's extension program which plans to bring the community closer to the art and artists of today—by becoming a member . . . that membership privileges and information about the Institute of Contemporary Art may be obtained at 230 The Fenway, Boston 15, Mass.



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Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

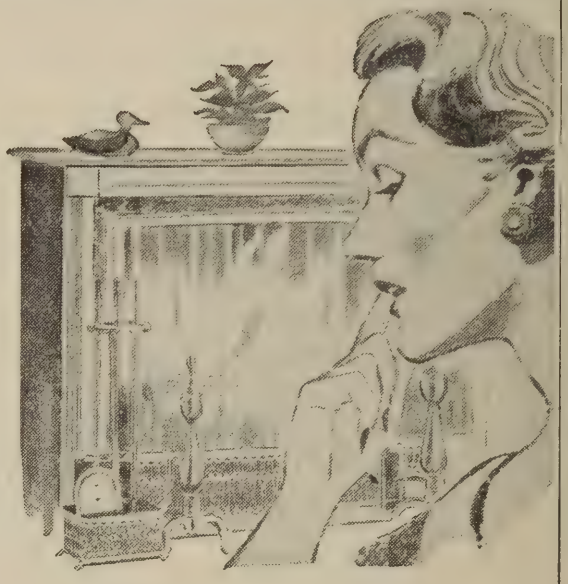
One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed. One was the Baron von Kielmansegger, Royal

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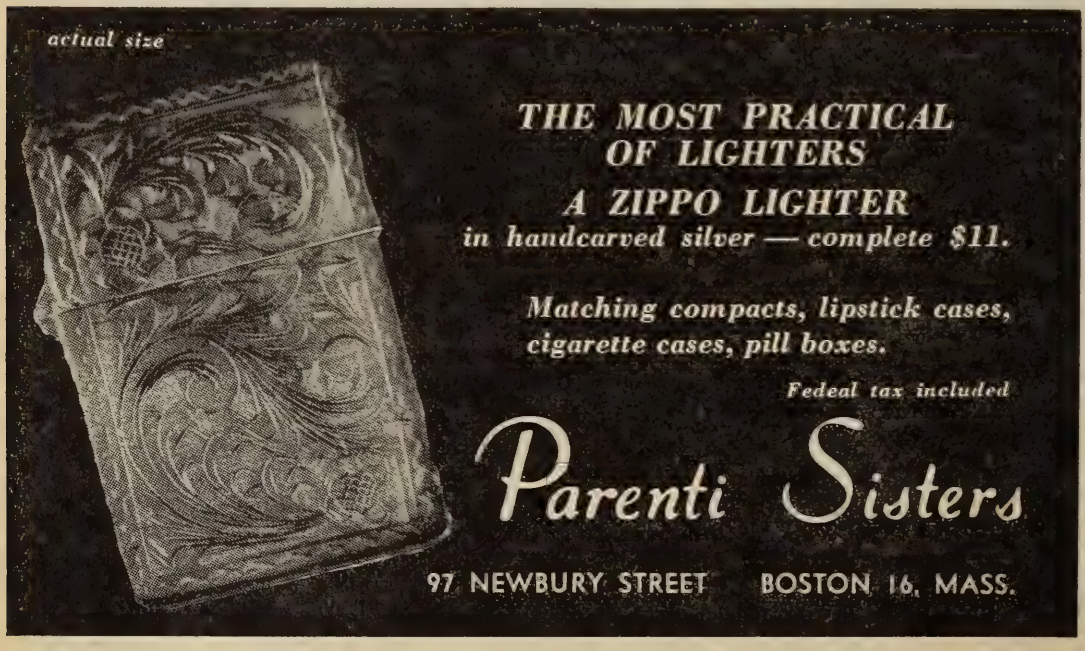
Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

---

* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circumspect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays — no wonder that a child dreaded such an ogress!"

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Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec,



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violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

The *Daily Courant,* July 17, 1717, agrees with this and also states:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the

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finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

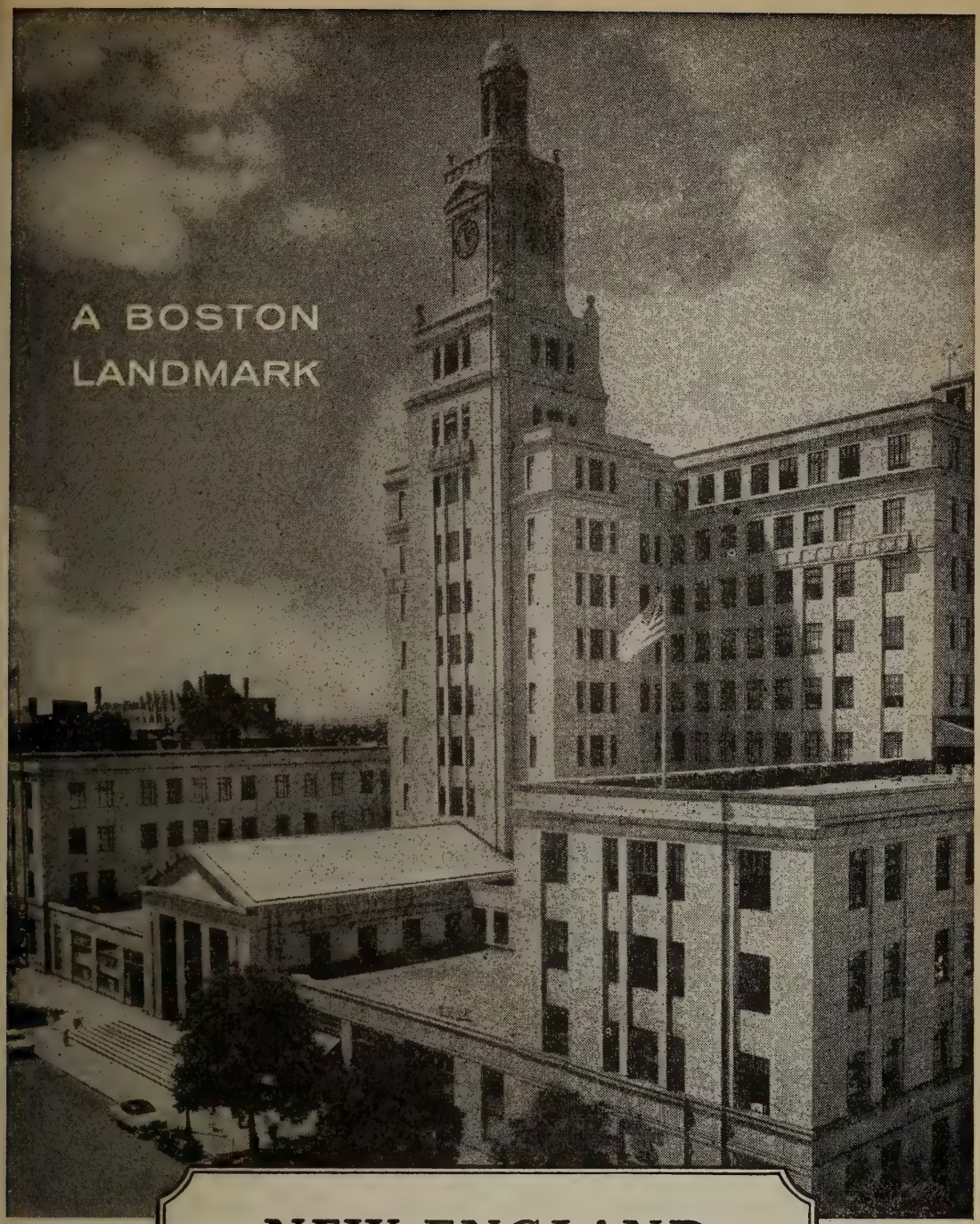
Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: *"Ce concert avait été composé exprès par le fameux Handel."* And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the

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evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick Compleat." But this was far from "compleat" — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

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SYMPHONY IN C MAJOR (Köchel No. 425)

By Wolfgang Amadeus Mozart

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This Symphony, generally assumed to be the one which was written at Linz in November, 1783, was first performed on the fourth of that month, at the palace of Count Thun.

It is scored for 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The symphony has been performed by this Orchestra November 17, 1882, March 16, 1900, November 19, 1920, and February 7, 1947 (Leonard Bernstein conducting).

In Vienna, where Mozart spent the last ten years of his life, composing according to needs, his genius found its full fruition in a quantity of great works. They embrace his finest string quartets and quintets and his piano concertos in numbers; also his five great operas in the buffo style. It must be a reflection on Viennese taste, or lack of musical perception, that he seems never to have been asked to compose a symphony in Vienna. Of the three great symphonies of 1788 there is no record either of commission or performance. Prague, enraptured over *Figaro,* asked in 1786 for the Symphony which bears its name. Three years earlier, while returning from a visit to Salzburg with



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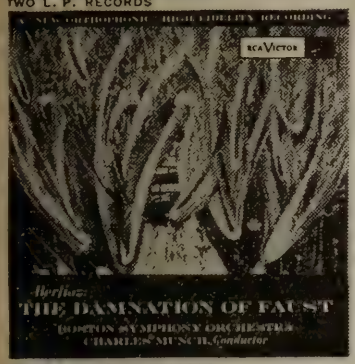
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Constanze a year after their marriage, he stopped in Linz to visit his friend Count Thun, and there hastily composed a symphony.

When it is possible to ascertain the circumstances under which Mozart wrote his truly surpassing scores, one is invariably astonished that a triumph of his art, a rare efflorescence of the spirit quite unequalled in kind, could have come into being apparently with entire casualness.

Mozart had been assured of a welcome at Linz from Count Thun, father of his pupil in Vienna. "When we arrived at the gate of Linz," wrote the composer to his father, "we were met by a servant sent to conduct us to the residence of the old Count Thun. I cannot say enough of the politeness with which we were overwhelmed. On Tuesday, November 4, I shall give a concert in the theatre here, and as I have not a single symphony with me, I am writing one for dear life to be ready in time." Mozart was as good as his word — within the five days that remained from his arrival to the hour of the concert a new symphony was written, the parts copied, the piece (presumably) rehearsed. It is small wonder that the experts have found it hard to believe that Mozart at a moment's notice, in a strange house, and in

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the space of some three days, conceived and completed a full length symphony, replete with innovation, daring and provocative in detail of treatment; the obvious product of one who has taken new thought and gathered new power. As the years pass, the students of Mozart have learned to accept what they will never account for – sudden and incredible manifestations in his development. André has doubted whether the symphony written for Linz was the one in C major. He argued in favor of a shorter one in G major (K. 444) and evidently of the same period as more likely. Niemetschek stated that the one in C major was dedicated to Count Thun, but the original score having been lost, there is no positive proof of this. Jahn inclined to this symphony, and later authorities, notably Saint-Foix and Alfred Einstein, have finally accepted it, dismissing the other one as the work of Michael Haydn, for which Mozart wrote an introductory adagio.

Jahn discerned the influence of Joseph Haydn in this symphony, particularly the "pathetic, somewhat lengthy *adagio*" which ushers in the *allegro spiritoso*. Mozart had until that time never used an introduction to a symphony. But it should also be noted that introductions

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in the symphonies of Haydn were decidedly the exception until about this year, after which both composers were inclined towards them. The interrelation of the symphonically developing Mozart and Haydn is always a subject for circumspect opinion. Jahn also points out as Haydnesque the "lively, rapid, and brilliant character of the whole, the effort to please and amuse by turns, and unexpected contrasts of every kind in the harmonies, in the alternations of *forte* and *piano,* and in the instrumental effects." Saint-Foix rejects this thesis on its face value. To begin with, the Mozart who wrote the "Linz" Symphony had reached an ebullient and self-reliant point in his growth — he was in no mood for imitation. "The small number of symphonies written by Joseph Haydn in the years 1780–1783, which might have had some connection with the 'Linz' Symphony, actually show none. It might be more reasonable to suppose a definite effect of this symphony upon the subsequent ones of Haydn."

Against this Mozart authority is the opinion of another, Alfred Einstein, who quotes this symphony as showing "how greatly Mozart had come under Haydn's influence, not only as a quartet composer, but as a creator of symphonies." Mr. Einstein instances the 6-8 meter in the slow movement as a Haydn trait, but he is forced to admit that the slow introduction to the symphony itself, wherein Mozart was sup-



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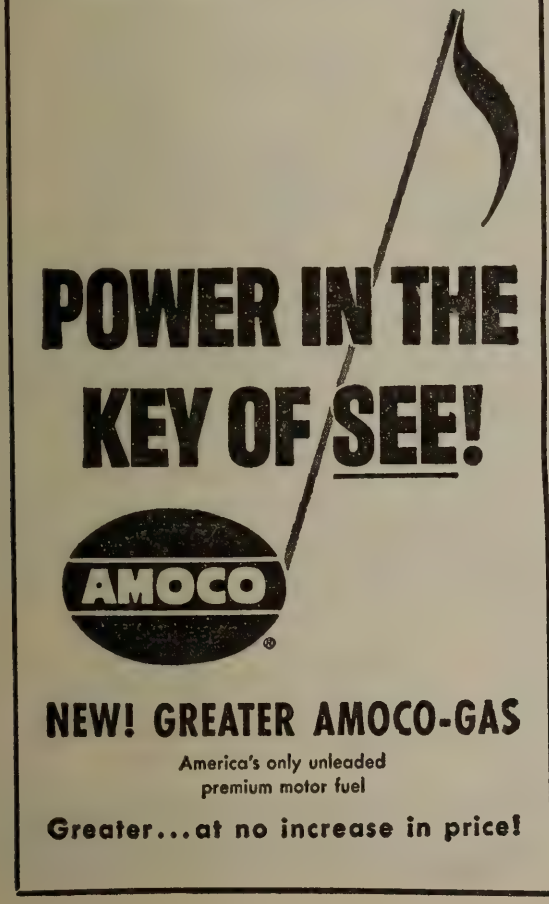


posedly yielding to a Haydn precedent, had indeed no precedent in Haydn, "with its heroic beginning, and the play of light and shade that follows, leading from the most tender longing to the most intense agitation." Mr. Einstein further discerns signs of hasty writing in this symphony. If any demonstrable connection is to be traced, it is a curious one between Mozart and Haydn's brother Michael, for whom recently, at Salzburg, Mozart had composed two duos for violin and viola, the second of which contains a thematic premonition of the symphony.

To Mozart alone, in the words of M. de Saint-Foix, could be attributed "the *allegro spiritoso,* dreamy and at the same time militant, for a march crosses it, or rather surges up at moments and disappears. The noble and serene inspiration of the *poco adagio,* where clouds gather to dim the unforgettable rhythm of the Sicilienne, the minuet so dancing, ardent, and tender, with the counterpoint in the trio which never leaves the tone of C; finally the *presto,* where joy at once becomes frenetic, these features comprise what one is constrained to call the first great classical vista which Mozart designed in the symphonic *genre.*"

The absence of flutes and clarinets in the instrumentation would suggest that Mozart was adapting himself to the limitations of the ducal orchestra at Linz. It is also worthy of remark that the composer makes use of the trumpets and drums in the slow movement, although never intrusively.

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BYRON AND THE COMPOSERS

By LANING HUMPHREY

ACCORDING to Berlioz himself, his Harold is really Hector, musing on his own wanderings in Italy, "in the style" of Byron, but without using *Childe Harold's Pilgrimage* as a scenario. Byron had been dead ten years when "Harold in Italy" was first performed, in 1834.

One wonders what Byron might have thought of this music of Berlioz, had it been produced in his lifetime. From the evidence of his friend, Leigh Hunt, he might have thought little of it. In fact, he might have thought it not worth the trouble of attending a performance.

"Lord Byron knew nothing of the fine arts," Hunt has written, "and did not affect to care for them. He pronounced Rubens a dauber. . . . Pope, before he spoke of Handel, applied to Arbuthnot to know whether the composer really deserved what was said of him. It was after making a similar inquiry respecting Mozart that Lord Byron wrote the passage in his notes to *Don Juan,* giving him the preference to Rossini.

"All the best music, he said, was lively. . . . I never knew him attempt any air but a lively one; and he was fondest of such as were most blustering. One day he was splenetic enough on the subject of music. He was not in good humour, and had heard me that morning dabbling

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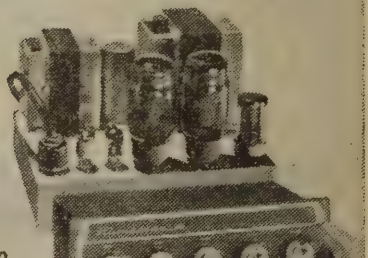
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on the pianoforte. He said that all lovers of music were effeminate."

As to that last remark, Byron would have been undeceived by an acquaintance with Berlioz, whose personality was not lacking in masculinity, and whose creations included lively, and even blustering, music.

Many striking parallels may be found in the personalities of these two men, and their careers. Both encountered fierce attacks, and counter-attacked as fiercely. Both journeyed from their homelands in quest of recognition, and found it abroad. Each had a troubled experience of love and a tragic parenthood. In each there was genius of unsteady flame, enormous self-dramatization, the depiction of self in the guise of the alleged hero of a creative work.

Paradoxically, the musically myopic Byron has exerted a far-ranging influence among composers. The poetry and drama of Russia's Alexander Pushkin derived much from admiration of the Englishman's heroics – melancholy, biting satire, and political independence. The narrative poem, *Eugene Oniegin,* is definitely Byronic. In turn, this was the basis of the libretto of Tchaikovsky's opera of the same title.

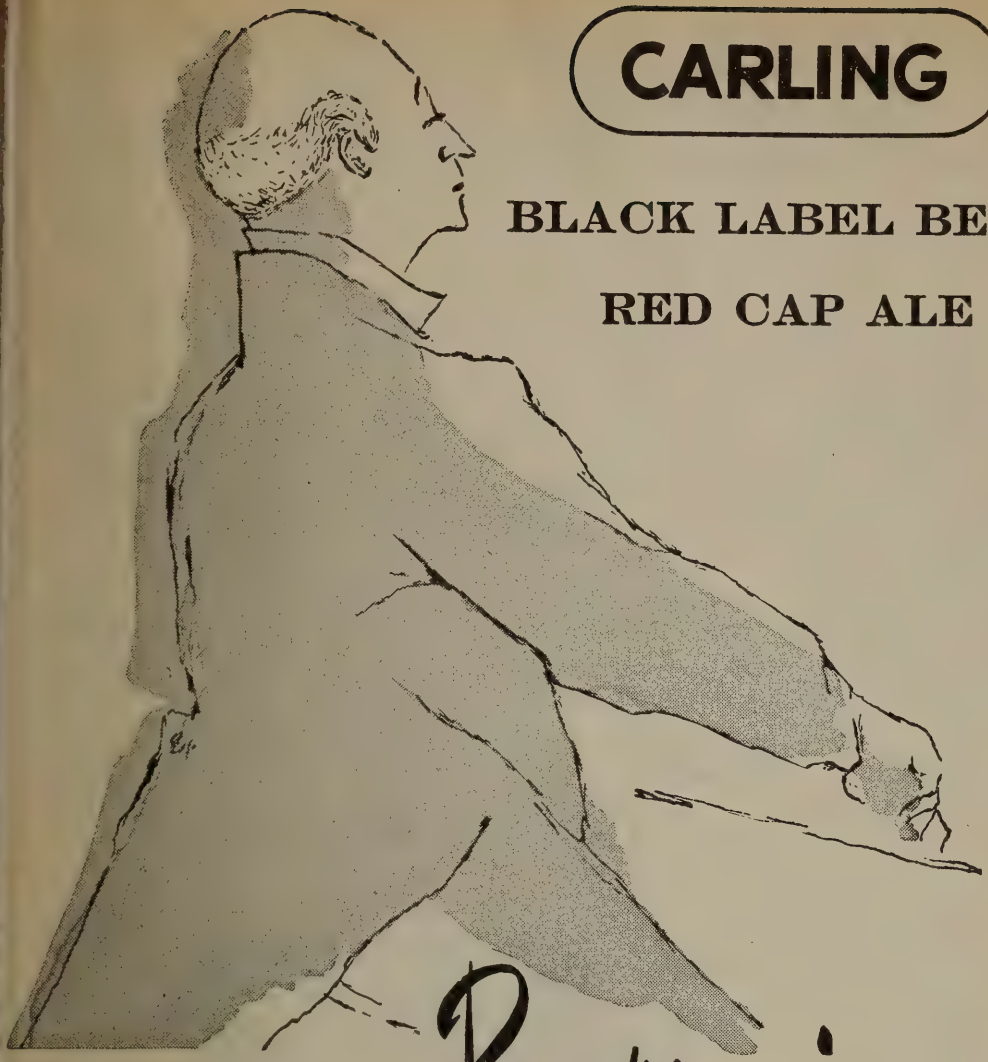
Byron's "Faust"-like poetic drama, *Manfred,* in addition to Liszt's symphonic poem, inspired Tchaikovsky's like-named overblown symphony; symphonies by the Portuguese, Luis Branco Freitas and the Frenchman, Louis Lacombe; an opera by the Italian, Enrico Petrella; a ballet by the contemporary Spaniard, Xavier Montsalvatge; incidental



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music by Schumann; by the Scot, Alexander Mackenzie; by the Englishman Bishop; an overture by the Englishman, W. H. Glover. Nietzsche composed a *"Manfred Meditation"* for piano; the Russian, Bogatirev, a *Manfred Piano Suite;* and the Czech, Vitegslav Novak, a *Manfred Piano Ballade.*

Not only the overture by Berlioz resulted from the narrative poem, *The Corsair,* but another by Novak. Operas were founded on it by Verdi, and by the German, Hans von Bronsart.

Besides Tchaikovsky's opera drawn from *Mazeppa,* there is a choral work on that poem on the Cossack adventurer, by the living English composer and pianist, Ruth Gipps; also a cantata by Michael Balfe.

The historic drama, *The Two Foscari,* was converted into operas by Verdi and by Bogatirev. Another drama, *Marino Faliero,* produced operas by Donizetti and by the German composer, Franz Holstein. Pizzetti has projected an operatic version of a third drama, *Sardanapalus.*

Poems expanded into operas include *Parisina,* by Donizetti; *The Giaour,* on which the Swedish composer, Natanael Berg, based his *Leila; The Bride of Abydos,* by Lebrun; and *Lara,* by Maillart. A choral work was fashioned by Moussorgsky from *The Destruction of Sennacherib.* Glière derived an opera-oratorio from *Earth and Heaven.*

The composers of many lands having helped themselves so liberally to the literary works of the English poet, it is gratifying to find that one of his compatriots, Joseph Holbrooke, has devoted a piano composition to the subject of *Byron.*



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By Hector Berlioz

Born at La Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

"Harold en Italie, Symphonie en IV *parties avec un alto principal, Op. 16,"* was composed in 1834. It had its first performance at a concert given by Berlioz at the *Conservatoire* in Paris, November 23, 1834. Narcisse Girard conducted at this performance, and Chrétien Urhan took the part for viola. It was repeated at another concert in Paris on December 14. The first performance in the United States was at a concert under the direction of Theodore Thomas in New York, May 9, 1863, when E. Mollenhauer was the soloist. The first performance in Boston was again by Theodore Thomas, October 28, 1874, Charles Baetens, soloist.

The first performance of "Harold in Italy" at the concerts of the Boston Symphony Orchestra was on February 19, 1884 (viola solo, Henry Heindl). At five performances following, the soloist was Franz Kneisel, then concertmaster of the Orchestra: February 13, 1886, December 8, 1888, February 6, 1892, November 2, 1895, February 4, 1899; December 5, 1903 (viola, Mr. Férir), January 26, 1907 (viola, Mr. Férir), March 4, 1911 (viola, Mr. Férir), March 13, 1915 (viola, Mr. Férir), November 14, 1919 (viola, Fréderic Denayer), April 24, 1942 (viola, Louis Bailly), February 19, 1943 (viola, Jean Lefranc), November 10, 1944 (viola, William Prim-

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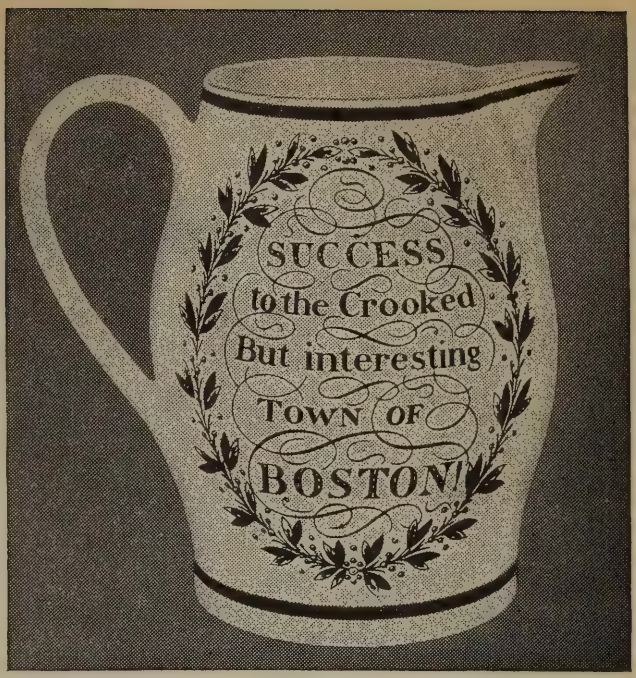
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The "procession of the Pilgrims" which takes the place of a symphonic slow movement is a long crescendo to a climax, followed by a long diminuendo, as if the voices of the singers were heard approaching, passing and disappearing in the distance, the beginning of what was destined to be a favorite device. The song, first heard in the strings, echoed by a characteristic horn note, is varied in repetition. The soloist first adds his own theme, and then provides a weaving figure of accompaniment. At last he plays a series of arpeggios in the peculiar metallic timbre made by using the bow close to the bridge (*sul ponticello*). Under this a gentle religious chant continues, with a bass derived from the march theme. The suggestion of a tolling bell is produced by high harp and wind harmonics.

The "Serenade," an approximation of a scherzo, opens with a lively dance-like theme by the oboe and piccolo, in obvious suggestion of the *pifferi,* a species of rustic oboes Berlioz had described as inseparable from the "volcanic rocks and black pine forests" of the Abruzzi. In a middle section the English horn brings back the viola theme in altered form, and the soloist takes it up in augmentation. The music of the rustic peasants, the *"pifferari,"* returns, and the soloist repeats his theme over its rhythm.

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(Continued from page 4)

Programs for the remaining Tuesday evening concerts of the season are: *April 1:* Handel—"Water Music"; Piston—Viola Concerto (JOSEPH DE PASQUALE, Viola); Beethoven—Symphony No. 7. *April 22:* Bach—Suite No. 1; Debussy—"Jeux"; Brahms—Symphony No. 2.

At the final concert in Cambridge on *April 8,* Gary Graffman will be soloist in Brahms' Piano Concerto No. 1 in D minor, and the program will open with Handel's "Water Music" and Mozart's "Linz" Symphony.

The Pops season will open on Tuesday, *April 29th;* the Berkshire Festival season on *July 2nd,* ending *August 10th.*

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The last movement is orgiastic, not because brigands were essential to Berlioz' Symphony, but because he wanted a rousing finale in the flamboyant style, with full brass. He binds the movement into his whole concept by making the orchestra pause for reminiscences of what has gone before, adroitly led in by the solo viola. The first interruption is a part of the introduction, with its fugato bass. Presently the pilgrim's chant is played by the soloist, with quasi-recitative passages. The principal development is extensive and without soloist. It dies away into a suspensive silence, and two violas and a cello, off stage, intone a distant echo of the march theme. The close is orchestral.

Berlioz tells us in his Memoirs that his intention in composing his "Harold in Italy" was "to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's *Childe Harold.* Hence the title, *'Harold en Italie.'* As in the *Symphonie Fantastique,* a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the *Symphonie Fantastique,* the 'fixed idea,' interposes

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itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any interruption of the development." The text of Byron's *Childe Harold* is not involved in Berlioz's plans. The composer no more than borrowed from the melancholy Englishman the concept of the romantic poet wandering about the Italian countryside, adding his individual comment to the scenes which passed before his eyes.

The history of Berlioz's *Harold in Italy* began, according to the Memoirs, with a concert at the Paris *Conservatoire* on December 22, 1833, a concert where the *Symphonie Fantastique* had a remarkable success, "taking the whole room by storm" and turning the tide of popularity in his favor. "And then," says Berlioz, "to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me

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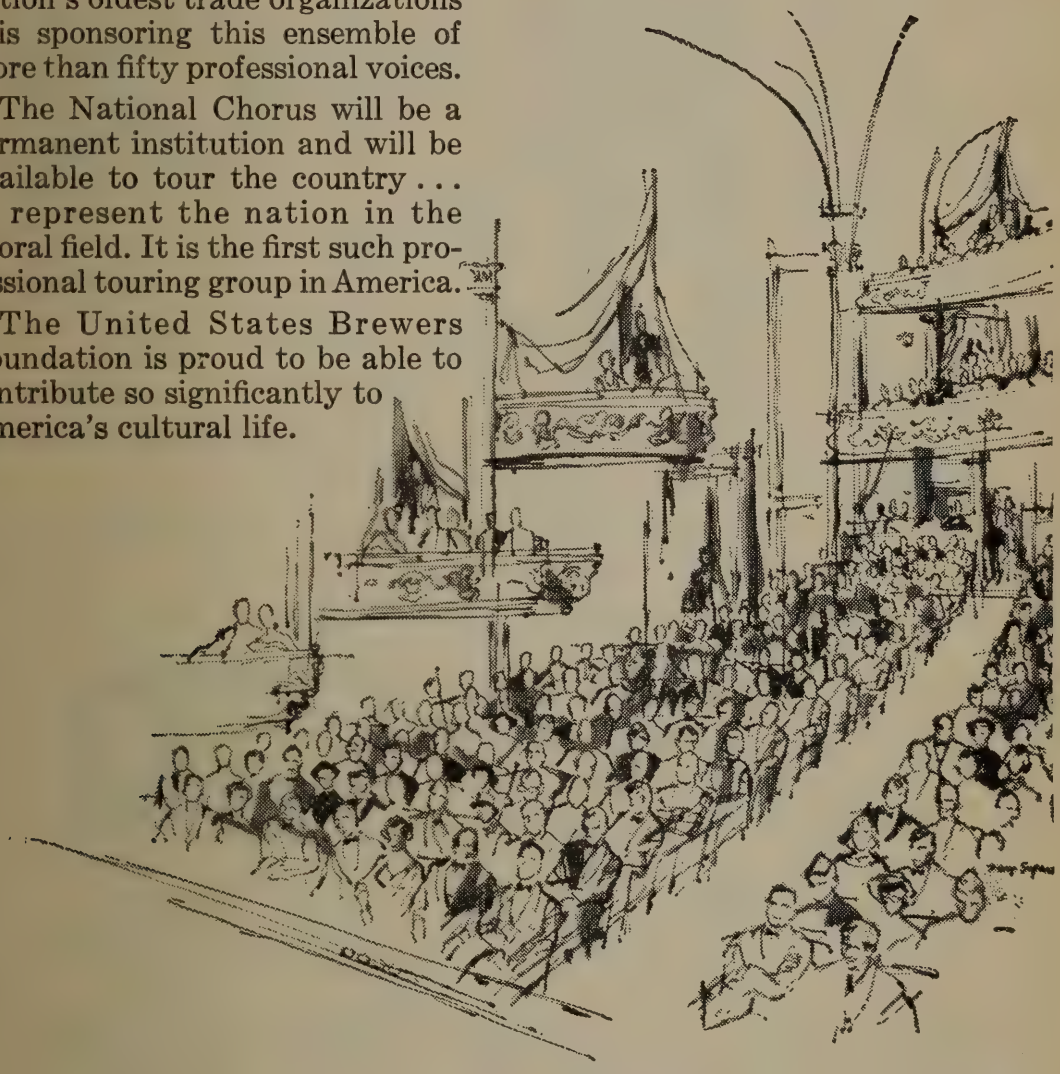
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with burning praise, which set fire to my heart and head: *it was Paganini!*

"Some weeks after this vindicatory concert of which I have spoken, Paganini came to see me. 'I have a marvelous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.'

" 'Yes, indeed,' I answered, 'your proposition flatters me more than I can say, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no; I insist,' said Paganini; 'you will succeed; as for me, I am too sick at present to compose; I could not think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini, by his incomparable artistry, would know how to make the viola always the dominating instrument.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first



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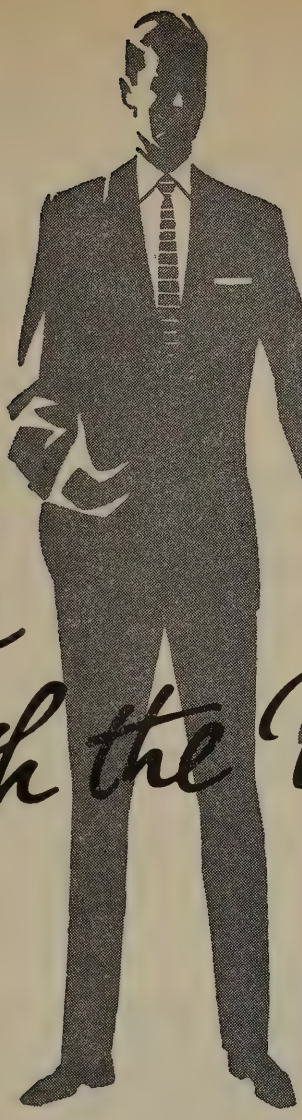
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movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that: there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterwards, suffering already from the affection of the larynx which ultimately killed him, he went to Nice, and returned to Paris only at the end of three years."

The announcement made in the *Gazette* and other papers friendly to Berlioz described the proposed work as entitled *"Les Derniers Instants de Marie Stuart,"* as including a chorus, orchestra, and viola solo. and as affording the public its first opportunity to hear Paganini play upon this instrument.

If Paganini read this notice, he may well have wondered what was becoming of his request for a Viola Concerto, a vehicle where he and he only would be the center of attention. But Berlioz was not tailoring his musical plans to Paganini, Mary Stuart, or anyone else. He was meeting the problem of a marriage between the solo viola with all its peculiar characteristics and the orchestra. His incomparable orchestral instincts may have warned him away from the usual solo

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and tutti alternation, the display passage work of the concerto style. The magic of color, the dark hues of the "alto," were necessarily intermittent, were matched and interwoven with the surrounding instruments only when a natural confluence brought this about. For the most part, Berlioz's viola is a distinct voice like a spectator to the scene, sympathetic to its mood, now as a leading voice, now in an evocative background of arpeggios. Berlioz worked into his score usable, stored-up theme fragments: one he had intended for his *Rob Roy* Overture, others gleaned from his travels in Italy (although presumably his own). His sketches took symphonic proportions and grew into four movements. He referred to his project in letters simply as a "symphony." Its local allusions and its unsymphonic features seemed still to call for something programmatic, whereupon he borrowed his title from Byron.

Berlioz has nothing to say in his Memoirs about the last moments of Maria Stuart. Memories of his adventures in Italy, the brigands he had met in the Abruzzi, were probably more congenial, as the viola solo wove its way at will through the developing score. Berlioz did not bother with Paganini's admonition against rests. His incom-

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parable orchestral instincts must have told him that the magic of color which lies in the viola is best caught by evocative backgrounds and intermittent relief — that it is most surely lost by over-insistence and displayful passage work.

Paganini did not hear it until December 16, 1838. It was another *Conservatoire* concert. Berlioz conducted both the *Fantastique* and the *Harold in Italy* Symphonies. The strange outcome of the performance should never be described except in his own words:

"Paganini was present; and I will now give the history of the famous occurrence of which so many contradictory versions exist, and about which so many unkind stories have been circulated.

"As I have already said, I composed *Harold* at the instigation of Paganini. Though performed several times during his absence, it had not figured at any of my concerts since his return; he therefore was not acquainted with it, and heard it that day for the first time.

"The concert was just over; I was in a profuse perspiration, and trembling with exhaustion, when Paganini, followed by his son Achilles, came up to me at the orchestra door, gesticulating violently. Owing to the throat affection of which he ultimately died, he had already completely lost his voice, and unless everything was perfectly quiet, no one but his son could hear or even guess what he was saying. He made a sign to the child, who got up on a chair, put his ear close to his father's mouth, and listened attentively.

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"Achilles then got down, and, turning to me, said, 'My father desires me to assure you, sir, that he has never in his life been so powerfully impressed at a concert; that your music has quite upset him, and that if he did not restrain himself he should go down on his knees to thank you for it.' I made a movement of incredulous embarrassment at these strange words, but Paganini, seizing my arm, and rattling out, 'Yes, yes!' with the little voice he had left, dragged me up on the stage, where there were still a good many of the performers, knelt down, and kissed my hand. I need not describe my stupefaction; I relate the facts, that is all.

"On going out into the bitter cold in this state of white heat, I met Mr. Armand Bertin on the boulevard. There I remained for some time, describing the scene that had just occurred, caught a chill, went home, and took to my bed, more ill than before.

"The next day I was alone in my room, when little Achilles entered, and said, 'My father will be very sorry to hear that you are still ill; and if he were not so unwell himself, he would have come to see you. Here is a letter he desired me to give you.' I would have broken the seal, but the child stopped me, and saying, 'There is no answer; my father said you would read it when you were alone,' hastily left the room.

"I supposed it to be a letter of congratulations and compliments. and, opening it, read as follows:

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'Nicolò Paganini.

'Paris, December 18, 1838.'

"I know enough of Italian to understand a letter like this. The unexpected nature of its contents, however, surprised me so much that I became quite confused in my ideas, and forgot what I was doing. But a note addressed to M. de Rothschild was enclosed, and, without a thought that I was committing an indiscretion, I quickly opened it, and read these few words in French:

'Sir,

'Be so good as to remit to M. Berlioz the sum of twenty thousand francs which I left with you yesterday.

'Yours, etc., Paganini.'

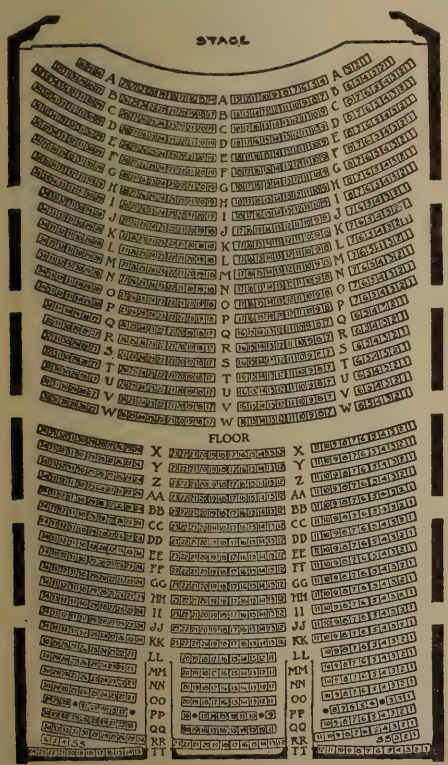
"Then only did the truth dawn on me, and I must evidently have grown quite pale, for my wife coming in at that moment, and finding

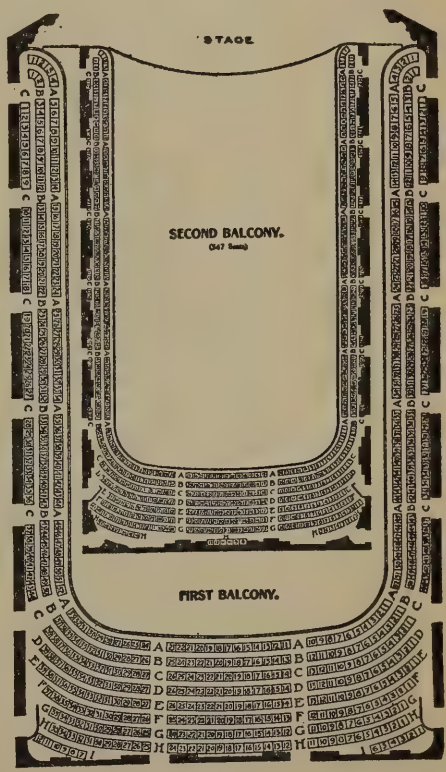
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me with a letter in my hand and a discomposed face, exclaimed, 'What's the matter now? Some new misfortune? Courage! we have endured as much before.'

" 'No, no; quite the contrary.'

" 'What, then?'

" 'Paganini.'

" 'Well, what of him?'

" 'He has sent me — twenty thousand francs.'

" 'Louis! Louis!' cried Henrietta, rushing distractedly in search of my son, who was playing in the next room. 'Come here! come with your mother; come and thank God for what He has done for your father.' And my wife and child ran back together and fell on their knees beside my bed, the mother praying, the child in astonishment joining his little hands beside her. O Paganini! what a sight! . . . Would that he could have seen it! . . .

"My first impulse, as may well be imagined, was to answer his letter, since it was impossible for me to leave the house. My reply has always seemed to me so inadequate and so far from what I really felt, that I dare not reproduce it. Some situations and feelings are quite overwhelming!

"Paganini's noble action soon became known in Paris, and for the next two days my room was the rendezvous of numerous artists all eager to see the famous letter, and learn the particulars of so strange an event. All congratulated me; one, indeed, showed a certain jealousy, not of me, but of Paganini. 'I am not rich,' he said, 'or I would will-

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ingly have done as much.' He was a violinist; and it is the only example I know of a spirit of honourable envy. Afterwards came out all the remarks, detractions, anger, and falsehoods of my enemies, the transports of delight and triumph of my friends, the letter I received from Jules Janin, his splendid article in the *Journal des Débats,* the abusive language with which I was honoured by certain low wretches, the scandalous insinuations against Paganini, the letting loose and the clashing of a score of good and evil passions.*

"In the midst of all this agitation and impetuous feeling, I was boiling over with impatience at not being able to leave my bed. At last, at the end of the sixth day, I felt a little better, and, unable longer to contain myself, I dressed, and ran off to the Néothermes, Rue de la Victoire, where Paganini was then living. They told me he was alone in the billiard-room. I went in, and we embraced without a word. After some minutes, as I was stammering out I know not what in the way of thanks, Paganini — whom I was able to understand in the empty room — cut me short with these words:

" 'Don't speak of that. No, not another word. It is the greatest pleasure I have ever felt in my life. You will never know how your music

* Some accused Paganini of making a grand gesture of generosity to offset a reputation for closeness. Others intimated that Paganini was reaping undue glory by acting as intermediary for an anonymous donor, perhaps Bertin. There has been no evidence to cast legitimate doubt upon Paganini's integrity in the affair.

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affected me; it is many years since I have felt anything like it. . . . Ah! now,' added he, as he brought down his fist on the billiard-table with a violent blow, 'none of the people who cabal against you will dare to say another word, for they know that I am a good judge.' . . .

"Having discharged my debts, and finding myself still in possession of a considerable sum, my one idea was to spend it in the way of music. 'I must,' I said to myself, 'leave off all other work, and write a masterpiece, on a grand new plan, a splendid work, full of passion and imagination, and worthy to be dedicated to the illustrious artist to whom I owe so much."

He decided to compose a symphony with voices upon "the sublime and ever-novel theme of Shakespeare's *Romeo and Juliet.*" He wrote it "in seven months, never pausing for more than three or four days out of every thirty." Meanwhile Paganini could not leave the Riviera on account of his health. He died on November 25 of the following year (1840). Whether by circumstance or disinclination, he never played in the *Harold in Italy* Symphony.

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I November 3

CHERUBINI ..... Symphony in D major
V February 23

HANDEL ..... Suite for Orchestra (From the "Water Music")
Arranged by Sir Hamilton Harty
VI March 30

IBERT ..... Chamber Concertino for Saxophone and Orchestra
Soloist: MARCEL MULE — IV February 2

MENDELSSOHN ..... Symphony No. 4 in A major ("Italian"), *Op.* 90
IV February 2

MOZART ..... Symphony in G minor, K. 550
I November 3

Symphony in C major, "Linz," K. 425
VI March 30

PROKOFIEFF ..... "Classical" Symphony, *Op.* 25
III January 5

RAVEL ..... "Ma Mere l'Oye" ("Mother Goose") Children's Pieces
IV February 2

SIBELIUS ..... Symphony No. 2, in D major, *Op.* 43
V February 23

STRAVINSKY ..... "Petrouchka," A Burlesque in Four Scenes
Piano Solo: BERNARD ZIGHERA — III January 5

Suite from the Ballet, "L'Oiseau de Feu"
V February 23

TCHAIKOVSKY ..... Symphony No. 4, in F minor, *Op.* 36
III January 5

TOMASI ..... Ballade for Saxophone and Orchestra
Soloist: MARCEL MULE — IV February 2

VAUGHAN WILLIAMS ..... Symphony No. 8, in D minor
I November 3

PIERRE MONTEUX conducted the concert of January 5
THOMAS SCHIPPERS conducted the concert of February 23



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Einar Hansen
Joseph Leibovici
Emil Kornsand
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Minot Beale
Herman Silberman
Stanley Benson
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Sheldon Rotenberg
Fredy Ostrovsky
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss
Jesse Ceci
Noah Bielski
Alfred Schneider
Joseph Silverstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin

Violas

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Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
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Alfred Zighera
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Mischa Nieland
Karl Zeise
Josef Zimbler
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Louis Berger
Richard Kapuscinski
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Winifred Winograd

Flutes

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James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean Devergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra-Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
André Come
Armando Ghitalla
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Harps

Bernard Zighera
Olivia Luetcke

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
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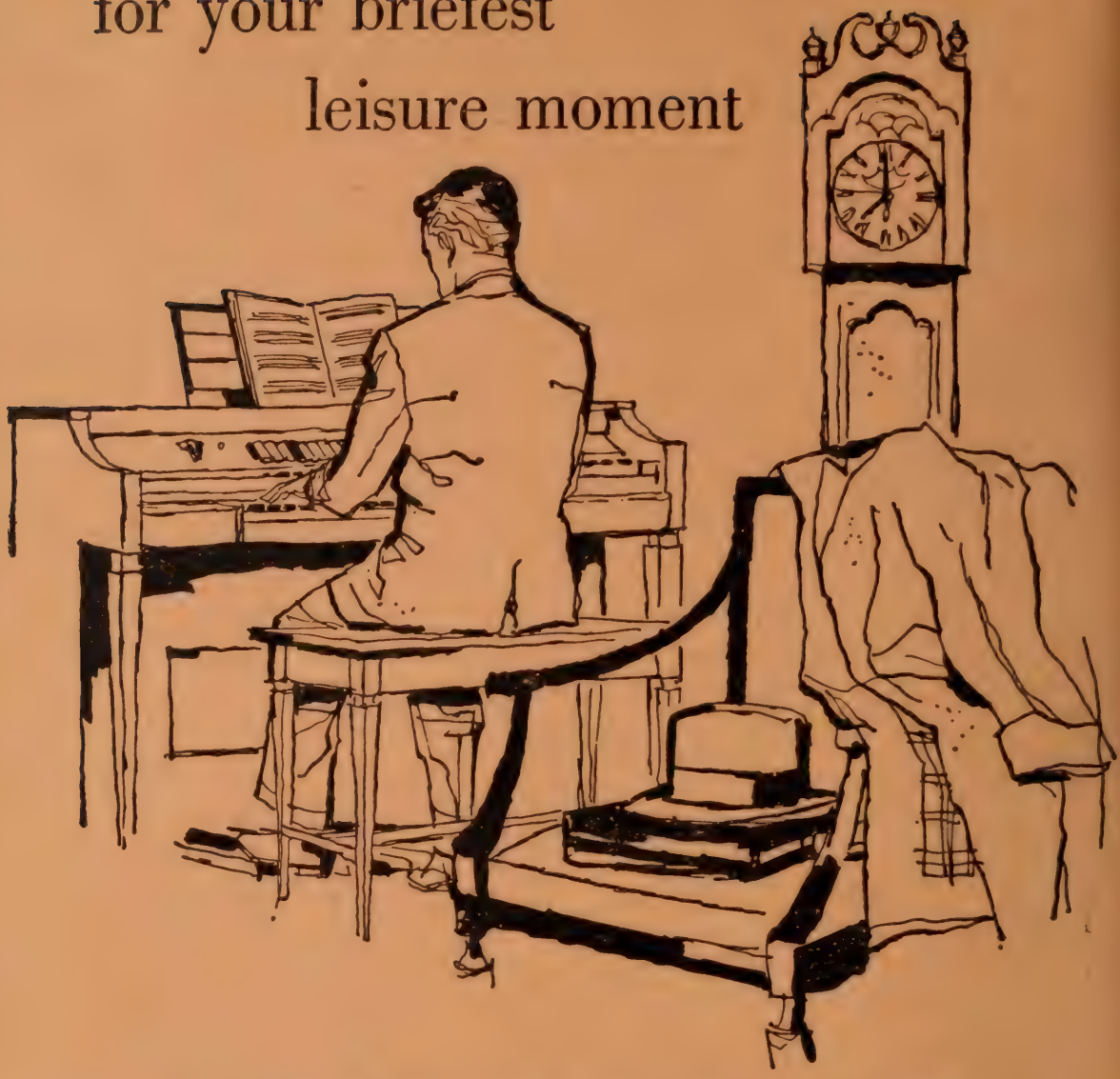
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